Side by Side
by Sondheim
The Great Songs of Stephen Sondheim

AMERICAN CONSERVATORY THEATRE
SIDE BY SIDE BY SONDHEIM

A Musical Entertainment
(1976)

Music and Lyrics by Stephen Sondheim
and music by
Leonard Bernstein, Mary Rodgers, Richard Rodgers, Jule Styne
Continuity by Ned Sherrin

Direction & Musical Staging by Paul Blake
Musical Director Harper MacKay
Lighting by Derek Duarte
Dance Consultant Michael Levy

The Cast
Richard Butterfield
George Dely
Gina Ferrall
Jack Fletcher
Deborah May
Gretchen Wyler

Pianists: Harper MacKay, John Johnson
Stage Manager: Eugene Barcone

Produced on Broadway by Harold Prince in association with Ruth Mitchell.
Side by Side by Sondheim is presented through special arrangement with Music Theatre International, 545 Eighth Avenue, New York, N.Y. 10018.
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MUSICAL NUMBERS

ACT I

"Comedy Tonight" and "Love Is in the Air" .................................................. Company
"If Mama Was Married" ........................................................................... Deborah May, Gina Ferrall
"You Must Meet My Wife" ....................................................................... George Deley, Gretchen Wyler
"The Little Things" ................................................................................... Company
"Getting Married Today" ........................................................................ Deborah May, Gina Ferrall, Richard Butterfield
"I Remember" ............................................................................................ Richard Butterfield
"Can That Boy Flamme" ........................................................................... Deborah May, Gina Ferrall, Gretchen Wyler
"Company" .................................................................................................. Company
"Another Hundred People" ...................................................................... Gina Ferrall
"Barcelona" .................................................................................................. Richard Butterfield, Deborah May
"Marry Me a Little" .................................................................................... George Deley
"I Never Do Anything Twice" .................................................................. Gretchen Wyler
"Beautiful Girls" ....................................................................................... Richard Butterfield, George Deley
"Oh Paree" .................................................................................................... Deborah May
"Suddy's Blues" .......................................................................................... Jack Fletcher
"Broadway Baby" ........................................................................................ Gretchen Wyler
"You Could Drive a Person Crazy" .............................................................. Gina Ferrall, Deborah May, Richard Butterfield

INTERMISSION

ACT II

"Everybody Says Don't" ............................................................................ Company
"Anyone Can Whistle" ................................................................................ George Deley
"Send In the Clowns" ................................................................................ Gretchen Wyler
"We're Gonna Be All Right" ...................................................................... Company
"A Boy Like That" ....................................................................................... Company
"The Boy From
Poor Little Rich Girl" .......................................................................... Gina Ferrall
"Pretty Lady" ................................................................................................ Richard Butterfield, George Deley, Deborah May
"You Gotta Get a Gimmick" ....................................................................... Gina Ferrall, Jack Fletcher, Deborah May
"Losing My Mind" ....................................................................................... Deborah May
"Could I Leave You?" .................................................................................. Richard Butterfield
"I'm Still Here" ............................................................................................ Gretchen Wyler
"Conversation Piece" (Medley) and "Side by Side by Side" ......................... Company
Who’s Who at A.C.T.

RICHARD BUTTERFIELD has appeared at A.C.T. as Tony in Women in Mind, Edgar in King Lear, Captain Cummings in Diamond Lil, the Soldier in Sondheim’s Sunday in the Park with George, and Billy in The Real Thing. Young Sarge in A Christmas Carol, and in Faustus in Hell and Peppers.

Mr. Butterfield has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, the Great American Theatre and Touring Works of Palo Alto (where he performed in Sondheim’s Merrily We Roll Along), and the Minnesota Opera and the Oregon Shakespeare Festival.

Mr. Butterfield is from the San Jose Repertory Company, Berkeley Shakespeare Festival, and the Great American Theatre and Touring Works of Palo Alto (where he performed in Sondheim’s Merrily We Roll Along), and the Oregon Shakespeare Festival.

