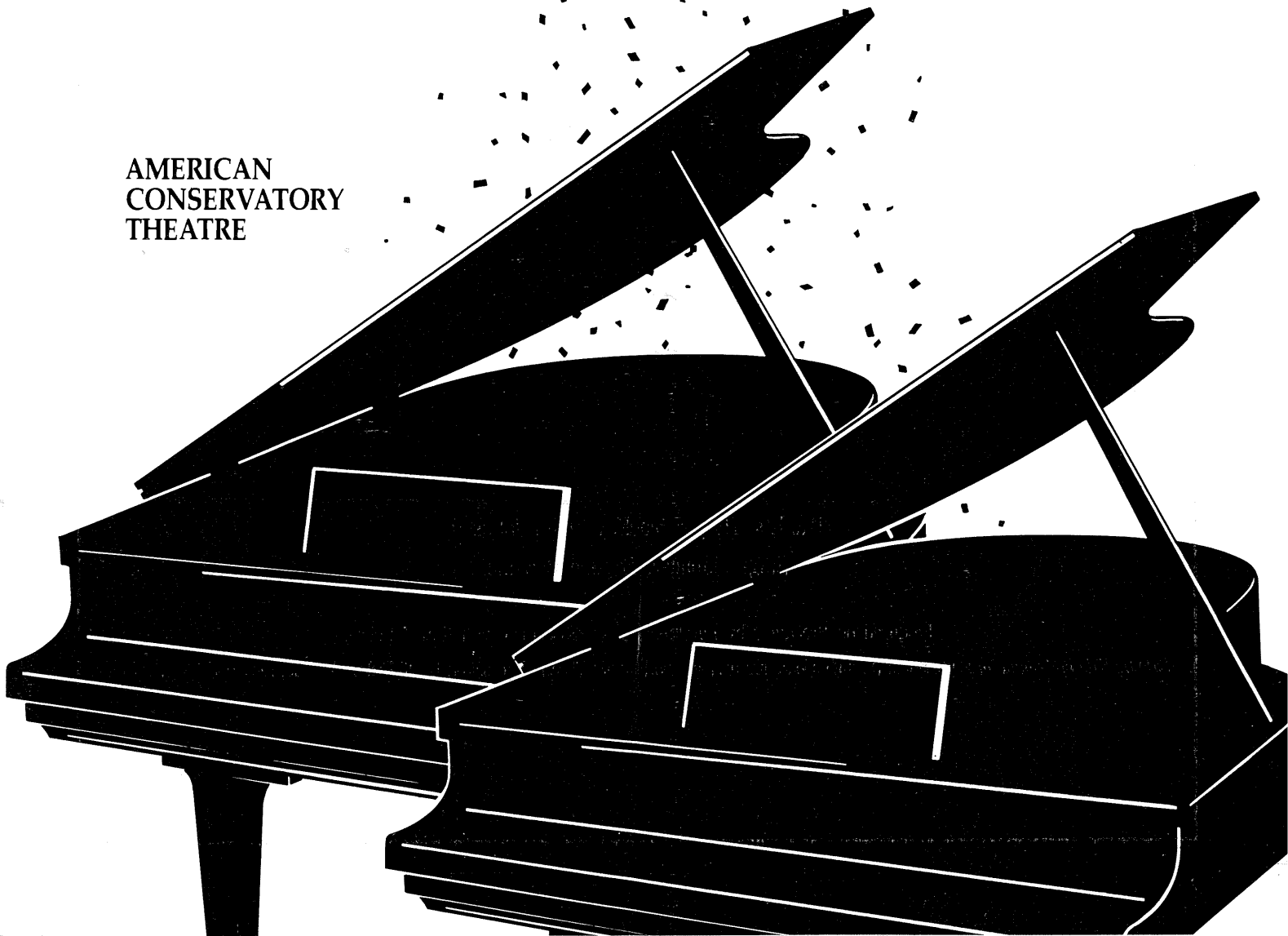


The top half of the page is decorated with numerous thin, wavy streamers and small square confetti pieces, creating a festive atmosphere.

Side by Side by Sondheim

The Great Songs of Stephen Sondheim

AMERICAN
CONSERVATORY
THEATRE



presents

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 Deloy
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.

