A Musical Thriller

Sweeney Todd

The Demon Barber of Fleet Street

Music and Lyrics by Stephen Sondheim

Book by Hugh Wheeler

From an Adaptation by Christopher Bond

Directed and Designed by John Doyle

A.C.T.
american conservatory theater

Encore arts programs
About A.C.T.

American Conservatory Theater nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literature that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.’s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.’s performance, education, and outreach programs annually reach more than 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.’s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award.

In 2001, to celebrate A.C.T.’s 35th anniversary and Perloff’s 30th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

Today, A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater (now the American Conservatory Theater) in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeal Theatre, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, lead by Melissa Smith and George Thompson, now serves 3,000 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Elizabeth Banks are among the conservatory’s distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America’s actor training programs, while serving as the creative engine of the company at large.

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San Francisco, CA 94109
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A.C.T.
American Conservatory Theater

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A.C.T. Website
www.act.org

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Elizabeth Bediems, Publication Editor
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FROM THE EXECUTIVE DIRECTOR

Dear Friends,

Welcome to A.C.T.'s 41st season in San Francisco. Last season's anniversary was a wonderful time to celebrate many milestones in the company's history: completing four decades of producing great theater for a cumulative audience of more than seven million arts lovers; honoring generations of outstanding actors trained in our conservatory's programs, many of whom came together for A.C.T.'s first ever alumni homecoming weekend last November; producing and developing new works by playwrights including Giles Havergal, Carey Perloff, Constance Congdon, and Joseph Rivera in our First Look and second stage series; breaking attendance and contribution records at our Ruby Jubilee fundraising event in the spring.

A personal highlight for me was A.C.T.'s world premiere production of Philip Kan Gotanda's After the War—a "homegrown" project on which we collaborated with Philip over a three-year period. Our audience gave tremendous support to us throughout the process from the first readings through the preproduction period right through the final curtain. Without you—our audience—we could not undertake this kind of project. It is all of you who continue to encourage us to take risks and face the unknown: Will our audience be transformed by our offerings and will their lives be enhanced by the experience we are providing? Or are we going to provide an important new antidote to insomnia? Producing new work allows us to stretch ourselves, and we are delighted that this new work brought together many of the communities that make San Francisco the richly diverse city it is.

While celebrating the joys of A.C.T.'s prolific 40-year history and looking back on the accomplishments of the company, we have at the same time been looking eagerly toward the future. As a leading force in the American theater, A.C.T. bears a unique responsibility, one we all take very seriously.

Over the course of the last two seasons, members of A.C.T.'s senior management have concentrated on the development of a new five-year strategic plan that will enable us to maximize synergies within the artistic and educational life of the organization. At the same time, we have continued to work towards ensuring A.C.T.'s fiscal strength in order to enable us to invest deeply in producing the best possible theater for you.

In the coming months we will be sharing elements of that plan with you and enlisting your feedback and support as we begin to put the plan into action. Our audience plays a fundamental role in every aspect of A.C.T.'s life—you are our foundation and, metaphorically speaking, it is on your shoulders we stand. I urge you to share your thoughts with us, by email (feedback@act.org) or by letter (A.C.T., 30 Grant Avenue, San Francisco, CA 94108).

Meanwhile, we are thrilled to begin the season with John Doyle's imaginative vision of Susanne Tudd. We hope that you enjoy this production and the entire season of plays. Thank you for your encouragement and support—we will continue to give your own best work.

Sincerely,

Heather Kitchen
September/October 2007
Volume 6, No. 1

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Sincerely,

Heather Kitchens

THE TOSCA PROJECT

A MOVEMENT-THEATER WORKSHOP PRESENTATION
CREATED BY CAREY PELLOFF AND VAL CAMPADOLI

Developed with an extraordinary company of actors and dancers, The Tosca Project is a groundbreaking blend of theater, movement, and music inspired by the rich history of Tosca Cafe, the famed nightclub located in San Francisco's North Beach district that has been a favorite of opera singers, Beat poets, Russian emigres, and other eclectic characters since the 1920s. This is a rare opportunity to view a unique interdisciplinary collaboration in-progress in its early stages of development.

October 26-28, 2007

For more information: www.wycoa.org | 415.978.4RTS

Made possible by The William and Flora Hewett Foundation Fund for New Works, a endowed fund of The Next Generation Campaign.

Major support for A.C.T.'s new-play productions has been provided by the Richard and Rhoda Goldman Fund.
I.A.C.T.
Carey Perloff, Artistic Director • Heather Kitchen, Executive Director

**Music and Lyrics by** Stephen Sondheim  
**Book by** Hugh Wheeler

From an Adaptation by Christopher Bond

Originally directed on Broadway by Harold Prince

Lighting by Richard G. Jones  
Sound by Dan Moses Schreier

Musical Supervision and Orchestration by Sarah Travis

Directed and Designed by John Doyle

Music Director: David Loud  
Resident Music Director: Andy Einhorn  
Casting by: Telely + Company  
Wigs & Hair by: Paul Huntley  
Makeup by: Angelica Avallone  
Music Coordinator: John Miller  
Production Stage Manager: Newton Cole  
Associate Director: Adam John Hunter

Originally produced on Broadway by Richard Barr, Charles Woodward, Robert Fryer, Mac Les Johnson, Martin Richards  
In association with Dean and Judy Mannes

**THE CAST**

Jonas Fogg: John Arbo  
Tobias: Edmund Bagnell  
Judge Turpin: Keith Burton  
Beggar Woman: Diana DeMarzio  
The Beadle: Benjamin Easley  
Sweeney Todd: David Hess  
Mrs. Lovett: Judy Kaye  
Anthony: Benjamin Magnuson  
Johanna: Lauren Molina  
Pirelli: Katrina Yaukey

**STANDBYS**

Edwin Cash—Jonas Fogg, Tobias, The Beadle, Anthony  
David Cass—Judge Turpin, The Beadle, Sweeney Todd  
Eliza Winters—Johanna, Pirelli, Jonas Fogg  
Jessica Wright—Beggar Woman, Mrs. Lovett

**STAGE MANAGEMENT STAFF**

Newton Cole, Production Stage Manager  
Kimberly Mark Webb, Stage Manager  
Danielle Callahan, Hannah Cohen, Production Assistants

**ADDITIONAL CREDITS**

Synthesizer Programming: Randy Cohen  
Associate Set Designer: Ted Lefevre  
Associate Lighting Designer: Paul Miller  
Assistant Lighting Designer: Joel Shier  
Sound Design Assistant: David Bullard  
Production Sound Engineer: Lucas Indelicato  
Wardrobe Coordinator: Penny Davis

This production was made possible by

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Tom and Sheila Larsen, Drs. Carson and Martin Sanders

**ASSOCIATE PRODUCERS**

Richard T. Davis and William J. Lowell, Robert Hulteng, Paul Mariano and Susan Chupot, Joe and Lisa Skoan

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**FESTIVAL REPUBLIC**

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David Casey—Judge Turpin, The Beadle, Sweeney Todd
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CLASSICAL 102.1 KDFC

A.C.T. California Center for the Arts, San Diego
Presented by the American Conservatory Theater
THE NEXT GENERATION CAMPAIGN ANNOUNCES MILLION DOLLAR CHALLENGE!

A s A.C.T. begins its 41st season in San Francisco, we are pleased to announce that The Next Generation Campaign Committee has raised more than $23 million towards the $25 million goal set to establish a permanent endowment for the theater.

To encourage greater participation in The Next Generation Campaign, close friends of A.C.T. have issued a challenge to the audience: they will match new or increased gifts to A.C.T. this season dollar for dollar up to $1 million!

Representatives of A.C.T. will be contacting you in the near future to ask for your participation in The Next Generation Campaign. Please help us meet this generous challenge and double the impact of your gift this season by joining those who have already made commitments to the future of A.C.T.

Thanks to its immensely loyal audience, A.C.T. has become a San Francisco Bay Area cultural treasure and a nationally respected leader in actor training. Now A.C.T. has the very real opportunity to move to a new level of excellence—to stage more ambitious productions featuring distinguished visiting artists, to attract a greater number of top-tier students and faculty to the conservatory, and to strengthen the company's ability to commission and develop the provocative new works that keep theater vibrant.

To take this major creative leap forward, A.C.T. will need everyone's help. All gifts to The Next Generation Campaign, large and small, will make a difference as we strive to build the financial foundation necessary for A.C.T. to continue its ever greater artistic challenges.

The Next Generation Campaign gratefully acknowledges the following donors to The Next Generation Campaign, whose gifts to A.C.T. are already supporting the productions and programs we are enjoying this season. For more information, contact Jennifer Rich at 415-443-8884 ext. 183.

MUSICAL NUMBERS

ACT I

"The Ballad of Sweeney Todd" ................. Tobias, Sweeney Todd, Company
"The No Place Like London" ................. Anthony, Sweeney Todd, Beggar Woman
"The Barber and His Wife" ................. Sweeney Todd
"The Worst Pies in London" ................. Mrs. Lovett
"Poor Thing" .................................. Mrs. Lovett
"My Friends" .................................. Sweeney Todd, Mrs. Lovett
"Green Finch and Linton Bird" .............. Johanna
"Ah, Miss" ................................... Anthony, Johanna, Beggar Woman
"Johanna" ..................................... Anthony
"Pierrot's Miracle Elixir" ................. Tobias, Company
"The Contest" .................................. Pierrot
"Johanna" ..................................... Judge Turpin
"Wait" ........................................ Mrs. Lovett
"Kiss Me" ....................................... Johanna, Anthony
"Ladies in Their Sensibilities" .............. The Beadle
"Quartet" ..................................... Johanna, Anthony, The Beadle, Judge Turpin
"Pretty Women" ................................ Sweeney Todd, Judge Turpin
"Epiphany" ..................................... Sweeney Todd
"A Little Priest" ................................ Mrs. Lovett

There will be one 15-minute intermission.

ACT II

"God, That's Good!" ................................ Tobias, Mrs. Lovett, Sweeney Todd, Company
"Johanna" ....................................... Anthony, Sweeney Todd, Beggar Woman, Johanna
"By the Sea" .................................... Mrs. Lovett
"Not While I'm Around!" ....................... Tobias, Mrs. Lovett
"Parlor Songs" .................................. The Beadle, Mrs. Lovett
"City on Fire!" ................................... Tobias, Johanna, Anthony, Company
"Final Sequence" ............................... Anthony, Beggar Woman, Sweeney Todd, Judge Turpin

"The Ballad of Sweeney Todd" ................. Tobias, Sweeney Todd, Company

John Arnet—Bass
Edmund Bagnall—Viola, Clarinet
Keith Butcherbaugh—Trumpet, Orchestra Bells, Percussion
Diana DeMarzo—Clarinet, Keyboard
Benjamin Eckley—Clarinet, Keyboard, Saxophone
David Hess—Trumpet, Orchestra Bells, Percussion
Judy Kaye—Tuba, Orchestra Bells, Percussion
Benjamin Magnuson—Cello, Keyboard
Lauren Molina—Cello
Katrina Yackley—Accordian, Flute

STANDBYS

Edwin Cahill—Keyboard, Clarinet
David Garry—Orchestra Bells, Clarinet, Percussion
Elia Winer—Keyboard, Cello, Accordion, Flute
Jessica Wright—Orchestra Bells, Clarinet, Violin, Tuba, Percussion
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<td>Tobias, Company</td>
<td>&quot;The Contest&quot;</td>
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<td>&quot;Quadro&quot;</td>
<td>Johanna, Anthony, The Beadle, Judge Turpin</td>
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<td>&quot;Final Sequence&quot;</td>
<td>Anthony, Beggar Woman, Sweeney Todd, Judge Turpin</td>
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Diana DeMarco—Clarinet, Keyboard, Benjamin Eckley—Clarinet, Keyboard, Saxophone
David Hess—Trumpet, Orchestra Bells, Percussion
Judy Kaye—Tuba, Orchestra Bells, Percussion
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Jessica Wright—Orchestra Bells, Clarinet, Violin, Tuba, Percussion
SWEENEY INCARNATIONS

BY ELIZABETH BRODERSEN

When London's murderous barber first made his appearance in an 1846 "penny dreadful" (a popular tabloid of Victorian England), Sweeney Todd began a century-and-a-half career of thrilling audiences with tales of his bloody deeds. Todd's purported exploits were initially satirized in the story "The String of Pearl: A Romance," attributed to Thomas Peckett Prest; soon thereafter playwright George Dibdin Pitt created a theatrical adaptation for the stage. Advertised as "found on fact," and set in the reign of George II, the play debuted March 1, 1847, at the Hoxton Theatre, a notorious London "bloodbath"—a theater renowned for customers with generous amounts of sex and violence. The enormous success of Dibdin Pitt's play inspired dozens of imitations, which continued to be produced in and around London throughout the 19th and early 20th century.