GEORGE DELOY has appeared with A.C.T. as Drury in Old Times and Dennis in Lost, played Elliot Lebovich in Hinda Gabler at the Mark Taper Forum and Henry in The Real Thing at Seattle Rep., appeared in The RiddleBridge on Broadway and on tour, and in El Grande de Coco-Cola off-Broadway, and worked at the Cincinnati Playhouse in the Park in The Importance of Being Earnest. He met his wife, Deborah May, at the Old Globe in San Diego when they were playing the lovers Orlando and Rosalind in As You Like It, and appeared together with her in Murray’s A Little Little and Foreigner’s There’s One in Eton Marriage, and without her in London Assurance, A Midsummer Night’s Dream, The Recruiting Officer, and Love’s Labour’s Lost (as Berowne). His many television appearances include roles on “St. Elsewhere,” “Go to S,” Days of Our Lives, "The Star of the Family," “Night Court,” and “Family Business.”

GINA FERRALL is a graduate of A.C.T.’s Advanced Training Program, joined A.C.T. in the summer of 1976, and Catelyn in Richard III. A graduate of A.C.T.’s Advanced Training Program, she has appeared at the Geary in Side by Side by Sondheim, Merry Christmas, Golden Boys, Diamond Lil, Dad Among the Pigeons, A Christmas Carol, I Remember Mama, The Adirondack Wrecker, and Sunday in the Park with George. She also performed in Masquenada, a cabaret of songs by Andrew Lloyd Webber, and played Lizze in the Play’s-in-Progress production of Lizze Bordi in the Late Afternoon. Miss Ferrall has appeared with the Santa Rosa Summer Repertory Theatre, at Montana’s Shakespeare in the Park, in Berkeley Rep’s production of The Art of Dining, and as Emily in All Nighters at the New Arts Theatre in New York. She is co-owner of the Josef Robo Co. of San Francisco.

DEBORAH MAY last appeared at A.C.T. as Anna in Old Times. In seven seasons with the company she played over twenty roles, including Sarah in The Convent de Burgos, Desdemona in Othello, Ovendsuden in Don Quixote, Verena in Uncle Vanya, and parts in The Matchmaker, The Wooden Horse, and Rosina in The Bride of Sisi. She has appeared on Broadway in Once in a Lifetime and Romantic Comedy (both with the Mark Taper Forum), and appeared in The Taming of the Shrew, The Caucasian Chalk Circle, and The Merchant of Venice. She has also appeared in the films Private Benjamin and A Woman Under the Influence.

STEPHEN SONDEIM (Composer-Lyricist) wrote the lyrics for The Fantasticks, Sunday in the Park with George, Merry We Roll Along, Sweeney Todd, Pacific Overtures, A Little Night Music, The Frogs, Pollini, Company, Anyone Can Whistle, and a Funny Thing Happened on the Way to the Forum, as well as the lyrics for West Side Story, Drowsy, and Do I Hear a Waltz? and additional lyrics for Candide. Side by Side by Sondheim and Merrily We Roll Along feature anthologies of his works as composer and lyricist. He composed the film scores for Sharry Baby and Birds, and songs for the television production “Evening Primrose.” He co-authored the film The Last of Sheila. He is the co-chairman of the Dramatists Guild and served as its president from 1973 to 1983. He was elected to the American Academy and Institute of Arts and Letters in 1983.

DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director), who assumed the leadership of A.C.T. early in 1986, is a graduate of Yale College and the Royal Academy of Dramatic Art. A founding member of A.C.T., he directed Charley’s Aunt and Our Town during the company’s first two San Francisco seasons. Since then he has staged many A.C.T. productions, including The Time of Your Life, The House of Blue Leaves, Street Scene, Fifth of July, The Real Thing, and last season’s King Lear. In 1972 he founded the company’s Plays in Progress program, which is devoted to the development and presentation of new theatre writing. Mr. Hastings served as a resident director at the Eugene O’Neill Playwright’s Conference for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the United States Program between A.C.T. and the Shanghai theatre; this year the program has taken a major step forward with a director at A.C.T. of Show the artist from Shanghai for the season’s opening production, Marco Millions.

He directed a national company of the London and Broadway musical Oliver!, staged the American production of Shakespeare’s Henry VI, and produced the Australian premiere of The Rev in Baltimore, and restaged his A.C.T. production of Sam Shepard’s Fool for the World in Tel Aviv. He directed the United States debut of his A.C.T. production of Stavisky in Tel Aviv.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A former deputy director of the California Arts Council, he is a director of the Theater Bay Area and a member of the California Arts Council. He received his B.A. from Stanford (as does his wife, Glynn, who works in video and film production), and teaches and directs in the A.T.P. and Young Conservatory. Mr. But- terfield was recently elected to A.C.T.’s Board of Trustees.