MUSICAL NUMBERS

ACT I

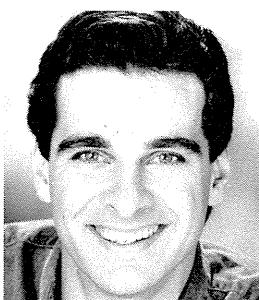
"Comedy Tonight" and "Love Is in the Air" Company
"If Momma Was Married" Deborah May, Gina Ferrall
"You Must Meet My Wife" George Deloy, Gretchen Wyler
"The Little Things" Company
"Getting Married Today" Deborah May, Gina Ferrall, Richard Butterfield
"I Remember" Richard Butterfield
"Can That Boy Foxtrot"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

INTERMISSION

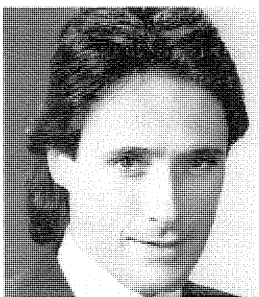
ACT II

"Everybody Says Don't" Company
"Anyone Can Whistle" George Deloy
"Send In the Clowns" Gretchen Wyler
"We're Gonna Be All Right" Company
"A Boy Like That" Gina Ferrall, Deborah May
"The Boy From . . ." Gina Ferrall
"Pretty Lady" Richard Butterfield, George Deloy, 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 *Woman in Mind*, Edgar in *King Lear*, Captain Cummings in *Diamond Lil*, the Soldier in Sondheim's *Sunday in the Park with George*, Billy in *The Real Thing*, Young Scrooge in *A Christmas Carol*, and in *Faustus in Hell* and *Feathers*. Mr. Butterfield has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, and Theatre-Works of Palo Alto (where he performed in Sondheim's *Merrily We Roll Along*), and he sang for three years with the Stanford Mendicants. Among his other roles are Freddie in *Good*, Navarre in *Love's Labour's Lost*, Francis Flute in *A Midsummer 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 Glynn, 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.



GEORGE DELOY has appeared with A.C.T. as Deeley in *Old Times* and Dennis in *Loot*; played Eilert Lovborg in *Hedda*

Gabler at the Mark Taper Forum and Henry in *The Real Thing* at Seattle Rep; appeared in *The Robber Bridegroom* on Broadway and on tour, and in *El Grande de Coca-Cola* off-Broadway; and worked at the Cincinnati Playhouse in the Park in *The Imaginary Invalid*. 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 there with her in *Marry Me a Little* and Feydeau's *There's One in Every Marriage*, and without her in *London Assurance*, *A Midsummer Night's Dream*, *The Torchbearers*, and *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."



GINA FERRALL is a graduate of A.C.T.'s Advanced Training Program, and has appeared at the Geary in *Side by Side by Sondheim*, *Marco Millions*, *Golden Boy*, *Diamond Lil*, *Cat Among the Pigeons*, *A Christmas Carol*, *I Remember Mama*, *The Admirable Crichton*, and *Sunday in the Park with George*. She also performed in *Masquerade*, a cabaret of songs by Andrew Lloyd-Webber, and played Lizzie in the Plays-in-Progress production of *Lizzie Borden in the Late Afternoon*. Miss Ferrall has appeared with the Santa Rosa Summer Repertory Theatre, at Montana's Shakespeare in the Parks, 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 Robe Co. of San Francisco.



JACK FLETCHER has appeared in sixteen Broadway shows including *Can-Can*, *Lorelei*, *1776*, *Wonderful Town*, *Draht*, *The Cat*, and *Ben Franklin in Paris*. He was in the original company of *Sugar Babies* for two years, traveling with it from San Francisco to Broadway, and appeared at the Ahmanson Theatre in Los Angeles in *She Loves Me* and *Another Part of the Forest*. His feature films include *Any Wednesday*, *The Tiger Makes Out*, *A New Leaf*, *Off Beat*, *Pennies from Heaven*, and *Elvira, Mistress of the Dark*. He has been a regular on "Calucci's Department," "The Bob Crane Show," and "Susan Anton Presents," and has had recurring roles as the landlord, Mr. Whitterdale, in "The Jeffersons," as Swackhammer in "Gimme a Break," and in "King's Crossing." His nightclub work includes appearing in five Julius Monk reviews in New York at the Upstairs at the Downstairs and Plaza 9.