Cut to 1973, when Christopher Bond's Sweeney Todd: The Demon Barber of Fleet Street opened in London at the Theatre Royal Stratford East. Among the actor's fans was composer-lyricist Stephen Sondheim—already recognized for his daring, sophisticated musical explorations of the complexities of modern life—who appreciated the tale's richly melodramatic potential. Sondheim recruited writer Hugh Wheeler to collaborate with him on creating a musical treatment of Bond's play. Bond, like Sondheim and Wheeler after him, had found in Sweeney's gruesome tragedy a means of dramatizing the most potent aspects of human experience. "We care about the characters in Sweeney because we care about each other; and on a good night we plunge headlong to triumph and disaster with them," wrote Bond later in the introduction to the published text of Sondheim and Wheeler's musical. "The people in Sweeney are fuelled by basic and simple human emotions: greed, lust, vengeance, and a desire to love and be loved in return. They inhabit a corrupt, unjust, and dangerous world, but this should tend to intensify their humanity rather than destroy it."

Sondheim and Wheeler's Sweeney Todd: The Demon Barber of Fleet Street opened at Broadway's Uris Theatre in 1979 in a production directed by Harold Prince and starring Angela Lansbury and Len Cariou. The recipient of eight Tony Awards, Sweeney Todd was instantly recognized as a masterpiece and established Sondheim, in the words of New Yorker critic John Lahr, as "a kind of god of the musical theater."

Sweeney went on to be produced dozens of times, most famously in Susan H. Schulman's 1989 Broadway revival and Declan Donnellan's 1993 production for the Royal National Theatre.

SOMETHING COMPLETELY DIFFERENT

And then along came John Doyle. A British theater director who has in his distinguished career run four theaters as artistic director and staged more than 200 productions, in 1992 Doyle found himself at Liverpool's Everyman Theatre with the desire to direct Leonard Bernstein's Candide—and almost no budget. No stranger to the financial strictures imposed on nonprofit regional theaters—especially in Thatcher's Britain—he realized he had just enough money to pay either a cast or an orchestra, but not both. So he found a way to make 12 actor-musicians fill both job descriptions. In the process, he discovered a radical new way of making musical theater.

Several years later, while at the Watermill Theatre in the Berkshire countryside, he once again found himself working with minimal resources on a tiny stage. Asked to direct Sweeney Todd as a way of bringing much-needed cash to the theater, he decided to strip Sondheim's legendary musical down to its essence and look at it completely afresh.

Working with collaborator Sarah Travis, Doyle set about the enormous challenge of interpreting Sondheim's complex book and score—originally performed on Broadway by a 27-piece orchestra—for ten actors who would have to remain onstage during the entire performance, playing their own roles while accompanying their castmates on a variety of instruments. Travis simplified Sondheim's scene change music, while Doyle reconceived the stage setting, placing the action in a mental institution where the story is played out in a stark environment inhabited by inmates/performers wearing bloody lab coats and wielding simple, evocative props, as well as their orchestral instruments. Gone was Prince's epic mechanistic rendition of newly industrialized London, including Sweeney's infamous trapdoor barber chair. The result is a relentlessly focused chamber piece that lays bare the humanism of the original story and the extreme wretchedness of the characters.

Doyle took a hands-on approach to creating his own Sweeney world. "I went and found the original operating theater, Guys Hospital in London, where they have got buckets at the four corners and a black table in the middle of the room, white enamelled buckets where they collected the blood when the amputations were being done," he described the process in a radio interview for American Theater Wing in 2006. "The barbers of the East End were the people who went and did the amputations before anesthesia. That's where the imagery comes from.

"For me, everything must earn its place on the stage," he has said. "Everything I want in Sweeney Todd is carefully selected and in perfect order and hopefully uncluttered. . . . My own taste is . . . about simplicity. I don't like "truff" when I tell a story; never have done. I'm not sound pompous, but, to me, if any form of theater is going to survive, we have to ask the audience to do some imaginative work."

The Watermill production generated such positive response that it soon moved to London's West End, where critical reaction to the concentrated potency of Doyle and Travis's interpretation was equally favorable. Lynn Gardner of the Guardian described Sweeney as "a dark distortion of the heart" in which "the lyrical and the horrific are perfectly matched," while the Times's Michael Billington observed, "You may not get the barber's chair, but you get a strong sense of a man in the grip of a frightful madness."

BACK TO BROADWAY

Upped by friends that he should check out this unconventional new interpretation of his work, Sondheim saw the London production and very much liked what he saw. So much so that a Broadway production was soon in the works, with Sondheim an enthusiastic participant.

"When I first wrote this thing all I wanted to do was write a horror story," Sondheim told the New York Times. "Of all the productions I've seen, this is the one that comes closest to Grand Guignol, closest to what I originally wanted to do. I characterize all the major productions I've seen in terms of a single adjective. Hal's was epic. Declan Donnellan's production was exactly the reverse, it was very intimate. John's, for one, is the most intense."

"There are nuances lost because of the compression of the narrative required by this method of performing the piece," he added. "But what you gain is a swiftness and intensity that draws the audience into this macabre world, and that is created by a unified ensemble working in one tone. Here it's as if the audience is drawn into a tunnel."

Sondheim made few changes to the production, asking that minimal cuts be restored and writing new scene change music to cover Doyle's staging. Overall, Sondheim was quite pleased with Travis's transformation of his score. "I think what she's done is absolutely brilliant. The variety of sounds she's gotten out of the instruments and also the practical way in which they allow John to work with the performers onstage is extraordinary. But what got me most about the orchestrations is what they did for the play's atmosphere. These are wonderfully weird textures. The sound of an accordion playing with a violin—it's very creepy."

A NEW WAY OF WORKING

The task of assembling this kind of production is something akin to solving a complex puzzle. The actors must not only learn their lines and songs, develop their roles, and figure out where and how to interact with each other most effectively onstage in each scene in which they appear as individual characters, they must also learn their orchestral parts and choreograph the continuous, seamless moment-to-moment transformation from dramatic performer to musical accompanist—often on multiple instruments—and back again. And all this without the guidance of a conductor,
SWEENEY INCARNATIONS

BY ELIZABETH BRODERSEN

When London's murderous barber first made his appearance in an 1846 "penny dreadful" (a popular tabloid of Victorian England), Sweeney Todd began a century-and-a-half career of chilling audiences with tales of his bloody deeds. Todd's purported exploits were initially sensationalized in the story "The String of Pearls: A Romance," attributed to Thomas Peckett Prest; soon thereafter playwright George Dibdin Pitt created a theatrical adaptation for the stage. Advertised as "founded on fact," and set in the reign of George II, the play debuted March 1, 1847, at the Houton Theatre, a notorious London "bloodbath"—a theater specializing in sensational melodramas with generous amounts of sex and violence. The enormous success of Dibdin Pitt's play inspired dozens of imitations, which continued to be produced in and around London throughout the 19th and early 20th century.

Cut to 1973, when Christopher Bond's Sweeney Todd: The Demon Barber of Fleet Street opened in London at the Theatre Royal Stratford East. Among the show's fans was composer/lyricist Stephen Sondheim—already recognized for his daring, sophisticated musical explorations of the complexities of modern life—who appreciated the tale's richly melodramatic potential. Sondheim recruited writer Hugh Wheeler to collaborate with him on creating a musical treatment of Bond's play. Bond, like Sondheim and Wheeler after him, had found in Sweeney's gruesome tragedy a means of dramatizing the most potent aspects of human experience. "We care about the characters in Sweeney because they care about each other; and on a good night we plunge headlong to triumph and disaster with them," wrote Bond later in the introduction to the published text of Sondheim and Wheeler's musical. "The people in Sweeney are fuelled by basic and simple human emotions: greed, lust, vengeance, and a desire to love and be loved in return. They inhabit a corrupt, unjust, and dangerous world, but this should tend to intensify their humanity rather than destroy it."

Sondheim and Wheeler's Sweeney Todd: The Demon Barber of Fleet Street opened at Broadway's Urin Theatre in 1979 in a production directed by Harold Prince and starring Angela Lansbury and Len Cariou. The recipient of eight Tony Awards, Sweeney Todd was instantly recognized as a masterpiece and established Sondheim, in the words of New Yorker critic John Lahr, as "a kind of god of the musical theater."

Sweeney went on to be produced dozens of times, most famously in Susan H. Schulman's 1989 Broadway revival and Declan Donnellan's 1993 production for the Royal National Theatre. ... SOMETHING COMPLETELY DIFFERENT

And then along came John Doyle. A British theater director who has in his distinguished career run four theaters as artistic director and staged more than 200 productions, in 1992 Doyle found himself at Liverpool's Everyman Theatre with the desire to direct Leonard Bernstein's Candide—and almost no budget. No stranger to the financial strictures imposed on nonprofit regional theaters—especially in Thatcher's Britain—he realized he had just enough money to pay either a cast or an orchestra, but not both. So he found a way to make 12 actor-musicians fill both job descriptions. In the process, he discovered a radical new way of making musical theater.

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who traditionally directs the entire process from an orchestra pit during performance.

Doyle described his rehearsal process, in which, despite the technical challenges, the development of character in pursuit of the story remains paramount: "I start with ten people in the room and work on a very personal level. How can we as a group connect with Sweeney? It’s not like a therapy session, but I would be very honest with them and, I hope, nonjudgmental. A lot of the British tradition is rooted in ‘Let’s make this piece of theater together,’ so my job is to illuminate the story in the hope that the connection for you as an actor carries you to a connection between you and the audience. It’s about the breaking down of the fourth wall and the absolute recognition that you the performer and you the audience member are in the same place at the same time sharing the same story.”

Of course, one of the biggest challenges has been finding actors who can play musical instruments well enough to do justice to one of musical theater’s most complex scores. The task has become somewhat easier over the years, as Doyle’s approach has become increasingly popular. (There is now a school in Britain, Rose Bruford College, that offers a three-year training program for actor-musicians.)

The process of finding an American cast in New York to recreate the British production was less challenging than Doyle and Travis had feared. “We saw a lot of good people before we selected, so I’m assuming that there must be actors all over New York—practicing their skills, or something, because certainly I see more and more people now,” he has said. “I think there is also something to be said for the fact that you do have a high school marching band tradition [in the United States], which we don’t have in the UK. So it is probable that more people—a certain age, anyway—at least went through the business of learning an instrument at school.”

More difficult is adjusting the show to account for the varying talents of new cast members. "Because different instruments are now played by different characters, the staging has had to change quite a bit," Doyle has said. “In a way that was good because it forced us to go back to square one and start again. People may wonder why a character performs a particular action. It’s because to lose the musical voicing provided by another actor might perform it would be detrimental to the orchestration. It’s a jigsaw puzzle.”

The process began again in New York in July, as Doyle and Travis prepared a new cast for the A.C.T. production, which will continue on a national tour after it leaves San Francisco. While many of the original Broadway cast members are continuing on with the show, others had to be replaced, including those playing the key roles of Sweeney and Mrs. Lovett. According to recent rehearsal reports, the technical process of bringing in the new performers into the staging and orchestra has been surprisingly easy, leaving time to concentrate on the deeper work of developing the characters.

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**THE POWER OF THE IMAGINATION**

When Doyle’s incarnation of Sweeney Todd opened on Broadway in November 2002, musical theater purists may have been shocked by the austere simplicity of its Expressionist production values and lean orchestrations. Yet many were impressed by the eerie effect of stripping away the trappings of the conventional Broadway musical, which forces the audience to engage with the actors in a surprisingly intimate—and, in the case of Sweeney, somewhat terrifying—way.

“I think it works to our advantage that you have to listen hard to this production, not just let it wash over you,” said Sondheim.

“I think it’s great that at previews people are leaning forward in their seats hanging on every word. I stand in the back of the theater and am delighted by the silence.

“When an audience’s imagination is engaged they enjoy it even more. It’s what makes theater different from the movies. The theater is a poetic medium and the movies are a reportorial medium. That’s the fun of the theater.”

Although his approach was born out of economic necessity, it is the power of the storytelling that remains front and center for Doyle, as well. For Doyle—who has achieved success applying his approach to stripped-down versions of numerous classic works of music theater, including *Fiddler on the Roof*, *Mack and Mabel*, *Cabaret*, *Gigi*, *Sweeney Todd*—the emphasis is on the story and the audience’s connection to it, a conviction rooted in the old-world traditions of his Scottish homeland, which celebrate participation of the entire community in the making, telling, singing, dancing, and playing of song and fable.

Despite the powerful impact he has had on the American musical tradition, Doyle denies any intent to revolutionize Broadway with his minimalist approach. “It kind of asks the audience to take a journey that goes beyond their preconception of what real life is,” he has said. “I suppose you could say it takes you to a kind of abstraction of reality. That’s what I’m interested in, more than anything, really. What it does is in terms of the relationship between the actor and the audience is what interests me.