DEBORAH MAY last appeared at A.C.T. as Anna in Old Times. In seven seasons with the company she played over twenty roles, including Sarah in Convent de Burgos, Desdemona in Othello, Ovendsuden in Don Quixote, Verena in Uncle Vanya, and parts in The Matchmaker, The Wooden Horse, and Rosina in The Bride of Sisi. She has appeared on Broadway in Once in a Lifetime and Romantic Comedy (both with the Mark Taper Forum), and appeared in The Taming of the Shrew, The Caucasian Chalk Circle, and The Merchant of Venice. She has also appeared in the films Private Benjamin and A Woman Under the Influence. She was elected to the American Academy and Institute of Arts and Letters in 1983.
RICHARD BUTTERFIELD has appeared at A.C.T. as Tony in Women in Mind, Edgar in King Lear, Captain Cummings in Diamond Lil, the Soldier in Sondheim’s Sunday in the Park with George, and Billy in The Real Thing. Young Scragg in A Christmas Carol, and in Faustus in Hell and Faulters. Mr. Butterfield has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Berkeley Repertory Theatre, and Theatre-Works of Palo Alto (where he performed in Sondheim’s Merrily We Roll Along), and has also worked with such producers as Ira Reiner, Don Buchwald, and Mervin Melford. Among his other roles are Freddie in Good News, Nasser in Love’s Labour’s Loss, Franois Plete in I’m a Stranger from Summer Night’s Dream, and Catesby in Richard III. A graduate of A.C.T.’s Advanced Training Program, he also holds a B.A. from Stanford (as does his wife, Lynne, who works in video and film production), and teaches and directs in the A.T.P. and Young Conservatory. Mr. Butterfield was recently elected to A.C.T.’s Board of Trustees.

GINA FERRAIL has graduated from A.C.T.’s Advanced Training Program, and has appeared at the Geary in Side by Side by Sondheim, Marx Brothers’ Goldilocks, Diamond Lil, Out Among the Pigeons, A Christmas Carol, I Remember Mama, The Admirable Chrichton, and Sunday in the Park with George. She also appeared in Muses, a concert of songs by Andrew Lloyd Webber, and played Little in the Play-in-Progress production of Lizzi Bordereaux in the Late Afternoon. Miss Ferrail has appeared with the Santa Rosa Summer Repertory Theatre, at Montana’s Shakespeare in the Park, in Berkeley Rep’s production of The Art of Dining, and in New York’s Six Degrees of Separation and as Emily in All Nighters at the New Arts Theatre in New York. She is co-owner of the Josef Robe Co. of San Francisco.

GEORGE DELEY has appeared with A.C.T. as Dreyel in Old Times and Dennis in Los, played Elise Lebong in Hinda Gubler at the Mark Taper Forum and Henry in The Real Thing at Seattle Rep. She appeared in the Robin Hood Bridgeon in Broadway and on tour, and in El Grande de Coco-Cola off-Broadway, and worked at the Cincinnati Playhouse in the Park in The Imaginary Invalid. She met her husband, Debrah May, at the Old Globe in San Diego when they were playing the lovers Orlando and Rosalind in As You Like It, and appeared there with him in Mury Me a Little and Feste in The Merry Wives of Windsor, and without her in London Assurance. In Much Ado about Nothing, Mr. Butterfield made his Broadway debut in Love’s Labour’s Lost (as Berowne). His many television appearances include roles on "St. Elsewhere," "9 to 5," "Days of Our Lives," "Star of the Family," "Night Court," and "Family Business."

JACK FLETCHER has appeared in sixteen Broadway shows including Ice-Cream Lorries, 1776, Wonderful Town, Drat!, The Cat, and Ben Franklin in Paris. He was the father of the company of Bug’s Babies for two years, traveling with it from San Francisco to Broadway, and appeared at the Alhambra Theatre in Los Angeles in The Loves Me and Another Part of the Forest. His feature films include Any Wednesday, The Taper Makes Out, A New Leaf, Off Broadway, From Here to Eternity, and In the Night. His books include a regular column in "The Morning Journal," "The Bob Crane Show," and "Susan Anton Preserves," and has had recurring roles as the landlord, Mr. Whiterdale, in "The Inferno," as Snackhammer in "Gimme a Break," and "King’s Crossing." His nightlife work includes appearing in Free Julyus Monk reviews in New York at the Uptowners at the Downstairs and Plaza 9.