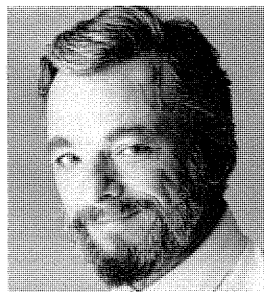
DEBORAH MAY last appeared with A.C.T. as Anna in *Old Times*. In seven seasons with the company she played over twenty roles, including Roxane in *Cyrano de Bergerac*, Desdemona in *Othello*, Gwendolen in *Travesties*, Yelena in *Uncle*

Vanya, and parts in *The Matchmaker*, *The Circle*, and *You Can't Take It With You*. She has appeared on Broadway in *Once in a Lifetime* and *Romantic Comedy*; worked with the Mark Taper Forum (*Wild Oats*, *Traveler in the Dark*, *The American Clock*, *Mrs. California*), the Guthrie, Seattle Rep, and Actors Theatre of Louisville; and spent eight summers at the Pacific Conservatory of the Performing Arts (*Hedda Gabler*, *The Unsinkable 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 ("L.A. Law," "St. Elsewhere," "Hotel," "Falcon Crest," "Golden Girls"), and in the film *Johnny Be Good*. She and her husband, George Deloy, have 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 Broadway, fresh from Bartlesville, Oklahoma by way of the corps de ballet of the St. Louis Municipal Opera. She started in the chorus of *Where's Charley?* with Ray Bolger, moving on to the original company of *Guys and Dolls*. Her performance as the singing, dancing lead of Cole Porter's last show *Silk Stockings* (with Don Ameche) won her an Outer Circle Critics' Award. Her name went up in lights as the star of *Damn Yankees* and *Bye Bye Birdie*, and then as *Sweet Charity* in London's West End. Other credits include starring roles in the national companies of *Destry Rides Again* and *Your Own Thing*, stock appearances in *Mame*, *Applause*, *Anything Goes*, and *Hello, Dolly!*, and the Williamstown Theatre Festival in *The Man Who Came to Dinner*. Her last Broadway show was *Sly Fox* with George C. Scott. Television audiences have seen her as a guest star in recent episodes of "Falcon Crest," as Dr. Conrad on "Dallas," and as a regular in "On Our Own" (CBS). She had a featured role in

the film *Private Benjamin*. Two season ago Ms. Wyler starred in *Follies* at the San Jose Civic Light Opera, for which she won Drama-Logue and Bay Area Theatre Critics' Circle Awards. She has plans to take *Diamond Lil* to London, and then on a national tour.



STEPHEN SONDHEIM (Composer/Lyricist) wrote the scores for *Into the Woods*, *Sunday in the Park with George*, *Merrily We Roll Along*, *Sweeney Todd*, *Pacific Overtures*, *A Little Night Music*, *The Frogs*, *Follies*, *Company*, *Anyone Can Whistle*, and *A Funny Thing Happened on the Way to the Forum*, as well as the lyrics for *West Side Story*, *Gypsy*, and *Do I Hear a Waltz?* and additional lyrics for *Candide*. *Side by Side by Sondheim* and *Marry Me a Little* are anthologies of his works as composer and lyricist. He composed the film scores for *Stavisky* and *Reds*, and songs for the television production "Evening Primrose," and he co-authored the film *The Last of Sheila*. He is on the council of the Dramatists Guild and served as its president from 1973 to 1981. 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 Playwrights' Conference for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theatre Bridge Program between A.C.T. and the Shanghai theatre; this year the program has taken a major step forward with the residence at A.C.T. of three theatre artists 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 People* starring Michael Redgrave, directed the Australian premiere of *The Hot I Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatian at the Yugoslav 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. Hastings will direct the repertory production of *When We Are 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 Advisory Committee of the Graduate 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 Perr's *Afternoon Tea* for the Circle Repertory Company in New York. Later he was 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 Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's Magic Theatre, and served on the Advisory Board of the San Francisco New Vaudeville Festival. Mr. Sullivan has directed and produced numerous short films, including three that were featured on the national Emmy Awards broadcast. His writings include *The National Outdoor Leadership School's Wilderness Guide*, a manual for camping and mountaineering published by Simon and Schuster. Over the past 15 years Mr. Sullivan has consulted in the field of communi-

cations with a variety of organizations throughout the country, including the California Roundtable, Kansas City Power and Light, and the Rand Corporation.