“All I’ve done is look at these works differently to make people listen and have to use their imaginations . . . but that’s my job, isn’t it?”

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**THE ART OF ELEGANCE**


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As part of the greater artistic experience, A.C.T. offers myriad opportunities to welcome the audience further into the theatrical event with pre- and postperformance discussions, parties, panel discussions, and special events. These programs are an integral part of A.C.T.’s continuing partnership between theater and community, artist and audience.

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Get inside the artistic process! The Prologue series features in-depth performance discussions with the director and/or other members of the creative team of each A.C.T. production. Attending a Prologue is a brilliant way for the audience to enrich their theater-going experience. It’s a chance to ask the director about how the play came to life, to uncover the choices behind the staging, and, frequently, to hear some of the more comic backstage stories that invariably accompany the creative process.

—Pink Floyd, A.C.T. Associate Artistic Director

OUT WITH A.C.T.

LGBTQ night parties at A.C.T. are “packed to the rafters with a diverse mixture of gay theater-lovers, both young and old” (Gay Times) and feature catered parties with the cast at the theater. We started OUT nights eight years ago and we’ve never looked back. OUT nights are an important pilgrimage for the LGBTQ community that allows us to celebrate our differences and the commonality we share.

—Vivian Sapienza, Marketing and Promotions Manager

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—Bruce Williams, A.C.T. Director of Summer Training Congress and Community Programs

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In a generous three-year partnership with A.C.T., Koret is now supporting our popular audience discussions. As part of its commitment to promoting organizations that contribute to the Bay Area’s diverse cultural landscape, Koret is sponsoring an exciting new series of talks with acclaimed theater artists. These series of panel discussions provide our audience with new insights into the ideas and challenges that theater makers in America are confronting, from how to nurture new audiences and new artists, to the compelling possibilities inherent in mixed-genre work such as The Overcoat. More than that, it also gives them the opportunity to shape tomorrow’s theater through the give-and-take with visiting artists that each panel provides.

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—Randi Taradash, A.C.T. Marketing Events and Promotions Manager

STUDIO A.C.T.

Saturday at the Theater: The Life and Work of Stephen Sondheim

This special one-day class offers an entertaining crash course in all things Sondheim. After lunch, the class will attend A.C.T.’s matinee performance of Sunday in the Park with George. Class participants will not be expected to do any singing—but there will be plenty of music to listen to! Don’t miss this fun trip into the world of the Tony Award- and Pulitzer Prize-winning author of such musical theater classics as A Little Night Music, Fanny, and Company! This program will run from 12:30 p.m. to 4:30 p.m. and includes lunch.

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A BRIEF BIOGRAPHY
OF STEPHENSONDHEIM

For nearly half a century, Stephen Sondheim has extended the expressive possibilities of the American musical theater with music and lyrics of unprecedented complexity and sophistication. Born in New York City, Sondheim was given piano lessons from an early age and showed a distinct aptitude for music, puzzles, and mathematics. When his parents divorced, his mother took him to a farm in Pennsylvania, where a neighbor and mentor was the Broadway playwright, lyricist, and producer Oscar Hammerstein II.

Sondheim studied piano seriously while Hammerstein tutored him in writing for the theater, an occupation he continued through his student years at Williams College. Upon graduation, Sondheim was awarded a scholarship to study composition, though he first found work writing for television. Although Sondheim aspired to write both words and music, his first Broadway assignments called on him to write either one or the other. He made his Broadway debut as a composer with incidental music to N. Richard Nash’s play The Girls of Summer (1956). He was hired to write lyrics for Leonard Bernstein’s music in West Side Story in 1957, followed by Jule Styne’s Gypsy in 1959.

The credit “Music and Lyrics by Stephen Sondheim” finally appeared on Broadway for the first time in 1962 with A Funny Thing Happened on the Way to the Forum. Sondheim followed Forum with Anyone Can Whistle (1964), a show that closed almost immediately but has since become a cult favorite. He returned to the role of lyricist-fure-hire one more time to collaborate with Hammerstein’s old partner Richard Rodgers on Do I Hear a Waltz? in 1965.

Sondheim made a historic breakthrough as both composer and lyricist with Company (1970), a caustic look at love and marriage in contemporary New York City, directed by Harold Prince, who would serve as Sondheim’s close collaborator for more than a decade. The show established Sondheim as the most inventive and daring composer working in the musical theater. His second collaboration with Prince as director, Follies (1971), paid masterfully ironic tribute to the song styles of Broadway’s past. While Sondheim’s admirers stood in awe of his accomplishments, his detractors claimed that his work was too bitter to win wide popularity, and his music too sophisticated for popular success.

His next production, A Little Night Music (1973), put these doubts to rest. The show’s elegant, waltz-based score and warm humor charmed audiences everywhere. Sondheim received Tony Awards for the music and/or lyrics of all three of these musicals. Other projects included adapting the classical Greek comedy The Frogs for Yale University in 1974 and cowriting the screenplay for the comedy mystery The Last of Sheila (1973).

Never content to continue along comfortable or familiar lines, Sondheim and book writer John Weidman explored new territory with Pacific Overtures (1976), an imaginative account of relations between Japan and the West. Sweeney Todd: The Demon Barber of Fleet Street (1979) adapted an early Victorian melodrama with a combination of Grand Guignol gore, biting satire, and Sondheim’s most complex score yet, bringing Sondheim another Tony Award (the show earned a total of eight Tony Awards overall). John Doyle’s innovative reinterpretation garnered two more Tonys in 2006. Marry Me a Little (1981), adapted from the hit Broadway musical Kismet and Harlequin and Sondheim’s 1930s, would be the last of the successful collaborations between Sondheim and Prince for more than 20 years.

Sondheim then embarked on a partnership with playwright and director James Lapine. The first fruit of their collaboration was Sunday in the Park with George (1984), a solid success that brought Sondheim and Lapine the Pulitzer Prize for Drama, a rare instance of the Pulitzer committee honoring a musical play. Into the Woods (1987), another collaboration with Lapine, has been produced successfully all over the world.

Between Broadway assignments, Sondheim has written scores for the films Scrooged (1988) and Reds (1981) and contributed songs for the films The Seven-Per-Cent Solution (1976) and Dick Tracy (1990), ‘Soon or Later,” written for Dick Tracy, won him an Academy Award for Best Song.

One of Sondheim’s most disturbing productions has been Assassins (1990)—also written with Weidman—an examination of the motives and delusions of the men and women who have attempted to assassinate American presidents. Passion (1994), another collaboration with Lapine, took a dark, intimate story of unrequited love and set it to music of heartbreaking poignancy.

Sondheim reunited with Weidman as book writer and Prince as director of his latest original production, Bounce, recounting the exploits of the legendary Minsky brothers, which opened in Chicago and Washington in 2005.

Over the last 50 years, Sondheim has set an unsurpassed standard of brilliance and artistic integrity in the musical theater. His music, steeped in the history of the American stage, is also deeply informed by the classical tradition, and his words, unquelled in their wit and virtuosity, have recorded generations of insight into life, death, and love.
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Sondheim studied piano seriously while Hammerstein tutored him in writing for the theater, an occupation he continued through his student years at Williams College. Upon graduation, Sondheim was awarded a scholarship to study composition, though he first found work writing for television. Although Sondheim aspired to write both words and music, his first Broadway assignments called on him to write either one or the other. He made his Broadway debut as a composer with incidental music to N. Richard Nash's play The Girls of Summer (1956). He was hired to write lyrics for Leonard Bernstein's music in West Side Story in 1957, followed by Jule Styne's Gypsy in 1959.

The credit "Music and Lyrics by Stephen Sondheim" finally appeared on Broadway for the first time in 1962 with A Funny Thing Happened on the Way to the Forum. Sondheim followed Forum with Anyone Can Whistle (1964), a show that closed almost immediately but has since become a cult favorite. He returned to the role of lyricist for his one more time to collaborate with Hammerstein's old partner Richard Rodgers on Do I Hear a Waltz? in 1965.

Sondheim has a distinctive breadth as both composer and lyricist with Company (1970), a caustic look at love and marriage in contemporary New York City, directed by Harold Prince, who would serve as Sondheim's close collaborator for more than a decade. The show established Sondheim as the most inventive and daring composer working in the musical theater. His second collaboration with Prince as director, Follies (1971), paid masterfully ironic tribute to the song styles of Broadway's past. While Sondheim's admirers stood in awe of his accomplishments, his detractors claimed that his work was too bitter to win wide popularity, and his music too sophisticated for popular success. His next production, A Little Night Music (1973), put these doubts to rest. The show's elegant, waltz-based score and warm humor charmed audiences everywhere.

Sondheim received Tony Awards for the music and/or lyrics of all three of these musicals. Other projects included adapting the classical Greek comedy The Frogs for Yale University in 1974 and cowriting the screenplay for the mystery thriller The Last of Sheila (1973).

Never content to continue along comfortable or familiar lines, Sondheim and book writer John Weidman explored new territory with Pacific Overtures (1976), an imaginative account of relations between Japan and the West. Sweeney Todd: The Demon Barber of Fleet Street (1979) adapted an early Victorian melodrama with a combination of Grand Guignol gore, biting satire, and Sondheim's most complex score yet, bringing Sondheim another Tony Award (the show earned a total of eight Tonys overall). John Doyle's innovative reinterpretation garnered two more Tonys in 2006. Merrily We Roll Along (1981), adapted from the bitter-sweet Kaufman and Hart drama of the 1930's, would be the last of the successful collaborations between Sondheim and Prince for more than 20 years.

Sondheim then embarked on a partnership with playwright and director James Lapine. The first fruit of their collaboration was Sunday in the Park with George (1984), a solid success that brought Sondheim and Lapine the Pulitzer Prize for Drama, a rare instance of the Pulitzer committee honoring a musical play. Into the Woods (1987), another collaboration with Lapine, has been produced successfully all over the world.

Between Broadway assignments, Sondheim has written scores for the films Scrooged (1989) and Radio (1984) and contributed songs to the films The Seven-Year-Old Solution (1976) and Dick Tracy (1990); "Sooner or Later," written for Dick Tracy, won him an Academy Award for Best Song.

One of Sondheim's most disturbing productions has been Assassins (1990)—also written with Weidman—an examination of the motives and delusions of the men and women who have attempted to assassinate American presidents. Passion (1994), another collaboration with Lapine, took a dark, intimate story of unrequited love and set it to music of heartrending poignancy. Sondheim reunited with Weidman as book writer and Prince as director of his latest original production, Bounce, recounting the exploits of the legendary Minnelli brothers, which opened in Chicago and Washington in 2003.

Over the last 50 years, Sondheim has set an unsurpassed standard of brilliance and artistic integrity in the musical theater. His music, steeped in the history of the American stage, is also deeply informed by the classical traditions, and his words, unexplored in their wit and virtuosity, have recorded generations of insight into life, death, and love.
Who's Who in Sweeney Todd

JOHN ARBO
(Jonas Fogg) has appeared
on Broadway in Sweeney Todd (Jonas Fogg) and Credam
Boy (Choir). He was a major voice at
Manhattan School of Music, where he studied with Metropolitan Opera tenor
Gabor Carenli. Arbo toured and recorded for seven years as the baritone with the
New York Vocal Arts Ensemble—a classical vocal quintet—including
national television appearances and concerts at the Kennedy Center, Alice
Tully Hall, Carnegie Hall, the Mozarteum (Salzburg), and other major
venues in Europe and the Americas. He has been the bassist for Les Paul, Woody
Herman, Liza Minnelli, and, currently, Tony Danza and has had his bass chair at
several Broadway shows, including
Cyrao, Midda Saigon, 42nd St., Good Vibrations, and The Producers.

KEITH BUTERBAUGH
(Dr. John Findley) has appeared on
Broadway in Company (dir. John
Doyle) and Phantom of the Opera. Off-
Broadway credits include The Little
Prince and Madonna’s Cinema
by Tammy Grimes. National tour credits
include Rayvel in Shrek, Phantom of the
Opera, and The King and I. Buterbaugh’s regional theater work includes
Stephen Sondheim’s Follies with Promiscuous, Acton Theatre of
Louisville, the Kennedy Center, and
American Stage, My Way, 90 North, and I
Left My Heart: Opera credits include
The Marriage of Figaro (Cincinnati Opera) and Die Fledermaus (West Virginia
Symphony). He has appeared in concert in Three Rodeo Tours (2005), with
Peter Nero and the Philly Pops, in New York City’s 100th birthday celebration
with the New York Pops and Skitch
Henderson, and in Salvage to Jerome Kern (Carnegie Hall). Television credits
include Shleep Hewerd, A Man and His
Music—80 Years (PBS) and The Davis
Chappell Shows. Film credits include
Rod and the Conmen. Buterbaugh earned a B.S. in trumpet from Clarion University and
a master’s degree in music from the
University of Miami.