DEBORAH MAY last appeared at A.C.T. as Anna in Old Times. In seven seasons with the company she played over twenty roles, including Souare in Cymon de Bergerac, Desdemona in Otello, Oedipus in Tragedies, Valeria in Uncle Vanya, and parts in Threemasker, The Two Weeks’ Notice, and Come Take It with You. She has appeared on Broadway in Once in a Lifetime and Romantic Comedy, worked with the Mark Taper Forum (Wild Cats, Traveler in the Dark, The American Clock, Mrs. Caliban), the Guerne, Seattle Opera, and American Repertory of Louisve, and spent eight summers at the Pacific Conservatory of Performing Arts (Molloy Gugler, The Unmedicated Molly Brown) and several seasons at the Old Globe, where she played Lady Anne in John Houseman’s production of Richard III. She has appeared regularly on TV ("St. Elsewhere," "Hotel," "Falcon Crest," "Golden Girls"), and in the film Johnny Be Good. She is a 2-year-old daughter, Alexandra.

GRETCHEN WYLER, who played the title role in Diamond Lil at A.C.T. last season, was still a teenager when she first hit the stage. Freshman from the Committee of Graduate Students in the School of Arts Administration at Golden Gate University, Ms. Wylor has been active in the theatre since the mid-1970’s, when she directed Harvey Fierstein’s Afternoon Tea for the Circle Repertory Company in New York. Later, she associated with the Mark Taper Forum in Los Angeles as a resident director, producer, and head of the Forum Laboratory. More recently she produced The Delicate, a collaboration between Joseph Challen and Vanessa Williams at San Francisco’s Magic Theatre, and served on the Advisory Board of the San Francisco New Vaudeville Program and the Royal Academy of Dramatic Art. A founding member of A.C.T.’s board in early 1986, he directed Cherry’s Aunt and Our Town during the company’s first two San Francisco seasons. Since then he has staged many A.C.T. productions, including The Time of Your Life, The House of Blue Leaves, Street Scene, Fifth of July, The Real Thing, and last season’s King Lear. In 1973 he founded the company’s Plays in Progress program, which is devoted to the development and presentation of new theatrical writing. Ms. Wylor served as a resident director at the Eugene O’Neill Festival Conference for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theatre Training Program between A.C.T. and the Shanghai theatre; this year the program has taken a major step forward with the week-long A.C.T. of Shanghai’s theatre, which was presented by the Shanghai theatre for the season’s opening production, Marco Millions. He directed a national company of the London and Broadway musical Oliver!, staged the American production of Shakespeare’s Henry V for the Festival Theatre at Serbo-Croatian in the Yugoslian Dramatic Theatre in Belgrade. He has been a guest director at major resident theatres throughout the country. In addition to his ongoing work as a teacher in the A.C.T. Conservatory, Mr. Wylor will direct the repertory production of When We Were Married this season.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A former deputy director of the California Arts Council, he is a director of Theatre Bay Area and a member of the Board of the University of California School of Arts Administration at Golden Gate University. A native San Franciscan, Mr. Sullivan has been active in the theatre since the mid-1970’s, when he directed Harvey Fierstein’s Afternoon Tea for the Circle Repertory Company in New York. Later, he associated with the Mark Taper Forum in Los Angeles as a resident director, producer, and head of the Forum Laboratory. More recently he produced The Delicate, a collaboration between Joseph Challen and Vanessa Williams at San Francisco’s Magic Theatre, and served on the Advisory Board of the San Francisco New Vaudeville Program and the Royal Academy of Dramatic Art. A founding member of A.C.T.’s board in early 1986, he directed Cherry’s Aunt and Our Town during the company’s first two San Francisco seasons. Since then he has staged many A.C.T. productions, including The Time of Your Life, The House of Blue Leaves, Street Scene, Fifth of July, The Real Thing, and last season’s King Lear. In 1973 he founded the company’s Plays in Progress program, which is devoted to the development and presentation of new theatrical writing. Ms. Wylor served as a resident director at the Eugene O’Neill Festival Conference for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theatre Training Program between A.C.T. and the Shanghai theatre; this year the program has taken a major step forward with the week-long A.C.T. of Shanghai’s theatre, which was presented by the Shanghai theatre for the season’s opening production, Marco Millions. He directed a national company of the London and Broadway musical Oliver!, staged the American production of Shakespeare’s Henry V for the Festival Theatre at Serbo-Croatian in the Yugoslian Dramatic Theatre in Belgrade. He has been a guest director at major resident theatres throughout the country. In addition to his ongoing work as a teacher in the A.C.T. Conservatory, Mr. Wylor will direct the repertory production of When We Were Married this season.