SABIN EPSTEIN (Conservatory Co-director) has been a member of A.C.T.'s training faculty since 1973, and has been a guest instructor at Temple University, the University of California at Davis, and U.C./San Diego, where he directed *Guy and Dolls*. He has also directed productions as a guest artist at the University of Washington, California Institute of the Arts, and S.U.N.Y./Purchase; his recent studio productions for A.C.T.'s Advanced Training Program have included *Cloud 9*, *The AIDS Show*, *Tartuffe*, *Heartbreak House*, and *Nicholas Nickleby, Part I*. This season he directed A.C.T.'s production of *Woman in Mind* at the Geary, where he previously staged *The Immigrant* and *Private Lives*. Mr. Epstein has also worked at the Georgia, Oregon, and Utah Shakespeare Festivals, and at San Diego Rep, where he directed *A Christmas Carol* and *Hard Times*. He is co-author, with John Harrop, of *Acting with Style* (published by Prentice-Hall).

SUSAN STAUTER (Conservatory Co-director) came to A.C.T. a year ago as Director of the Young Conservatory. She is a playwright (her *Miss Fairchild Sings* was recently produced at Little Victory Theatre in Los Angeles), director (more than 40 productions), actress (Cabaret Repertory Theatre), and educator. She earned her M.A. from the University of California at Fullerton, taught in southern California for 14 years (earning a citation 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 the Conservatory she has created and directed *Who Are These People?* (in collaboration with Scott Freeman), *Find Me a Hero*, *The Wildest Storm of All* (Teenage Voices Confront AIDS), and *To Whom It May Concern*. Ms. Stauter has been a creative consultant at Disneyland, and toured to Alaska as playwright-in-residence with the Oregon Shakespearean 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 Kenwright) 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 Theatre Critics' Circle Award. (The show returned to town 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 Shaun Cassidy and Julia Duffy, *Mass Appeal* with John Travolta and Charles Durning, and *She Loves Me* with Pam Dawber and Joel Higgins, which played at the Ahmanson in Los Angeles. He has served as a consultant for development for Polygram Television, and as writer/director for the Peabody Award-winning series "Over Easy," starring Hugh Downs. He has been responsible for bringing dozens of stars, such as Peggy Lee, Julie Harris, Cheryl Ladd, Vic Tayback, Donna McKechnie, 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 of San Francisco, whose 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 *Faustus in Hell*. 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 Chabot College.

HARPER MACKAY (Musical Director, Pianist) was musical supervisor for *Diamond Lil* at A.C.T. last season, and appeared onstage as Ragtime Kelly, the piano player. A native of Boston who studied piano at the New England Conservatory of Music, graduated 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 1950's, and for the last 25 years has been musical director of the American Center for Music Theater in Los Angeles. He has conducted musicals in Boston, St. Louis, and Los Angeles; he was pianist and arranger for the film versions of *My Fair Lady*, *The Sound of Music*, *West Side Story*, and *Pennies from Heaven*; and he 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 recently was musical director of Sammy Cahn's *Words and Music* at Marines Memorial Theatre.

JOHN JOHNSON (Pianist) has worked at the Geary as musical director of the West Coast premiere production of Stephen Sondheim's *Sunday in the Park with George* at A.C.T., for which he won a Drama-Logue Award; and last summer as conductor of *Annie Get Your Gun* and *You're a Good Man, Charlie Brown* for the American Musical Theatre of San Francisco. He was also musical director for the 1987 San Francisco production of *Nunsense*. Before coming to the Bay Area Mr. Johnson spent seven seasons as Musical Director of the P.C.P.A. Theatrefest 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 BARCONE (Stage Manager) is a charter member of A.C.T. He has worked on more than 70 productions for the company, plus the television adaptations of *A Christmas Carol*, *The Taming of the Shrew*, and *Cyrano de Bergerac*, and he has directed for Plays-in-Progress. As an associate director in the company he has been associated with Laird Williamson's annual production of *A Christmas Carol* for many years.

FOR YOUR INFORMATION

BOX OFFICE INFORMATION

A.C.T. Box Office: Geary Theatre, Geary and Mason Streets. Mail: 450 Geary Street, San Francisco, California 94102

Ticket Information: (415)673-6440

Charge to Visa, American Express, MasterCard, or Discover Card.