EDMUND BAGNELL
(Tobias), a native of South Carolina, received his B.M.A.
(summa cum laude) in May 2007 from
New York University’s Steinhardt School. Recent New York City credits include Three
Sisters and Bad Kids School with
Barrington Stage Company. Regional credits include Huck in The Adventures of
Huckleberry Finn and Dennis in Smoke on the Mountain—two shows with actors-
musicians. Other favorite roles include
Jack in In the Woods and Seymour in Little Shop of Horrors. With the violin,
Bagnell has performed at New York City’s Town Hall, The Bitter End, and
countless weddings throughout the
Tristate area.

DIANA D’MARZIO
(Beggan Woman) appeared as the
Beggan Woman in Sweeney Todd on
Broadway. She was last seen as Signora
Nascarella in the first national tour of
The Light in the Piazza. D’Marzio has also appeared in the national tour of
Mam of La Marcha (Adolfo), opposite
Jack Jones, and a European tour of
Carmen (Preturina). Regional favorites
include Side by Side by Syndheim, A
Christmas Carol, Shrek, and Erina.
Television and film credits include The
Sopranos and Paid Me Guilty (dir. Sidney Lumen). Recordings include Sweeney Todd, Cinema Italiano, Diana D’Marzio (debut album), and Core for a Cure. D’Marzio received a National Italian American Foundation grant for her solo concert Music of the Italian Cinema, which premiered at Symphony Space. She was a soloist with the Aegean Chamber Orchestra at Ephesus in Turkey and is a graduate of Carnegie-
Mellon University.

BENJAMIN EAKELEY
(The Beadle) has appeared on
Broadway in Sweeney Todd (steadily for Anthony/Tobias/
The Beadle). He also performed in the
national tour of Cabaret (Ernst Ludvig). Regional credits include A Midsummer
Night’s Dream (Demetrius), Iphigenia (Sir
Andrew Agache), Love’s Labour’s Lost
(Dominae), and Carnival at the
Shakespeare Theatre of New Jersey; The
Gifts of the Magi (Jim Dillingham) at the
Onoe Theatre; and Cabaret (Emmet) at
Sacramento Music Circus. Eakeley has
also appeared in Multiply We Roll Along
(Franklin Shepard) in Edinburgh,
Scotland, in The Good Shepherd (dir.
Robert De Niro) on film, and on As the
World Turns on television. He is a
graduate of Yale University and has
performed five times as a piano soloist in Carnegie Hall’s Weill Recital Hall.

DAVID HESS
(Sweeney Todd) has appeared on
Broadway in Sweeney Todd and
Anna Get Your Gun and off Broadway in
Lincoln Center’s Desert Rose, Prodigal,
and Love in a Torn Land. He has also
been seen in the original cast of
Ragtime’s first national tour and in leading roles in regional theater productions across the
country, including Jane Eyre (Bay Area
Theatre Critics’ Circle and Goodman
Choice awards), Grand Hotel, Sweet
Charity, Big Love, Regina, and, most
recently, Shekhanad at Chicago’s
Marriott Theatre. Hess’s television
credits include Dynasty, Dallas, One Life
to Live, General Hospital, The Young and the Restless, and The Guiding Light; film
credits include Tennessee Nights and
New York Crossing. Hess has been a soloist with the Des Moines Symphony and
recently toured South Africa and Europe for Travel Channel’s Fantasy Rails for
Millennials. He was also voted outstanding instrumentalist at Crystal Lake
Junior High School in the eighth grade.

JUDY KAYE
(Mrs. Lovett) appeared as Mrs.
Lovett in Sweeney Todd on Broadway
last year. Other Broadway credits
include the title role in
Sweeney’s A Fantasia on the Life of
Florence Foster Jenkins (Tony
nomination), a role she also played at
The York Theatre Company, at the
Berkshire Theatre Festival, and in Los
Angeles. She performed in Face the
Music for New York City Center’s
Encore! series and in Zorba in Los
Angeles’ Repertory series. Highlights
of her career include Phantom of the
Opera (Tony Award; Drama Desk nomination), Making Money (Tony, Drama Desk
donations), On the Twentieth Century
(Theatre World Award; Drama Desk
nomination), and Ragtime (La Stage
Alliance Ovation Award), all on
Broadway, as well as La Boheme, Orpheus
in the Underworld, and The Beggar’s
Opera

38 American Conservatory Theater
JOHN ARBO (Jonas Fogg) has appeared on Broadway in Svanesy Todd (Jonas Fogg) and Camem Boy (Choir). He was a major voice at Manhattan School of Music, where he studied with Metropolitan Opera tenor Gabor Carelli. Arbo toured and recorded for seven years as the baritone with the New York Vocal Arts Ensemble—a classical vocal quintet—including national television appearances and concerts at the Kennedy Center, Alice Tully Hall, Carnegie Hall, the Mozarteum (Salzburg), and other major venues in Europe and the Americas. He has been the bassist for Les Paul, Woody Herman, Lisa Minnelli, and, currently, Tony Danza and has had the bass chair at several Broadway shows, including Cyrano, Mito Salgari, 42nd Street, Good Vibrations, and The Producers.

EDMUND BAGNELL (Tobias), a native of South Carolina, received his B.M.A. (summa cum laude) in May 2007 from New York University’s Steinhardt School. Recent New York City credits include Three Sisters and Dead Kids School with Barrington Stage Company. Regional credits include Huckleberry Finn and Dennis in Smoke on the Mountain—two shows with actors—musicians. Other favorite roles include Jack in Into the Woods and Seymour in Little Shop of Horrors. With the violinist, Bagnell has performed at New York City’s Town Hall, The Bitter End, and countless weddings throughout the Tri-state area.

KEITH BUTERBAUGH (Judge Tarpeus) has appeared on Broadway in Company (dir. John Doyle) and Phantom of the Opera. Off-Broadway credits include The Little Prince and Madonna’s Cinema with Tommy Grimes. National tour credits include Ravel’s in Shenandoah, Phantom of the Opera, and The King and I. Buterbaugh’s regional theater work includes Stephen Sondheim’s Passion with Promiscuous, Acton Theatre of Louisville, the Kennedy Center, and American Stage, My Way, 90 North, and I Left My Heart. Opera credits include The Marriage of Figaro (Cincinnati Opera) and Die Fledermaus (West Virginia Symphony). He has appeared in concert in Three Rugged Tomes (2005), with Peter Nero and the Philly Pops, in New York City’s 100th birthday celebration with the New York Pops and Skitch Henderson, and in Salute to Jerome Kern (Carnegie Hall). Television credits include Skitch Henderson: A Man and His Music—80 Years (PBS) and The Dave Chapelle Show. Film credits include Red and Crime Partners. Buterbaugh earned a B.S. in trumpet from Clarions University and a master’s degree in music from the University of Miami.

DANA DIAMARZIO (Beata Beatrix) is a New York-based actress and singer. She has performed in musical theater, opera, and film throughout the United States and Europe. As Beata Beatrix, she has performed in both the United States and Europe, and has appeared in a variety of Off-Broadway productions, including The Light in the Piazza, which earned her a Critics’ Circle Award for Best Actress. In addition, she has performed in operas such as The Marriage of Figaro and The Magic Flute. Her voice has been described as “rich and powerful” by audiences and critics alike.

DIANA DIAMARZIO (Beggar Woman) appeared as the Beggar Woman in Svanesy Todd on Broadway. She was last seen as a Beggar in A Midsummer Night’s Dream (Delinumis) in Sydney (Andrew Agaschek), Love’s Labour’s Lost (Dumaine), and Carnival at the Shakespeare Theatre of New Jersey. Her credits at the Sacramento Music Circus include Mirthful We Roll Along (Franklin Shepard) in Edinburgh, Scotland, and at the Good Shepherd (dir. Robert De Niro) on film, and at the World Tour on television. She is a graduate of Yale University and has performed five times as a piano soloist in Carnegie Hall’s Weil Recital Hall.

DAVID HESS (Svanesy Todd) has appeared on Broadway in Svanesy Todd and Annie Get Your Gun and off Broadway in Side by Side by Sondheim, A Christmas Carol, Shenandoah, and Evita. Television and film credits include The Swampers and Fred Me Gruel (dir. Sidney Lumet). Recordings include Svanesy Todd, Cinema Italiano, Diana DiMarzio (debut album), and Carols for a Cure. DiMarzio received a National Italian American Foundation grant for her solo concert Music of the Italian Cinema, which premiered at Symphony Space. She was a soloist with the Aegean Chamber Orchestra at Ephesus in Turkey and is a graduate of Carnegie-Mellon University.

Who’s Who

LINEAR CENTRE’S Destin Rose, Pradigal, and Love in a Thrity Land. He has also been seen in the original cast of Ragtime’s first national tour and in leading roles in regional theater productions across the country, including Jane Eyre (Bay Area Theatre Critics’ Circle and Goodman Choice awards); Grand Hotel, Sweet Charity, the Love Me, Regan, and, most recently, Shamana at Chicago’s Marriott Theatre. Hess’s television credits include Dynasty, Dallas, One Life to Live, General Hospital, The Young and the Restless, and The Guiding Light. Film credits include Tennessee Nights and New York Crashing. Hess has been a soloist with the Des Moines Symphony and recently toured South Africa and Europe for Travel Channel’s Fantasy Railways for Millennials. He was also voted the outstanding handpainted at Crystal Lake Junior High School in the eighth grade.

JUDY KAYE (Mrs. Lovett) appeared as Mrs. Lovett in Svanesy Todd on Broadway last year. Other Broadway credits include the title role in Sorrento’s A Fantasia on the Life of Florence Foster Jenkins (Tony nomination). Kaye also played at The York Theatre Company, at the Berkshire Theatre Festival, and in Los Angeles. She performed in Face the Music for New York City Center’s Encore series and in Zorba in Los Angeles’ Repulsive series. Highlights of her career include Phantom of the Opera (Tony Award; Drama Desk nomination), Making Love (Tony, Drama Desk nominations), On the Twentieth Century (Theatre World Award; Drama Desk nomination), and Ragtime (La Stage Alliance Outstanding Award), all on Broadway, as well as La Boheme, Orpheus in the Underworld, and The Beggar Opera.
Who's Who

at The Santa Fe Opera. Kaye has performed with symphony orchestras around the world and sung at the White House twice. She is the voice of Kitsey Millhouse for Random House's audio book series of the Sue Grafton alphabet mysteries.

BENJAMIN MAGNUSON (Anthony) appeared as Anthony in Sceney Todd on Broadway. Other favorite credits include Man of La Mancha (The Barber), Merrily We Roll Along (Joe Josephson), A New Brain (Dr. Barenstine), Old Weakish Songs (Stephen), Barnum, Peter Pan, Grease, and The Fantasticks. Regionally, he has worked at Long Wharf Theatre, Ensemble Theatre of Cincinnati, Mount Washington Valley Theatre Company, Cherry County Playhouse, and The Human Race Theater Company. In concert, he has performed with both the Cincinnati Pops and the Cincinnati Symphony Orchestra and in the recent South Pacific in Concert at Carnegie Hall. Magnuson holds a B.F.A. in musical theater from the University of Cincinnati's College Conservatory of Music.

KATRINA YAUKEY (Pirou) appeared in John Doyle's Tony Award-winning revival of Company on Broadway. Other credits include the Broadway and international tour productions of Carousel, in which she was seen as Sally Bowles. She also performed as a dancer on the first national tour of Victor/Victoria and as a tap dancer for Absolute Vodka. Yaukey studied musical theater and dance performance at Pennsylvania State University.

EDWIN CAHILL (Stamby) appeared on Broadway in LoveMusik. Off-Broadway credits include Bingo! (Irish Repertory Theatre), Asylum, Darling of the Day, and J and Alfie (The York Theatre Company). Cahill has also appeared in New York City in Passaic's The Seagull (New York premier) and the Jack Lawrence gala (with Paul Gemignani). Regional credits include The Musical of Musicals—The Musical! (The Remy Theatre of St. Louis, Ken Kline Award nomination), The Mystery of Edwin Drood (River Rep Theatre Company), Guys and Dolls.

in drama from New York University's Tisch School of the Arts. New York theater credits include Cumberland Blues (New York Musical Theatre Festival, 2006), At This Performance... (Musicals Tonight!), History of Toys (Frederick Loewe Theatre), and The Three Musketeers (Wings Theatre). Other favorite roles include Maria in West Side Story, Kaa in Edward Masry's The Jungle Book, and the Baker's Wife in Into the Woods.

