HAPPY END

A GANGSTER MUSICAL

A.C.T.

American Conservatory Theater

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Lived through the depression.  
Never knew we were poor.  
Didn't play sports in school.  
Flirted instead.  
Saw my husband, & said "He's mine.  
Eloped not long after that.  
Lived in Brazil for 3 years.  
Love to ham it up.  
Know love is the key.  
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ABOUT A.C.T.

American Conservatory Theater

nurthes 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 literatures 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 270,000 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 Thesers Award. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th 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 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 Zeum Theater, 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, led 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, Densel Washington, and Teri Hatcher 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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American Conservatory Theater was founded in 1965 by William Ball.

A.C.T. Box Office
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A.C.T. Web Site
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June/July 2006
Volume 12, No. 8

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BLUE MAN GROUP

LIVE AT THE VENETIAN, LAS VEGAS
FROM THE ARTISTIC DIRECTOR

Dear Friends,
Welcome to the wonderful world of Happy End, which I hope will provide a truly happy ending for A.C.T.’s 2005-06 season.

This remarkable music-theater piece is one I have longed to do ever since we produced The Threepenny Opera in 2000. The music of Kurt Weill gets under your skin and stays there unlike almost any other music—it is sexy, dangerous, surprising, inventive, and filled with sudden bursts of jazz, tango, fox-trot, and early 20th century American dance music. Although the music of Happy End is at least as rich as that of The Threepenny Opera, Happy End is the far-less produced of the two musicals. After its notorious 1929 premiere in Berlin, Happy End all but disappeared from the repertoire; one must credit adaptor (and longtime A.C.T. collaborator) Michael Feingold with helping to resuscitate it for American audiences.

Ostensibly set in a fantasy Chicago of low-life gangsters and dutiful Salvation Army workers (neither Brecht nor Weill had yet been to America), Happy End is really about the chaotic and dangerous Berlin in which these two young artists found themselves before the Second World War. Nazism was already on the rise and rowing gangs of thugs repeatedly harassed Jews, gays, and others on the city streets. Although it was expressly prohibited, everyone seemed aware that Germany was re-arming, just as it became clear that the vast disparities between rich and poor were becoming a political tinderbox. Yet Happy End functions less as a political critique than as an invitation to escape: Brecht’s later Chicago plays (St. Joan of the Stockyards, Arturo Ui) confront the need for social change head on, whereas Happy End uses wit and irony to fantasize about worlds as far from the chaos of Berlin as possible.

That escape is fuelled primarily by the extraordinary music of Kurt Weill. Although at first glance the music in Happy End seems somewhat separate from the story, it actually plays a deep and integral role in the emotional journey of the piece: music is the agency for “conversion” in Happy End, both in terms of religious conversion (the music of the Salvation Army) and sexual/romantic conversion. Bill Cracker, that notoriously hardened criminal whose mantra is “if you want to be a big shot, start by learning to be tough,” cries every time he hears Lillian sing. Indeed, a sense of longing, a fantasy of better times, pervades the jazz-infused songs of Happy End. “The Bilbao Song” is a gorgeous example of what happens to the down-and-out gangsters when for a moment they imagine a time when they were happy and the world was beautiful. Music consistently serves to shift the prism in Happy End; the songs allow the characters to escape to other, fantastic worlds (Bilbao, Mandalay), as yet unknown realms in which a golden moon

A.C.T. WELCOMES NEW MEMBERS TO BOARD OF TRUSTEES

A.C.T. is delighted to welcome a distinguished slate of new trustees who joined the board during the 2005-06 fiscal year: community leader Marilee K. Gardner; Kenneth W. Berryman, a partner in the West Coast office of McKinsey & Co.; Phillip E. Forrest, senior vice president of the Bank of America Automotive Group; Jonathan S. Kitchen, a senior partner in the law firm of Linder, Yankelevitz, Sunshine & Regenstein LLP; Robert Green, chairman of Education Partners LLC; and Academy Award winner Olympia Dukakis.