Box Office Hours: Monday through Saturday 10am-9pm / Sunday 10am-6pm

Performance Times: Mon.-Sat. Eves. 8pm, Wed. & Sat. Mat. 2 pm. Other performance times as announced.

Ticket Prices: Orchestra/
Mezzanine Balcony Gallery

Previews	\$20	\$15	\$9
Mon-Thur Eve.			
Wed Mat.	\$25	\$19	\$10
Fri-Sat Eve.			
Sat Mat.	\$29	\$23	\$12

A \$3 service charge is added to each phone order.

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

Gift Certificates: Give A.C.T. to a friend, relative, co-worker or client. Gift Certificates are perfect for every celebration.

Theatre Parties: For groups of 15 or more, call Linda Graham at (415)346-7805 for special group prices up to 20% off single prices.

Discounts: Anyone can purchase half-price tickets at STBS on Union Square in San Francisco. Student and Senior Rush tickets at half price are available beginning at 5pm for evening performances. Senior Rush tickets for matinees only are just \$5.

Ticket Policy: All sales are final, and there are no refunds. Only current subscribers

enjoy ticket exchange privileges or lost ticket insurance. If at the last minute you are unable to attend, you may make a worthwhile 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 seated until an appropriate interval.

Fred's Columbia Room 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 amplified sound to people 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 in Fred's Columbia Room, the downstairs lounge. In mild weather please step outside, for the comfort of our non-smoking patrons.

Restrooms are located in the Lower Lounge 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' concentration.

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 performers 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 our 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 under Union Square, across from Macy's on O'Farrell, and on Stockton at Sutter.

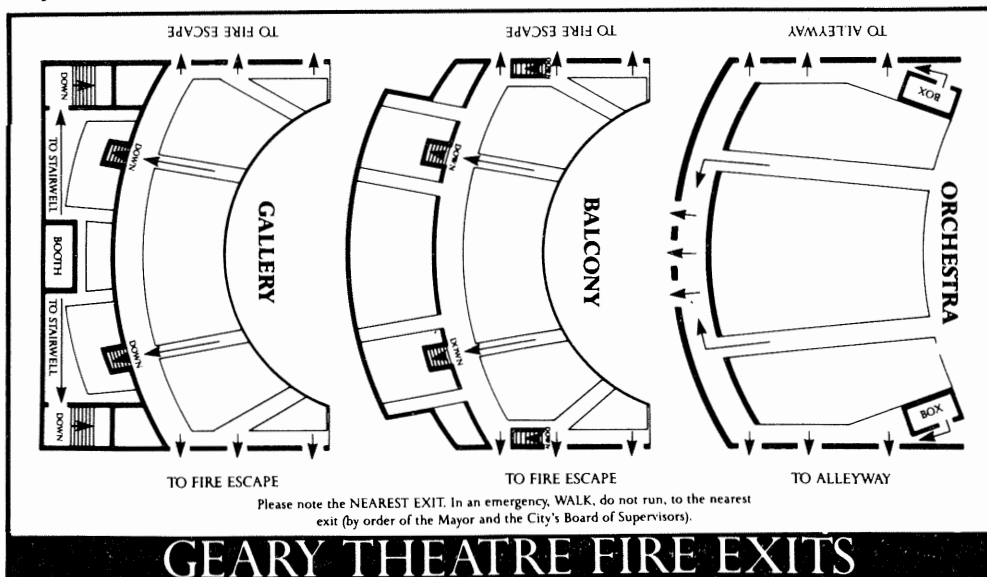
BART and Muni: The Powell Street Station is just four blocks from the theatre. Follow Powell Street to Geary, turn left and walk one block to Mason. Major Muni bus lines stop within one block. For schedules call (415)465-BART or 673-MUNI.

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 771-0338 for information about \$7 Student Matinee Program tickets; teachers' handbooks; backstage tours. Call 771-3880 for information about A.C.T.'s Speakers Bureau.

Conservatory: A.C.T. offers community classes, training, and advanced theatre study. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 771-3880 for a free brochure.



American Conservatory Theatre

Edward Hastings
Artistic Director

John Sullivan
Managing Director

1988 - 89 REPERTORY SEASON

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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 SONDHEIM

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
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Music & Lyrics by Stephen Sondheim
April 19 through May 27

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