JESSICA WRIGHT (Standby) has worked on Broadway in Sceney Todd (standby for Pirelli, Beggar Woman, Lovers) and Company (standby for Jenni, Avery, Susan), both directed by John Doyle, and LoveMusik (singing), directed by Hal Prince. Off-Broadway credits include Radio Gal and Suburb. Favorite roles in the regional theater include Crazy for You (Irene), Cabaret (Kirsten), No No Nouns (Winnie), Big River (Mary Jane), The Spire of Grid (Shelbye), Pump Boys (Poule), Swingtime Canteen (Lilly), and Tribute to Canzen and Green (Kennedy Center, with Sally Mayes). She can be heard on recordings of Story Hour (Sally Mayes), Learnrning Home (Rebecca Loker), and Coffee Hour (Susan Egan).

STEPHEN SONDHEIM (Music and Lyrics) wrote the music and lyrics for Saturday Night, A Funny Thing Happened on the Way to the Forum, Anyone Can Whistle, Company, Follies, A Little Night Music, The Frogs, Pacific Overtures, Merrily We Roll Along, Sunday in the Park with George, Into the Woods, Assassins, Passion, and Brunn, lyrics for West Side Story, Gypsy, and Do I Hear a Waltz?; and additional lyrics for Candide. Side by Side by Sondheim, Marry Me a Little, You're Gonna Love Tomorrow, and Putting It Together are anthologies of his work as a composer and lyricist. For films, he has composed the score of Stanwyck and co-composed Reds; he has also written songs for the film Dick Tracy and the television production of Evening Primrose. He co-authored the film Last of the Shells and the play Getting Away with Murder. Sondheim is on the council of the Dramatists Guild, having served as its president from 1973 to 1981. In 1981 he founded Young
Who's Who

at The Santa Fe Opera. Kaye has performed with symphony orchestras around the world and sung at the White House twice. She is the voice of Kinsey Millhone for Random House's audio book series of the Sue Grafton alphabet mysteries.

Benjamin Magnussen (Anthony) appeared as Anthony in Scavone Todd on Broadway. Other favorite credits include Mere La Mancha (The Barber), Marrily We Roll Along (Joe Josephson), A New Brain (Dr. Barenstine), Old Witch (Sage) (Stephen), Barnum, Peter Pan, Grease, and The Fantasticks. Regionally, he has worked at Long Wharf Theatre, Ensemble Theatre of Cincinnati, Mount Washington Valley Theatre Company, Cherry County Playhouse, and The Human Race Theatre Company. In concert, he has performed with both the Cincinnati Pops and the Cincinnati Symphony Orchestra and in the recent South Pacific in Concert at Carnegie Hall. Magnussen holds a B.F.A. in musical theatre from the University of Cincinnati's College Conservatory of Music.

Lauren Molina (Johanna) appeared in Scavone Todd on Broadway. She was featured at The Ladies Who Sing. ScavoneTodd concert with Barbara Cook and Patti LuPone at the Westport Playhouse. Favorite roles include Friedelinde in Ernő in Love, the Leopard in Just So Stories, and a back-up singer for Sarah Brightman on her La Luna tour. Most recently, Molina performed a leading role in a new play directed by John Cameron Mitchell. Also a singer/songwriter, she released her first album, Dot-Dee-Dee, in 2007. Other recordings include Scavone Todd, Carols for a Cure 2005, Put The Musical, and Jason Reitman's Irony-Free Parlor Music. She received her B.F.A. in musical theatre from the University of Michigan and has taught in the theatre department of Marygrove College.

Katrina Yaukey (Pooch) appeared in John Doyle's Tony Award-winning revival of Company on Broadway. Other credits include the Broadway and international tour productions of Cabaret, in which she was seen as Sally Bowles. She also performed as a dancer on the first national tour of Victor/Victoria and as a tap dancer for Absolute vodka. Yaukey studied musical theatre and voice performance at Pennsylvania State University.

Edwin Cahill (Standsby) appeared on Broadway in LoveMusik Off-Broadway credits include Borsouk (Irish Repertory Theatre), Asylum, Darling of the Day, and A and Alfred (The York Theatre Company). He has also appeared in New York City in Pas de Quatre: The Seagull (New York premieres) and the Jack Lawrence gala (with Paul Gemignani). Regional credits include The Musical of Musicals—The Musical! (The Repertory Theatre of St. Louis, Kevin Kline Award nomination), The Mystery of Edwin Drood (River Rep Theatre Company), Guys and Dolls.

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Who's Who

(Northern Stage), Side by Side by Sondheim (New Harmony), and The Secret Garden (Fulton Theatre). He appeared on television in George Washington (History Channel). Cahill was educated at the New England Conservatory, Tufts University, Manhattan School of Music, and Paris University.

David Garry (Standsby) has appeared on Broadway in Company, Off Broadway in Borsouk (Irish Repertory Theatre), Mririte, and Miss Liberty (The York Theatre Company), and in regional theater productions of Caare (Paper Mill Playhouse) and Suesswish (D'Page Opera). He holds a B.F.A. in trombone performance and a M.M. in voice/ opera.

Jessica Wright (Standing) has worked on Broadway in Scavone Todd (standby for Pirelli, Beggar Woman, Lover), and Company (standing for Jenny, Amy, Susan), both directed by John R. Doyle, and LoveMusik (sung), directed by Hal Prince. Off-Broadway credits include Radio Gal and Suburb. Favorite roles in the regional theatre include Crazy for You (Irene), Cabaret (Kれている, No No Nanette (Winnie), Big River (Mary Jane), The Spiffire Grid (Shelley), Pump Boys (Poutie), Swingtime Canteen (Lilly), and Tribute to Candelas and Green (Kennedy Center, with Sally Mayes). She can be heard on recordings of Story Hour (Sally Mayes), Leaving Home (Rebecca Luker), and Coffee Hour (Susan Egan).

Lizzie Sondheim (Music and Lyrics) wrote the music and lyrics for Saturday Night, A Funny Thing Happened on the Way to the Forum, Anyone Can Whistle, Company, Follies, A Little Night Music, The Frogs, Pacific Overtures, Merrily We Roll Along, Sunday in the Park with George, Into the Woods, Assassins, Passion, and Boublis; lyrics for West Side Story, Gypsy, and Do I Hear a Waltz? and additional lyrics for Candide. Side by Side by Sondheim, Marry Me a Little, You're Gonna Love Tomorrow, and Putting It Together are anthologies of his work as a composer and lyricist. For films, he has composed the score of Stavisky and co-composed Redy. He has also written songs for the film Dick Tracy and the television production of Evening Primrose. He co-authored the film The Last of Sheila and the play Getting Away with Murder. Sondheim is on the council of the Dramatists Guild, having served as its president from 1973 to 1981. In 1981 he founded Young
Who's Who

Playwrights Inc. to develop and promote the work of American playwrights age 18 and younger.

HUGH WHEELER (Book), 1912-87, won Tony Awards for Candido, A Little Night Music, and Swiney Todd. He is the author of the plays Big Fish, Little Fish, Look, We've Come Through, and We Have Always Lived in the Castle, as well as additional material for Pacific Overtures. His screenplays include Travels with My Aunt, Something for Everyone, A Little Night Music, and Nijinsky. He also wrote 30 mysteries under the pseudonyms Patrick Quentin and Q. Patrick. Wheeler wrote librettos for Kurt Weill's表明, Mozart's Impresario, and the opera versions of Candido and Swiney Todd.

CHRISTOPHER BOND (Adaptor), an actor, director, and writer, wrote the play Swiney Todd for the Stroke-on-Trent Experimental Theatre. He took Bernt Brecht's Man Is Man, rechristened it Man Eat Man, and applied it to the public domain one-act folk play Swiney Todd by George Dibdin Pitt, which itself took from the story "The String of Pears: A Romance," published in Penny Dreadful, the Victorian gossip magazine. In this new approach to the classics, Bond also created the role of Tobias for himself. Later, Bond worked with Everyman Theatre (Liverpool), where he wrote/directed Downright Hooligan, Judge Jeffrey, and Under New Management, and was the artistic director of Half Moon Theatre (London), where he directed Swiney Todd and Trafford Tangney. His recent production of Alice in the Underground for Chicken Shed, a company of disabled actors, toured the major UK theaters.

JOHN DOYLE (Director and Designer) has been artistic director of four prestigious regional theaters in the UK, including the famous Liverpool Everyman. He won the Tony Award for Best Director of a Musical for his Broadway debut production of Swiney Todd, as well as the Outer Critics’ Circle Award and the Drama Desk Award. Last season he was represented on Broadway by Company, which won the Tony, Drama League, Drama Desk, and Outer Critics Circle awards for Best Revival of a Musical. His numerous UK productions include best musical awards for Fiddler on the Roof, Moll Flanders, and his own version of The Gondoliers, with further nominations for his productions of Macbeth and Mabel, Cabaret, Irma La Douce, and Into the Woods. His UK open work includes productions for the Welsh National Opera and the City of London Sinfonia, as well as the Buxton Opera Festival. He has also directed numerous classic plays, including A Midsummer Night’s Dream for the New Shakespeare Company, The Wars of the Roses for York Theatre Royal, and, most recently, a major revival of A Midsummer Night’s Dream for Wilton’s Music Hall in London, as well as directing the European premieres of Driving Miss Daisy (Venues and Zurich) and the regional premiere of The Madness of King George III. He is also co-author of the internationally best-selling Shakespeare for Dummies. He recently directed The Rise and Fall of the City of Mahagonny for Los Angeles Opera and the critically acclaimed Lucia di Lammunmor for Scottish Opera, and his future plans include Peter Grimes for the Metropolitan Opera and the world premiere of A Gathering at The Old Globe, San Diego, then Broadway.

SARAH TRAVIS (Musical Supervisor and Orchestrator) won a 2006 Tony Award nomination and a Drama Desk Award for her work on the Broadway production of Swiney Todd. She trained at the City University and Guildhall School of Music and Drama in the United Kingdom. Main credits as orchestrator and music supervisor include the world premiere of Monstrous by Ben Elton and the world premiere of A Christmas Carol at the Old Vic in United States.

End transfer. Other UK tours include Beautiful Thing, Wuthering Heights, Rosarin, Candido, and Swiney Todd. Other West End work includes When Pigs Fly, Female Parts, and Carmen.

DAN MOSES SCHREIER (Sound Designer) has worked on Broadway productions of 110 in the Shade, Swiney Todd, Julius Caesar, 25th Annual Putnam County Spelling Bee, Gem of the Ocean, Pacific Overtures, Assassins, After the Fall, Anna in the Tropics, Into the Woods, Tophat/Underskirt, Major Barbara, Dance of Death, Dirty Rotten Scoundrels, The Ride Down Mt. Morgan, The Diary of Anne Frank, The Tempest, and Brig in ‘Da Nature, Bring in ‘Da Funk. Off-Broadway credits include Staff Heights, Honeymoon, Get on the Bus, and many others.
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HUGH WHEELER (Booth), 1912-87, won Tony Awards for Candido, A Little Night Music, and Sweeney Todd. He is the author of the plays Big Fish, Little Fish, Look, We've Come Through, and We Have Always Lived in the Castle, as well as additional material for Pacific Overtures. His screenplays include Tornoden My Aunt, Something for Everyone, A Little Night Music, and Nijinsky. He also wrote 30 mysteries under the pseudonyms Patrick Quentin and Q. Patrick. Wheeler wrote librettos for Kurt Weill’s Lady in the Dark, Mozarts’s Opernimpresariss, and the opera versions of Candido and Sweeney Todd.

CHRISTOPHER BOND (Adapter), an actor, director, and writer, wrote the play Sweeney Todd for the Stroke-on-Trent Experimental Theatre. He took Bertolt Brecht's 'Man Is Man, returned it 'Man Eats Man, and applied it to the public domain one-act folk play Sweeney Todd, by George Dibdin Pitt, which itself was taken from the story "The String of Pearls: A Romance," published in Penny Dreadful, the Victorian gossip magazine. In this new approach to the classics, Bond also created the role of Tobias for himself. Later, Bond worked with Everyman Theatre (Liverpool), where he wrote/directed Downright Hollywood, Judge Jeffries, and Under New Management, and was the artistic director of Half Moon Theatre (London), where he directed Sweeney Todd and Trumford Tinsly. His recent production of Alice in the Underground for Chicken Shed, a company of disabled actors, toured the major UK theaters.

JOHN DOYLE (Director and Designer) has been artistic director of four prestigious regional theaters in the UK, including the famous Liverpool Everyman. He won the Tony Award for Best Director of a Musical for his Broadway debut production of Sweeney Todd, as well as the Outer Critics' Circle Award and the Drama Desk Award. Last season he was represented on Broadway by Company, which won the Tony, Drama League, Drama Desk, and Outer Critics Circle awards for Best Revival of a Musical. His numerous UK productions include best musical awards for Fiddler on the Roof, Moliere's The Misanthrope, and his own version of The Gondoliers, with further nominations for his productions of Macbeth and Mabel, Cabaret, Inna Do Laste, and Into the Woods. His UK opera work includes productions for the Welsh National Opera and the City of London Sinfonica, as well as the Buxton Opera Festival. He has also directed numerous classic plays, including A Midsummer Night's Dream for the New Shakespeare Company, The Wars of the Roses for York Theatre Royal, and, most recently, a major revival of A Place in the Sun for Wilton's Music Hall in London, as well as directing the European premiere of Driving Miss Daisy (Veneta and Zurich) and the regional premiere of The Madness of King George III. He is also co-author of the internationally best-selling Shakespeare for Dummies. He recently directed The Pite and Fall of the City of Mahagonny for Los Angeles Opera and the critically acclaimed Lucia di Lammermoor for Scottish Opera, and his future plans include Peter Grimes for the Metropolitan Opera and the world premiere of a new opera at The Old Globe, San Diego, then Broadway.