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cations with a variety of organizations throughout the country, including the California Roundtable, Kaos, The Arts and Light, and the Rand Corporation.

SABIN EPESTEIN (Conservatory Co-director) has been a member of A.C.T.'s training faculty since 1973, and has been a guest artist with the University of California at Davis, and U.C./San Diego, where he directed Gius and Dols. He also has directed productions as a guest artist at the University of Washington, California Institute of the Arts, and S.U.N. X.Purchase. His recent studio productions for A.C.T.'s Advanced Training Program have included Cloud 9, The Art (Hughes, Heartbreak House, and Nickell 40). This season he directed A.C.T.'s production of Woman in Mind at the Geary, where he previously staged The Immature and Private Lives. Mr. Epstein has also worked at the Georgia, Oregon, and Utah Shakespearean Festivals, and at San Diego Rep, where he directed A Christmas Carol and Hard Times. He is co-author, with John Samp, of Acting With Style (published by Prentice-Hall).

SUSAN STAUFFER (Conservatory Co-director) came to A.C.T. a year ago as Director of the Youth Program. She has been a film, television, and stage actor, and playwright (her Miss Ruthless Sings was recently produced at Little Victory Theatre in New York). Director (directed more than 40 productions), actress (Cabrillo Repertory Theatre), and educator. She earned her B.A. in Drama from the University of Florida at Fullerton, taught in southern California for 14 years (earning a teaching certificate for outstanding teaching in 1986-87), and served as Chairman of the Theatre Department of the Los Angeles County High School for the Arts. At A.C.T. she has created and directed -- Who Are These People? (in collaboration with Scott Freeman). Find Me in Here, The Wilted Shrimp, All Teenage Voices Confront AIDS, and To Whom It May Concern. Mr. Staufer has been a core company member at Utah Shakespearean Festival and toured to Alaska as playwright-in-residence with the Oregon Shakespeare Festival.

PAUL BLAKE (Director), who was a resident director at A.C.T. for five years, is co-founder and Artistic Director of the Santa Barbara Theatre Festival. He co-produced (with Bill Kaufman) and directed Words and Music, starring Sammy Cahn, at the Duke of York’s Theatre in London’s West End following an eleven-week run in San Francisco, where he garnered a Drama Critics Circle Award (The show returned to the UK for another run this fall). Among the many productions he has directed in stock and regional theatres throughout the country are Barefoot in the Park with Shaw Cassidy and Julia Duffy, Miss America with John Travolta and Charles Durning, and she Loves Me with Pam Dawber and Joel Higgins, which played at the Alhambra in Los Angeles. He has also served as a consultant for development for the Pitchfork Theatre and as a writer-director for the Pulitzer Award-winning series “Over Easy,” starring Hugh Duggan. He has been responsible for bringing dozens of stars, such as Peggy Lee, John Lithgow, Overly Ladd, Vo-Tyrone, Donna Meckle, Valerie Bertinelli, and Sally Kellerman to perform at Santa Barbara Festival Theatre. Last season Mr. Blake directed Diamond Lil at A.C.T., and last summer he was Artistic Director of the American Musical Theatre Festival at San Jose, where his premiere season featured Annie Get Your Gun and You’re a Good Man, Charlie Brown.

DEREK DUARTE (Lighting) is now in his fourth season as A.C.T.’s resident lighting designer. Last season he designed eight productions, including King Lear, End of the World With Symposium to Follow, and Feathers. Past lighting designs for A.C.T. include the award-winning productions of Sunday in the Park with George and Faust in Seoul. Mr. Duarte’s work has been seen in the Berkeley Repertory Theatre production of Hard Times as well as at the Los Angeles Theatre Center, Milwaukee Repertory Theatre, San Jose Rep, and Berkeley Shakespeare Festival, and at the Edinburgh Fringe Festival in Scotland and the Kennedy Center in Washington, D.C. In 1986 he was awarded A Theatre Communications Group Grant to observe lighting designers in New York City. Mr. Duarte, who holds an M.F.A. in theatre technology from U.C.L.A., is on the faculty of Chautauqua College.