SARAH TRAVIS (Musical Supervisor and Orchestrator) won a 2006 Tony Award nomination and a Drama Desk Award for her work on the Broadway production of Sweeney Todd. She trained at the City University and Guildhall School of Music and Drama in the United Kingdom. Main credits as orchestrator and musical supervisor on productions originating from the Watermill Theatre include Sweeney Todd (and transfers to Trafalgar Studios and New Ambassador Theatre in London and the Eugene O'Neill Theatre on Broadway); Martin Guerre, Hat Michael, Macbeth and Mabel (transfer to Cradigion Piccadilly), Fiddler on the Roof and The Gondoliers (both TMA Regional Theatre Awards for Best Musical); Fiddler on the Roof, 35th Anniversary, and Sweeney Todd; and Carmen. Credits as composer include Dick Whittington (Barking), Peter Pan (Oxford Playhouse), A Star Danced (Watermill), The Last Jaropotspotpot in the World (Open Air Theatre Regents Park), and The Strange New World of Miss Gwendolyn Bradwell (Great North Theatre, Hull, UK National Tour), The Lights of a Night, and seven Pantomimes for Chipping Norton Theatre. She has worked as pianist and musical director for Canal Jolly, Fascinating Aida, Lily Savage, Alvin Stardust, Dolly Keane, Burb Jung, Ivy Van Randswyk, and Drop Dead Divas.

DAN MOSES SCHREIER (Sound Designer) has worked on Broadway productions of 110 in the Shade, Sweeney Todd, Julius Caesar, 25th Annual Putnam County Spelling Bee, Grom of the Ocean, Pacific Overtures, Assassins, After the Fall, An Inspector Calls, Into the Woods, Tophat and Undeck, Major Barbara, Dance of Death, Dirty Rotten Scoundrel, The Ride Down Mt. Morgan, The Diary of Anne Frank, The Tempest, and Bringer in 'Da Noise. Off-Broadway credits include Staff Slingers, Homeboy/ Kublai, Floyd Collins, and many others.

MONDAY, OCTOBER 15, 2007 7:00-8:30 P.M. - STANFORD CAMPUS

STANFORD UNIVERSITY MASTERS OF LIBERAL ARTS 2008-2009

A GRADUATE DEGREE PROGRAM DESIGNED FOR ADULTS

STANFORD UNIVERSITY

INFORMATION SESSION FOR PROSPECTIVE STUDENTS

MONDAY, OCTOBER 15, 2007 7:00-8:30 P.M. - STANFORD CAMPUS

For more information and to reserve a spot, email mladmissions@stanford.edu or call (650) 725-0001
http://mla.stanford.edu

STANFORD UNIVERSITY
WHO'S WHO

He recently composed the score for the Broadway production of August Wilson’s Radio Golf, designed the sound for both John Doyle’s production of Mahagonny, starring Audra McDonald and Patti LuPone, and City Center’s production of Gypsy, also starring LuPone. He has received three Drama Desk Awards and the LA Stage Alliance Ovation Award, as well as the Entertainment Design Award and an OBIE Award, both for sustained excellence.

PAUL HUNTLEY (Wigs and Hair), London born, is a Special Tony Award winner. Current Broadway shows include Hairspay, Grey Gardens, Curtains, Old Acquaintance, and the upcoming Young Frankenstein. Recent film credits include Face/Off, Ralph Fiennes in Davis, Jennifer Lopez in La Cucaracha, Christopher Walken in Eyes of Fire and Hairspay, Susan Sarandon in Enchanted, and Abigail Breslin in Kit, The American Girl.

ANGELINA AVALONE (Makeup Designer) has worked on the Broadway productions of Grey Gardens, Company, Curtains, Chitty Chitty Bang Bang, All Shook Up, Les Miserables, The Pajama Game, Wonderful Town, Julius Caesar, Thoroughly Modern Millie, Gypsy, A Day in the Death of Joe Egg, Little Shop of Horrors, Dance of the Vampires, Dracula, Henry IV, and The Scarlet Pimpernel. She has worked with Patti LuPone on Everyone Can Whistle, Passion (Ravinia Festival, Lincoln Center), and Regina and is currently working on the upcoming Broadway productions of Young Frankenstein and The Little Mermaid.

DAVID LOUD (Music Director) has served as music director for Broadway productions of Reggae, A Class Act, Steel Pier, The Look of Love, and revivals of Sh Love Me, Company, and The Boys from Syracuse. Off Broadway, he created the vocal and dance arrangements for And the World Goes Round (Outer Critics Circle Drama and Drama Desk Award for Best Musical Revue). Loud also originated the role of Manly in Master Class and made his Broadway debut in Harold Prince’s original production of Merrily We Roll Along. He is currently the music director for Curtains, the new Kander and Ebb musical on Broadway.

ANDY EINHORN (Resident Music Director) worked on the Broadway and first national tour of The Producers. Other credits include a workshop of Disney’s The Little Mermaid and productions at Houston Grand Opera (An Evening with Audrey McDonald), the Alley Theatre (American Vaudeville), and Goodspeed Opera House (The Boy Friend). Einhorn has also worked on various projects for Adam Guettel, Ricki Ian Gordon, Ted Sperling, and Lucy Simon. He is an honors graduate of Rice University.


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Alan Beach
ARI Development Director
415.597.4982
abeach@ari.ucsf.edu

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The AIDS Research Institute (ARI) coordinates all of the HIV/AIDS research and care activities at UCSF. Our faculty are internationally renowned for their expertise and contributions to the fight against AIDS. Combining the best basic science, bench-to-bedside research, behavioral studies, direct care services and policy development, the ARI represents one of the premier medical, education and research institutions for AIDS in the world, consistently ranked #1 nationally.
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ANGELINA AVALONE (Makeup Designer) has worked on Broadway productions of 'Grey Gardens,' 'Curtains,' 'Chitty Chitty Bang Bang,' 'A Streetcar Named Desire,' 'The Producers,' 'The Addams Family,' 'The Music Man,' 'The Sound of Music,' 'The King and I,' 'The Sound of Music Live!,' 'The King and I,' and 'The Secret Life of Walter Mitty.' She is currently working on the upcoming Broadway productions of 'Young Frankenstein' and 'The Little Mermaid.'

DAVID LOUD (Music Director) has served as music director for Broadway productions of 'Regrets,' 'A Class Act,' 'Steel Pier,' 'The Lost of Love,' and 'The Lost of Love.' He is currently working on the upcoming Broadway productions of 'Young Frankenstein' and 'The Little Mermaid.'

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WHO'S WHO

Once Upon a Mattress. Tommy, Hairs to Success... Victor/Victoria, Jekyll’s Last Jam, Peg, Barnum, The Will Rogers Follies, and City of Angels. As a studio musician, he has played bass for Michael Jackson, Madonna, Portishead, Eric Clapton, BB King, Sinatra, Carly Simon, Celine Dion, The Smashing Pumpkins, Pete Seeger, and the New York Philharmonic.

ADAM JOHN HUNTER (Associate Director) has worked on Broadway productions of Company, Sweeney Todd, Little Shop of Horrors, Dinner at Eight, 42nd Street, Swing!, and Annie Get Your Gun. He has also worked on Gypsy with Patti LuPone at City Center. He studied at the University of California, Davis.

TELSEY & COMPANY (Casting) has cast for Broadway and touring productions of Legally Blonde, The Drowsy Chaperone, The Color Purple, Wicked, Hairpray, Race, High School Musical, Dance, Tell Radio, Company, Grey Gardens, Tarzan, and Dirty Rotten Scoundrels. Off-Broadway credits include The Fantasticks, Blue Man Group, In the Heights, and shows for Atlantic Theatre, MCC, and Signature Theatre. Film and television credits include Dan in Real Life, Then She Found Me, Across the Universe, I Am and Ally, Rent, Piano of April, Camp, The Grey Zone, Finding Forrester, The Bone Collector, Whips, HBO's Unfinished, and commercials.

NEWTON COLE (Production Stage Manager) has worked on Broadway on revivals of Company, Sweeney Todd, Fiddler on the Roof, and My Fair Lady and on Jack: A Night on the Town with John Baryshnikov. He was the choreographic consultant for Jerome Robbins's original choreography for the 2004 revival of Fiddler on the Roof. He has worked on 12 national tours.

KIMBERLY MARK WEBB (Stage Manager) is in his 14th season at A.C.T. A long association with Berkeley Repertory Theatre includes Culture Clash's Zorra in Hell, among others. Other credits include Picasso at the Lapin Agile in San Francisco, The Woman Warrior for Center Theatre Group in Los Angeles, Mary Stuart and The Lady from the Sea at Boston's Huntington Theatre Company, Hasida at the Williamsstown Theatre Festival, The Vagabond Inheritance at Kansas City Repertory Theatre, and The Master Builder and The Philanderer at Aurora Theatre Company. He served as production stage manager at Theatre Three in Dallas for six years.

THE WATERMILL THEATRE (Originating Producer) is an important, award-winning regional professional theater situated in a converted watermill beside the River Lambourn in Berkshire, United Kingdom. The company mounts six professional productions each year, of which several transfer to the London stage and tour nationally and/or overseas. The theater is also famous for its inspirational outreach work.

Telsy & Company, C.S.A.: Berni Telsy, Will Cantiles, David Vaccari, Bethany Knox, Craig Burns, Tiffany Little Canfield, Rachel Hoffman, Carrie Rossen, Justin Huff, Joe Langworthy, Bess Fifer, Patrick Goodwin

The actors and stage managers employed in this production are members of Actors’ Equity Association, the national labor union representing professional actors and stage managers in the United States.
WHO'S WHO

Newton Cole (Production Stage Manager) has worked on Broadway on revivals of Company, Sussey Todd, Fiddler on the Roof, and My Fair Lady and on Jack: A Night on the Town with John Barrymore. He was the choreographic consultant for Jerome Robbins’ original choreography for the 2004 revival of Fiddler on the Roof. He has worked on 12 national tours.

Kimberly Mark Webb (Stage Manager) is in his 14th season at A.C.T. A long association with Berkeley Repertory Theatre includes Culture Clash’s Zorba in Hell, among others. Other credits include Picasso at the Lapin Agile in San Francisco, The Woman Warrior for Center Theatre Group in Los Angeles, Mary Stuart and The Lady From the Sea at Boston’s Huntington Theatre Company, Hector at the Williamsburg Theatre Festival, The Visigoths Inheritance at Kansas City Repertory Theatre, and The Master Builder and The Philosopher at Aurora Theatre Company. He served as production stage manager at Theatre Three in Dallas for six years.

WHO’S WHO

Telsey + Company, C.S.A.: Bernadette Telsey, Will Cantiles, David Vaccari, Bethany Knox, Craig Burns, Tiffany Little Canfield, Rachel Hoffman, Carrie Rosson, Justin Huff, Joe Langworth, Bess Fifer, Patrick Goodwin

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A.C.T. Profiles

CAREY PELLOFF
(Artistic Director) is celebrating his 16th season as artistic director of A.C.T., where he most recently directed acclaimed productions of Philip King Cotathoul After the War (an A.C.T. remount that premiered in Munich), Tom Stoppard’s Travesties, Bertolt Brecht/Kurt Weill’s Happy End (including a critically acclaimed cast album recording) and A Christmas Carol (a new adaptation by Pelloff with dramaturg Paul Walsh), known for directing innovative productions of classics and championing new writing for the theater. Pelloff has directed for A.C.T. the American premieres of Stoppard’s The Invention of Love and Indian Ink and Pinter’s Celebration and The Book; A.C.T.-commissioned translations of Beckett, The Midsummermen, Karin W. Maria Stuart, Uncle Vanya, and A Matter (based on Goethe’s Satan Zehntausend). David Mamet’s new adaptation for A.C.T. of Georgie Barnes’ The Heiress, the world premiere of Leslie Ayres’ Singer’s Boy, and major revivals of A Doll’s House, Waiting for Godot, The Three Sisters, The Threepenny Opera, Old Times, The Revenger’s Tragedy and A Midsummer Night’s Dream. His production of Muriel Spark’s The Prime of Miss Jean Brodie, commissioned at A.C.T.’s second space (Zoom) with Lani Poh Productions, traveled to Washington, D.C., Studio Theatre and then to New York’s SERRA Theater in 2005. Pelloff’s work at A.C.T. also includes the world premieres of Mike Wittington’s Showboy for An Actor, David Lang/Macwell’s The Dividing of a Field and the West Coast premiere of her own play The Colour of Ribbons (a finalist for the Susan Smith Blackburn Award). Her play Luminous was developed and produced in partnership with the Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshoped and directed at A.C.T. in 2004 at New York Stage & Film, premiered in New York in April 2005 at the Ensemble Studio Theatre, and was coproduced by A.C.T. and the Magic Theatre last December, and is published by Dramatists Play Service. Her new play Waiting for the Fils was developed and produced in partnership with A.C.T. as part of A.C.T.s First Look Festival in January and workshoped at Roundabout Theatre Company this summer. Her latest play, Skybird, was developed at New York Stage & Film in June. Pelloff has also collaborated as a director with many notable contemporary writers, most recently Philip King Cotathoul on his new play After the War at the Sundance Institute in 2004.

Robert O’Hara, on an afterthought for the 2005 O’Neill Playwrights Conference; and Irish playwright Lucy Caldwell, on Guardians, for the 2007 O’Neill conference. Before joining A.C.T., Pelloff was artistic director of Classic Stage Company in New York, where he directed the world premiere of Erin Pounds’ Eldora, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many classical works. Under Pelloff’s leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot’s The Cave at the Vienna Festival and the Brooklyn Academy of Music. A noption of Freight’s Chevalier d’Orde des Arts et des Lettres and the National Corporate Theater Fund’s 2007 Artistic Achievement Award, Pelloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Thiepval School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

HEATHER KITCHEN
(Dramaturg Director), now in her 12th season with A.C.T., has strengthened the organization’s infrastructure and oversees the company’s expanding to include the development and performance of new work and the addition of a third year to A.C.T.’s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, new production management, and managing across ranging across Canada, the United States, and the United Kingdom. Credits include: the Portland Play Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Centre Theatre at Haldimand. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts organization and school that annually produced 16 productions, an International Children’s Festival, and a Theatre Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Performing Arts in Edmonton. An active community member, Kitchen serves on the board and executive committee of the Commonwealth Club of California, as well as on the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. The San Francisco Business Times named Kitchen one of the most influential women in business in the Bay Area for the past four years.

MELISSA SMITH
(Conservatory Director) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T. in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T. in 1995, Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. She has worked with people of all ages in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-Broadway plays and at regional theaters, including A.C.T. in 2004. She toured London and Birmingham (U.K.) in Berkeley Repertory Theatre’s production of Continental Divide. Smith held a B.A. in English and theater from Yale College and an M.F.A. acting from the Yale School of Drama.

JAMES HAIRE
(Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theater at an arts in stage, and production management. He also managed the Brood Productions of Flow Mist Realtions Drinks a Little and Georgie (a musical of Carol Bayer Sager), as well as the national tour of Woody Allen’s Drink the Water. Off Broadway he produced Jessica’s Little Eyes (directed by Marshall W. Mason) and Shaw’s Arms and the Man. Haire joined A.C.T. in 1971. He and his department were awarded Theatre Communications International award for excellence in the theater in 1999, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics Circle.

PLEASE JOIN US FOR THESE EVENTS...

AT THE AMERICAN CONSERVATORY THEATER

A.C.T. PROLOGUE
A conversation with the director before the 7 p.m. preview (4:30–5:30 p.m.)
Sweeney Todd
Saturday 9/2
The Rainmaker
Sunday 10/28

AUDIENCE EXCHANGES
Free post-performance discussions with the actors and/or A.C.T. staff members
Sweeney Todd
Tuesday 9/11
Sunday 9/18
Wednesday 9/19
The Rainmaker
Tuesday 11/6
Wednesday 11/7

OUT WITH A.C.T.
A gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance
Sweeney Todd
Wednesday 9/5
The Rainmaker
Wednesday 11/14

THEATER ON THE COUCH
An exciting new collaboration between A.C.T. and The San Francisco Center for Psychoanalysis to generate lively dialogue among the audience and a panel of respected, local psychoanalysts. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience.
Sweeney Todd
Friday 9/7
The Rainmaker
Friday 11/2

AND DON’T FORGET...

A Workshop Presentation of In the Next Life
By the San Francisco Project for New Performance
10/26–28, A.C.T./Zeum Theater

Alumni Association presents
Homecoming Weekend
10/26–27, A.C.T./Zeum Theater

MASTER OF FINE ARTS PROGRAM presents
Class of 2006 in Repertory: The Importance of Being Earnest and Candida
10/17–11/3, Zeum Theater

KORET VISITING ARTISTS SERIES presents
"Finding a Voice"
11/11, A.C.T.

A.C.T. DONOR EVENTS

MEET THE CAST
Meet the Cast of Sweeney Todd following the matinee performance.
Sunday, 9/23, 3:30 p.m.

DESIGN PRESENTATION
Hear the director’s vision at the first meeting of the company of The Rainmaker.
Monday, 9/24, 11 a.m.

OPENING NIGHT DINNER
Enjoy dinner with the director before the opening night performance of The Rainmaker.
Wednesday, 10/30, 5:30 p.m.

PRODUCERS CIRCLE DINNER
Experience the Annual Producers Circle dinner. Date and time to be announced.

CONTACT COSTUME SHOP
Thursday, 10/4, 5:30 p.m.

TECHNICAL REHEARSAL
See it all come together at a rehearsal for The Rainemaker.
Tuesday, 10/23, TBA

DESIGN PRESENTATION
Hear the director’s vision at the first meeting of the company of A Christmas Carol.
Tuesday, 11/8, 4 p.m.

PROP AND SCENE SHOP TOUR
Thursday, 11/8, 5:30 p.m.

BACKSTAGE TOUR
Take a behind-the-scenes tour of the set for Sweeney Todd.
Saturday, 9/29, 11 a.m.

COSTUME SHOP TOUR
Thursday, 10/4, 5:30 p.m.

To support A.C.T. and receive invitations to Annual Fund, Donor Circle, and Producers Circle events, please contact Paul Knudsen at pknutson@actsf.org or 415.443.2355. Due to the spontaneous nature of live theater, all times are subject to change.

For more information, please call 415.749.2350 or visit www.ACTSF.org.
A.C.T. Profiles

CAREY PERLOFF (Artistic Director) is celebrating her 16th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Philip Kan Gotanda's After the War (an A.C.T. remount that premiered in March), Tom Stoppard's Travesties, Berolt Brecht/Kurt Weill's Happy End (including a critically acclaimed cast album recording) and A Christmas Carol (a new adaptation by Perloff with dramaturg Paul Walsh). Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premières of Stoppard's The Invention of Love and Indian Ink and Pinter's Celebration and The Room; A.C.T.-commissioned translations of Heidegger, The Misanthrope, Ennio W. Marx, Stuart, Uncle Vanya, and A Mother (based on Gender's Yana Zhdanova); David Mamet's new adaptation for A.C.T. of Georges Bataille's The Holy Incompatibility; the world premières of Leslie Ayvazian's Song's Boy and major revivals of A Doll's House, Waiting for Godot, The Three Sisters, The Threepenny Opera, Cold Times, The Rose Tinted, Anouilh, Creation, Home, The Tempest, and Stoppard's The Real Thing; Night and Day, and Absurd. Her production of Muzio Nobile's Hide, coproduced at A.C.T.'s second space (Zoom) with Lambda Productions, traveled to Washington, D.C.; a Studio Theatre and then to New York's 59E59 Theater in 2005. Perloff's work at A.C.T. also includes the world premières of Muriel Williams's work as in an Anna, David Lang/Mui-Won Hwang's The Taming of a Field, and the West Coast premières of her own play The Colour of Ribbons (a finalist for the Susan Smith Blackburn Award). Her play Luminaries Furthering was developed and produced at the Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshoped and developed in theater of 2004 at New York Stage & Film, premiered in New York in April 2005 at the Ensemble Studio Theatre, and was coproduced by A.C.T. and the Magic Theatre last December, and is published by Dramatists Play Service. Her new play Waiting for the Ferry was developed and produced in workshop at Roundabout Theatre Company this summer; her latest playwriting project, developed at New York Stage & Film in June. Perloff has also collaborated as a director with many notable contemporary writers, most recently Philip Kan Gotanda, on his new play After the War at the Sundance Institute in 2004; Robert O'Hara, on an adaptation for the 2005 O'Neill Playwrights Conference; and Irish playwright Lucy Caldwell, on Guardians, for the 2007 O'Neill conference.

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HEATHER KITCHEN (Executive Director), now in her 12th season with A.C.T., has strengthened the organization's infrastructure and oversaw the company's expansion to include the development and performance of new work and the addition of a third year to A.C.T.'s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at the University of Western Ontario followed a 15-year career in stage, tour, and production management, ranging across Canada, the United States, and the United Kingdom. Credits include: the Everett Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and the National Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed three theatres performing arts organizations and school that produced 16 productions, an International Children's Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Performing Arts in Edmonton. An active community member, Kitchen serves on the board and executive committee of the Commonwealth Club of California, as well as on the board of the National Corporate Theatre Fund in New York. She is a part of a member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theatre Producers. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Forbes magazine's Business and the Arts Awards. The San Francisco Business Times named Kitchen one of the most influential women in business in the Bay Area for the past four years.

MELISSA SMITH (Conversatory Director) oversees the administration of the A.C.T. Conversatory's Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T. in addition to teaching as the master acting teacher of the M.F.A. Program. Before joining A.C.T. in 1995, Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. She has worked with people of all ages across the world including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-Broadway roles and at regional theaters, including A.C.T. In 2004, she toured London and Birmingham (U.K.) in Bedlam's production of Continental Divide. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HARRE (Producing Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theater as in action and stage manager. He also managed the Broadway productions of Miss Rosario Drinks a Little and Georgie (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's Don't Drink the Water. Off Broadway he produced Issac's Little Eddy (directed by Marshall W. Mason) and Stars and the Moon. He joined A.C.T. in 1971. He and his department were awarded Theater Arts International's award for excellence in the theater in 1999, and in 1992 Harre was awarded a lifetime achievement award by the Bay Area Theatre Critics Circle.

PLEASE JOIN US FOR THESE EVENTS...

AT THE AMERICAN CONSERVATORY THEATER

A.C.T. PROLOGUE
An conversation with the director before the 7 p.m. preview (4:30-5:30 p.m.)
Sweeney Todd
Saturday 9/2
The Rainmaker
Sunday 10/28

AUDIENCE EXCHANGES
Free post-performance discussions with the actors and/or A.C.T. staff member
Sweeney Todd
Tuesday 9/9, 9/16
Wednesday 9/9, 9/16
The Rainmaker
Tuesday 11/8, Wednesday 11/7, 11/18

OUT WITH A.C.T.
A gathering of jazz and latin Snapweed, immediately following the 8 p.m. performance
Sweeney Todd
Wednesday 9/5
The Rainmaker
Wednesday 11/14

THEATER ON THE COUCH
An exciting new collaboration between A.C.T. and San Francisco Center for Psychoanalysis to generate lively dialogue among the audience and a panel of respected local psychanalysts. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience.
Sweeney Todd
Friday 9/7
The Rainmaker
Friday 11/2

AND DON'T FORGET...

A Workshop Presentation of The Toxo Project
Jenba Buena Center for the Arts
10/26-28
Yerba Buena Center for the Arts
Alumni Association presents
Homecoming Weekend
10/26-27, A.C.T./Zeum Theater

M A S T E R OF F I N E A R T S P R O G R A M
presents
Class of 2008 in Repertory: The Importance of Being Earnest and Candida
10/17-11/3, Zeum Theater

KORET VISITING ARTISTS SERIES
presents
"Finding a Voice"
11/11, A.C.T.

A.C.T. DONOR EVENTS

MEET THE CAST
Meet the Cast of Sweeney Todd following the matinee performance.
Sunday, 9/23, 4:30 p.m.

DESIGN PRESENTATION
Hear the director's vision at the first meeting of the company of The Rainmaker.
Monday, 8/24, 11 a.m.

OPENING NIGHT DINNER
Enjoy dinner with the director before the opening night performance of The Rainmaker.
Wednesday, 10/30, 5:30 p.m.

BACKSTAGE THEATER TOUR
Take a behind-the-scenes tour of the set for Sweeney Todd.
Saturday, 9/29, 11 a.m.

COSTUME SHOP TOUR
Thursday, 10/4, 5:30 p.m.

TECHNICAL REHEARSAL
See it all come together at a rehearsal of The Rainmaker.
Tuesday, 10/23, 2:30 p.m.

DESIGN PRESENTATION
Hear the director's vision at the first meeting of the company of A Christmas Carol.
Tuesday, 11/8, 4 p.m.