HARPER MACKAY (Musical Director) was musical supervisor for Diamond Lil at A.C.T. last season, and appeared onstage as Bart James in Ragtime. He is a native of Boston who studied voice at Longy School of Music, graduating from Harvard, and earned his M.A. and Ph.D. from the University of Southern California. He has worked in various musical capacities in film, television, and stage productions since the 1980s, and for the last 25 years has been musical director of the American Center for Music Theatre in Los Angeles. He has conducted musicals in Boston, St. Louis, and Los Angeles, where he was pianist and arranger for the film versions of My Fair Lady at the Majestic and The Sound of Music at the Pantages from Honolulu, and has been musical director for NBC specials starring Carol Channing, Danny Thomas, Sammy Davis, and many others. He previously appeared in San Francisco with the Civic Light Opera, and was the musical director of Sammy Cahn’s Words and Music at Martin’s Memorial Theatre.

JOHN JOHNSON (Music) has worked at the Geary as musical director of the West Coast premiere production of Sondheim’s Sunday in the Park with George at A.C.T. for which he won a Drama-Logue Award for Outstanding conductors Annie Get Your Gun and You’re a Good Man, Charlie Brown for the American Theatre Festival, and You’re a Good Man, Charlie Brown for the American Theatre Festival. He was also musical director for the 1987 San Francisco productions of musicals coming to the Bay Area. Mr. Johnson has spent seven seasons as Musical Director of the P.C.F.A. Theatre in Solvang and Santa Maria. He now serves on the faculty of A.C.T.’s Conservatory, where he teaches singing and musical theatre.

EUGENE BARONE (Stage Manager) is a charter member of the A.C.T. He has worked on more than 70 productions for the company, plus television adaptations of A Christmas Carol, The Clue of the Black Shovel, and Cyrano de Bergerac, and he has directed Plays-in-Progress. As an associate director in the company he has been associated with Laid Wilson’s annual production of A Christmas Carol for many years.

BOX OFFICE INFORMATION
A.C.T. Box Office: Geary Theatre, Geary and Mason Streets. Mail: 508 Geary Street, San Francisco, California 94132
Ticket Information: (415) 673-6440
Charge to Visa, American Express, MasterCard, or Discover Card.

Box Office Hours: Monday through Saturday, 9 a.m.-5 p.m.; Sunday, 9 a.m.-5 p.m.
Performance Times: Mon.-Sat. Evenings, 8 p.m.; Wed. & Sat. Mat. 2 p.m.
Other performance times as announced.
Ticket Prices: Orchestra $29 -$33; Mezzanine $22; Balcony Gallery $14; Lower Level $12; Mezzanine $10; Mezzanine $8;
Mezzanine $6; Lower Level $4; Mezzanine $2. A $3 service charge is added to each phone order.

Mailing List: Call 673-6440 to request advance notice of shows, events and subscriptions.

Gift Certificates: Give A.C.T. to a friend, relative, co-worker or client. Gift Certificates are good for any performance. Tickets are non-refundable.

Refunds Policy: All sales are final, and there are no refunds. Only current subscribers can enjoy ticket exchange privileges or lost ticket assurance. If at the last minute you are unable to attend, you may make a worth while contribution by donating your tickets to A.C.T. The value of donated tickets is tax-deductible and will be acknowledged by mail. Tickets for performances already past cannot be considered as a donation.

IN THE GEARY
Latecomers will not be seats until an appropriate interval.

Fred’s Columbus Ballroom is located in the downstairs lounge. Patrons will find a fully stocked bar and refreshment counter.

Special Access: A.C.T. is fully accessible to persons needing wheelchair seating or a restroom.

Sennheiser Listening System is designed to provide clear and accurate sound for persons with hearing impairments anywhere in the auditorium. Headsets are available free-of-charge in the lobby before performances. A small security deposit is required. Smoking is permitted only in the Lobby and Fred’s Columbus Ballroom, the downstairs lounge. In mild weather please step outside, for the comfort of our non-smoking patrons.

Restrooms are located in the Lower Lobby and on the Mezzanine and Gallery levels. A restroom for the handicapped is located on the Orchestra level.

Photographs and Recordings of A.C.T. performances are strictly forbidden. Flash cameras can dangerously distract actors. Beeps. If you carry a beeper, watch, or calculator with alarm, please make sure that it is set to the "OFF" position while you are in the theatre to avoid disturbing the concentration of performance and audience.