PROP AND SCENE SHOP TOUR
Thursday, 11/8, 5:30 p.m.

PRODUCERS CIRCLE DINNER
Experience the Annual Producers Circle dinner.
Date and time to be announced.

TO SUPPORT A.C.T. AND RECEIVE INVITATIONS to Annual Gala, Donor Circle, and Productions events, please contact Paul Knutzen at pknutzen@act-sf.org or 415.449.2353. Due to the spontaneous nature of theater, all times are subject to change.

FOR MORE INFORMATION, CALL 415.749.4300 OR VISIT WWW.ACT-SF.ORG.

Sweeney Todd
29
CORPORATE PARTNERS CIRCLE
The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.’s investment in the next generation of theater artists and audiences and its vibrant educational and community outreach programs. Corporate Partners Circle members receive the full benefits of collaborating with a nationally acclaimed theater company, including exclusive educational and networking opportunities, unique access to renowned artists and artists, priority company忘记了tomorrow,ticket, and targeted brand recognition. For information about how to become a member of the A.C.T. Corporate Partners Circle, please contact Leslie Brown at 415.439.2472 or ledbrown@act.org.

ARTISTIC PARTNER
(50,000 and above)
SAP

GENERAL PARTNER
(25,000–49,999)

PRESIDENT/PARTNER
(25,000–49,999)

AT&T

 Furthermore, the following foundations, individuals, and corporations support these theatres through their contributions of $5,000 or more in National Corporate Theatre Fund.

THEATRE EXECUTIVES (50,000–250,000)

National Corporate Theatre Fund is a separately incorporated, tax-exempt and non-profit supporting organization under the business entity of 11 of the country’s most distinguished professional theatres. The following foundations, individuals, and corporations support these theatres through their contributions of $5,000 or more in National Corporate Theatre Fund.

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BENEFICIARIES

American Express Company

PACIFICWEST

Banc of America

The William and Flora Hewlett Foundation

The J. Paul Getty Trust

The Paul G. Allen Family Foundation

The Robert R. McCormick Family Fund

The Roffer Family Foundation

The S. Knight Foundation

The San Francisco Foundation

THE ARTIST-IN-RESIDENCE® SERIES

A reception celebrating Frederic Holle’s work will be held at the theater on Thursday, September 20, 5:30-7:30 p.m.

Each artwork purchase benefits A.C.T. For more information about Barbara Ravizza or Frederic Holle, please contact Kevin Summers at 415.474.1066 / ksummers@act.org.

CORPORATE GIFTS IN KIND

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THE GALLERY AT A.C.T.

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don’t make it to art galleries as often as you’d like? Now you need look no further than A.C.T. We invite you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevators) to view original artwork by a diverse range of artists, presented in a series of rotating exhibits throughout the 2007-08 season.

BARBARA RAVIZZA:
CONVERSATION PIECES AND PAINTINGS
Through September 16
In her complicated, funny, poignant, multilayered collage pieces, Barbara Ravizza explores cultural issues using archetypal art and historical figures, evocative images, and provocative iconography. "For my collages," Ravizza says, "I use the form of graphic dialogue between myself and a central image. While I am working I hear things, I write what I hear around the borders of the image as I am working. Along with the bits of conversations, I frame the image with fragments of everyday life, like advertisements, newspaper clippings, off-hand remarks, unpaid bills, prescription drugs, objects found or bought. In the juxtaposition of icon and object or clippings, deeper things—such as love, frailty, desire, despair, loss, grief, and joy—are felt and recorded."

Ravizza’s figure paintings are colorful human studies built from layers of paint, consideration, and time. “I paint from the model because it is one of the most interesting and challenging things I have ever done,” Ravizza continues. “I use the figure with oil paint on board in a process that allows me to get beyond the details and search for something more interesting. As I work, the process gives me time to recognize deeper feelings through paint, color, marks, etc. I work very broadly in the beginning and narrow down as I go along, scraping, moving, enlarging, shrinking, and modifying.”

Ravizza’s work has been seen in both solo and group shows across California over the last three decades.

FREDRIC HOLLE: GNOMEGAME
September 8-November 25
Fredric Holle employs the art of figure drawing as a genesis for all of his work, in the tradition of William Blake, Henri de Toulouse-Lautrec, and Egon Schiele. “I constantly draw from models, partly for the great pleasure it affords me, primarily, to maintain perceptual sensitivity and to obtain fresh data to fill a reservoir of images that may be tapped, when needed, for the paintings.”

Using free-hand airbrush with acrylic paint to provide a synthesis of drawing and painting, Holle Holle synthesizes drawing and painting into one act, forming a direct conduit from subjective cognition to the picture plane. “The guiding concept of my work relates to the revelation and personalization of universal human attitudes, ranging from satire to fantasy,” says Holle. “My awareness of the attitude manifested on the picture plane crystallizes as the painting unfolds. I don’t preconceive. I have the greatest faith in intuition and the truth it generates.” A studio artist for 30 years, Holle has developed a series of five classical life drawing videotapes titled The Artist-in-Residence® Series.

A reception celebrating Fredric Holle’s work will be held at the theater on Thursday, September 20, 5:30-7:30 p.m.

Each artwork purchase benefits A.C.T. For more information about Barbara Ravizza or Fredric Holle, please contact Kevin Summers at 415.474.1066 / ksunnerrcreativearts@aol.com.
HAFNER VINEYARD

Toasts the cast of Sweeney Todd and 41 great years of A.C.T.!

HAFNER VINEYARD
Box 1638 • Healdsburg, California 95448
phone (707) 433-4606 • fax (707) 433-1240
www.hafnervineyard.com


After the success of last year's Alumni Weekend, we are expanding the range of activities for this year's event. In recognition of the 20 years that have passed since they first came to A.C.T., members of the Advanced Training Program (ATP) class of 1989 will offer a series of hands-on workshops. We will also have another Homebase reading and forum on developing new work.

The low $25 registration fee will include entry to all workshops, readings, and receptions, including the A.T.P. mainstage production of The Rainmaker—featuring alum Rod Gragg (ATP ’87) and current M.F.A. Program third-year student Alex Morf—as well as second- and third-year M.F.A. Program presentations at Zeum Theater and in Hastings Studio.

A.C.T. alumni may register for this year's Alumni Weekend on A.C.T.'s website at www.ACTactortraining.org. For more information call 415.439.2350 or email alumniweekend@act-sf.org.

THE A.C.T. MASTER OF FINE ARTS PROGRAM CLASS OF 2008 PRESENTS

THE IMPORTANCE OF BEING EarNED by Oscar Wilde
Directed by Keri Rutta
Oct 19–Nov 1 Zeum Theater

As Jack and Algernon one-up each other in their insane efforts to win the hearts of their beloved ladies, the Importance of Being Earnest asks the essential question— "What is in a name?"—and answers with perfectly timed wit and an unctuous madcap plot, Love will indeed prevail in this comic classic—but only with a healthy dose of humor.

IN REPETITION WITH

CANDIDA by George Bernard Shaw
Directed by Barbara Oliver
Oct 17–Nov 3 Zeum Theater

Cocky規gres, nervous aristocrats, jealous curators; everyone wants Candida, the beautiful, gracious wife of a socially progressive minister. There’s just one problem: no one bothers to ask what Candy wants for herself. Shaw’s fast-paced, thought-provoking comedy raised many an eyebrow at its turn-of-the-century premiere, and the play has last some of its power to inform and amuse.

For more information: www.act-sf.org • 415.749.2250

A.C.T. STAFF

Carey Perloff
Artistic Director
Heather Kitchen
Executive Director
Malena Smith
Consortium Director
Jennie Haines
Producing Director

ARTISTIC

Patti Park, Assistant Artistic Director
Michael Field, Managing Director
Michael Pillar, Design Director
Marc Hermann, Director of Development
Divine Rosenblum, Associate Director of Development
Associates Artistic
Reni Angiones
Andy Fleischer
Gino Maggio
Thomas Kennedy
Denise Lussier
Cindy Nicholls
Craig Night
Jim Reddick
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John Dole
Peter Darbo
Denise Lussier
Christina Roa
Carl Rein
Matt Porter

Choreographers
Val Conrardy

Costume/Stage/Props
Kell Leidig
Stephen Johnson
Scott Viera

Musical Directors
Lara Belcher
Adrienne Ketch

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Dick Dahl, Jared Fleisch, Associate Producer Manager
Matt Scheckeldt, Production Administrator
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FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.854.4200. On the Web: www.act.org.

TICKET SERVICES INFORMATION
A.C.T. Ticket Services
Visit us at 907 Geary Street at Mason, next to the theater, on the block west of Union Square. Hours are 12-9 p.m., Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m., daily. Call 415.749.24TCP and use American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at www.act.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance-level privileges and seat-reservation benefits. Subscriptions are available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Discounts
Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the A.C.T. TIX Ticket Services office two hours before curtain. Maritime senior rush tickets are available on the day of performance for $10. All rush tickets are subject to availability; one ticket per valid ID. Student and senior citizen subscriptions are also available. A.C.T. offers one Pay-What-You-Wish performance during the regular run of each production.

Group Discounts
For groups of 15 or more, call Edward Badworth at 415.439.2473.

AT THE THEATER
A.C.T. is located at 415 Geary Street. The auditorium opens 30 minutes before curtain. The lobby opens one hour prior to curtain. The lobby is open one hour prior to curtain. Bar service and refreshments are available one hour prior to curtain. A.C.T. Merchandise
A.C.T.-branded merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and programs, are on sale in the main lobby at the Ticket Services office, and online.

Refreshments
Full bar service, sweet and savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. There is also a minibar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drinks are not permitted in the auditorium.

Beeper!
If you carry a pager, beeper, cellular phone, or watch with a alarm, make sure that it is set to the "off" position while you are in the theater. Text messaging during the performance is very disruptive and not allowed.

Perfumes
The chemicals found in perfumes, colognes, and scented after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

Emergency Telephone
Leave your seat location with those who may need to reach you and have them call 415.439.2396 in an emergency.

Lanecounters
A.C.T. performances begin on time. Lanecounters will be seated before the first intermission only if there is an appropriate interval.

Listening Systems
Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance. Please turn off your hearing aids when using an A.C.T. headset, as it may react to the sound system and make a disruptive noise.

Photographs and recordings of A.C.T. performances are strictly forbidden.

Rest rooms are located in Fred's Columbia Room on the lower level lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

Wheelchair seating is available on all levels of the theater. Please call 415.749.24TCP in advance to notify the house staff of any special needs.

A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available on site.

AFFILIATIONS
A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theatre. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.

From Gold Dust To Stardust
During the Gold Rush, Wells Fargo stagecoaches carried more than gold dust and mail. We also brought actors, musicians and other performing artists to the West.

Today, we’re proud to continue that tradition by helping to deliver arts and entertainment to our community.

38 American Conservatory Theater
FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

TICKET SERVICES INFORMATION
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Visit us at 907 Geary Street at Mason, next to the theater, one block west of Union Square. Hours are 12–5 p.m. Tuesday through Saturday and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2373 and use American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performancerediug privileges and best-ticket insurance. Subscriptions available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

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Leave your seat location with those who may need to reach you and have them call 415.439.2396 in an emergency.

Latecomers
A.C.T. performances begin on time. Latecomers will be seated at the first interval or if there is an appropriate interval.

Listening Systems
Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

Photographs and recordings of A.C.T. performances are strictly forbidden.

Rest rooms are located in Fred’s Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

Wheelchair seating is available on all levels of the theater. Please call 415.749.2373 in advance to notify the house staff of any special needs.

A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available on site.

AFFILIATIONS
A.C.T. operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a commitment of Theatre Communications Group, the nation’s organization for the nonprofit professional theatre. A.C.T. is a member of the League of Resident Theatres, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.

The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

The scenic, costume, lighting, and sound designers in LORT theatres are represented by United Scenic Artists, Local USA-629 of the IATSE.

A.C.T. is supported in part by a grant from the National Endowment for the Arts.

A.C.T. is supported in part by a grant from the Grants for the Arts/ San Francisco Hotel Tax Fund.

AMERICAN CONSERVATORY THEATER EXITS

During the Gold Rush, Wells Fargo stagecoaches carried more than gold dust and mail. We also brought actors, musicians and other performing artists to the West.

Today, we’re proud to continue that tradition by helping to deliver arts and entertainment to our community.
DISCIPLINE

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What's the difference?

For Bingham, Osborn & Scarborough, discipline means a long-term investment perspective not driven by fads or market anomalies. Discipline means knowing you before we invest for you. Discipline means carefully analyzing trends, not chasing them. Discipline means plain speaking, even when it may be uncomfortable. Discipline requires effort. Discipline is execution. Discipline ensures that you and your wealth endure.

At Bingham, Osborn & Scarborough, our discipline gives you flexibility.