GETTING TO A.C.T.
The Geary Theatre is near the intersection of Geary and Mason Streets, one block west of Union Square in the heart of San Francisco’s Theatre Row. Many of the City’s finest restaurants are within easy walking distance; ask at the Box Office for suggestions. Parking: Convenient secure parking for hundreds of cars is available within one block. City garages offering low hourly rates are located near Union Square, across from Macy’s on Powell, and on Stockton at Sutter.

HAFF and Muni: The Powell Street Station is just four blocks from the theatre. Follow Powell Street to Geary, turn left and walk one block to Mason. Major Muni bus lines stop one block within.

SPECIAL PROGRAMS
Monday Night Events: Discussions about the productions are held each Monday. Prologues, sponsored by the Junior League of San Francisco, are held on the day of the first Monday preview at 5:30. After-show conversations with actors and directors are offered on other Monday evenings. Check with the Box Office for more information.

Educators: Call 771-0538 for information about A.C.T. Student Matinee Program tickets; teacher’s handbook; backstage tour. Call 771-3880 for information on A.C.T.'s Educational Programs.

Conservatory: A.C.T. offers community classes, training, and advanced theatre study. In Young Conservatory program offers training for students between the ages of 7 and 18. Call 771-3880 for a brochure.
Dear Mr. Blake, it’s a pleasure to hear from you again. Your interest in the Santa Barbara Theatre Festival and your positive reception of our previous productions is always appreciated. We are excited to announce the lineup of our 2023 season, which promises to be as captivating as always.

**Performances**

- **Opening Night: Thursday, May 4th - 7:30 PM**
  - *A Christmas Carol* by Charles Dickens, Directed by John Farnsworth

- **Saturday, May 6th - 7:30 PM**
  - *Hamlet* by William Shakespeare, Directed by Jill France

- **Sunday, May 7th - 2:00 PM**
  - *Fiddler on the Roof* by Jerry Bock and Sheldon Harnick, Directed by Robert Bauduin

**Box Office Information**

- Phone: (805) 963-6440
- Email: boxoffice@ourtheatre.org

**Ticket Prices**

- **General Admission:** $50
- **Student & Senior:** $40

**Subscriptions**

- **3-Show Package:** $120
- **5-Show Package:** $180

**Discounts**

- **Groups of 10 or more:** 20% off

**Special Events**

- **Artists' Reception:** Following each performance
- **Talkbacks:** Moderated by local authors and experts

**Location**

- **Geary Theatre:** 1301 Clay Street, San Francisco, CA 94109

**Parking**

- **Geary Theatre:** Limited street parking. Consider using public transportation or carpooling.

**Getting to Geary**

- **Public Transportation:** Muni Bus 14, 30, 41, 43, or 45 to Powell Street Station.
- **Driving:** Right turn off Market Street onto Clay Street.

**Contact Us**

- **General Inquiries:** gearytheatre@ourtheatre.org
- **Box Office:** boxoffice@ourtheatre.org

We look forward to welcoming you back to Geary Theatre for an extraordinary season of live theatre. Your support is instrumental in maintaining the excellence of our productions. We hope to see you soon at the Geary Theatre.
American Conservatory Theatre
Edward Hastings
Artistic Director
John Sullivan
Managing Director

1988-89 Repertory Season

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The American Conservatory Theatre was
founded in 1965
by William Ball.

MARCO MILLIONS
by Eugene O'Neill
October 6 through November 5

WOMAN IN MIND
by Alan Ayckbourn
November 2 through December 10

A CHRISTMAS CAROL
by Charles Dickens
December 3 through December 26

SIDE BY SIDE BY SONDEHEIM
Music & Lyrics by Stephen Sondheim
and Music by Leonard Bernstein, Mary Rodgers,
Richard Rodgers, Jule Styne; Continuity by Ned Sherrin
December 28 through January 1

JOE TURNER'S COME AND GONE
by August Wilson
January 6 through February 11

WHEN WE ARE MARRIED
by J. B. Priestley
January 25 through March 7

SAINT JOAN
by George Bernard Shaw
February 22 through April 7

NOTHING SACRED
by George F. Walker
March 23 through May 6

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM
Book by Larry Gelbart & Burt Shevelove
Music & Lyrics by Stephen Sondheim
April 19 through May 27

Tickets and Information: (415) 673-6440