The newest member of the board, Dukakis has been a member of the A.C.T. family since 1995, when she performed in the title role of Hecuba. A philanthropist, teacher, and activist, as well as a highly acclaimed actress, Dukakis also serves on the boards of Brandeis University, the Jews of Charity Foundation, Voices of Earth, and Women in Film & Video.

“We are thrilled that such a talented group of individuals is willing to extend their commitment to the growth and success of this organization,” says A.C.T. Artistic Director Carey Perloff. “We are tremendously thankful for their involvement, particularly as we look forward to A.C.T.’s upcoming 40th-anniversary season. I am confident that the depth of expertise they add to our already outstanding board will enable A.C.T. to thrive for many more years to come.”
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As always with Brecht and Weill, the lyrics and the music never duplicate each other; rather, they often work in opposite directions, and this tension gives the songs great pungency; a bitter lyric will be set to a lascivious melody, while a romantic lyric will often be driven by a pounding pulse. Brecht was, above all, a great urban poet. For all his theories of "alienation," he was also intensely romantic, and the collision of longing with reality drives the text of Happy End, just as it drives the music. "Surabaya Johnny" is one of the most bittersweet love songs ever written, and when one listens to it, one can only long for the day when once again great poets and major composers team up to write for the musical theater.

It is music, of course, that ultimately unifies the two warring factions of Happy End: gangsterism and religion. There is something both hilarious and horrifying about listening to these two groups make beautiful music together at the end of the play; the relationship of organized religion to big business is a trend which continues to dominate our modern post-industrial world. Beneath the vaudeville of Happy End lies an "acid undercurrent," as Feingold calls it, and that undercurrent seems potent today as it was in 1929.

It has been a great joy to work on this unusual material, and we are thrilled to share it with you. Thank you for all your support this year, and we look forward to seeing you this fall for the launch of our 40th-anniversary season!

Carey Perloff

PLEASE JOIN US FOR THESE EVENTS

A.C.T. PROLOGUE
a conversation with director Carey Perloff about Happy End
Tuesday, June 13, 5:30-6 p.m.

AUDIENCE EXCHANGES
free post-performance discussions with actors and/or A.C.T. staff members, in the theater directly following Happy End
Tuesday, June 20 (after the 7 p.m. performance)
Sunday, June 25 (after the 2 p.m. performance)
Wednesday, June 28 (after the 2 p.m. performance)

KURT WEILL AND THE WORLD
A Special Audience Exchange
Join us for an in-depth discussion of Kurt Weill and the music of Happy End, with special guest Dr. Stephen Hinton, professor of music at Stanford University and author of the recent book Kurt Weill's Musical Theater: Stages of Reform, and Dr. Herbert Lindanowski, founder of the Stanford University Department of Comparative Literature and Avalon Foundation Professor of Humanities, emeritus.
Tuesday, June 20 (after the 7 p.m. performance)

OUT WITH A.C.T.—PRIDE CELEBRATION
A.C.T. has planned an extra-special Out with A.C.T. night to help kick off the 2006 San Francisco Pride Week celebration. The evening performance of Happy End will be followed by a gathering of gay and lesbian theatergoers featuring drinks, a DJ, and dancing. Hosted by Grey Goose Vodka and sponsored by SF Weekly and BV Vineyards.
Wednesday, June 21 (after the 8 p.m. performance)

ACT ONE SEASON-CLOSING RECEPTION
ACT One members are invited to a post-show reception honoring the close of ACT's successful 2005-06 season. ACT One members are brokers in their twenties and thirties to great theater, but events and parties, and each other.
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A MELODRAMA WITH SONGS
(1925)
Lyrics by Bertolt Brecht
Music by Kurt Weill
Original German Play by Dorothy Lane
(Elisabeth Hauptmann and Bertolt Brecht)
Book and Lyrics Adapted by Michael Feingold

Directed by Carey Perloff
Choreographer John Carrafa
Music Director/Conductor Constantine Kitzopoulos

THE CAST
Bill Cracker—Jud Williford, Sam, Hannah—Colin Thomson
Governor, Reverend—Dan Hiatt; Professor—Jackson Davis
Baby Face, Brother Ben, Cops—Drew Hirshfield
The Fly—Joan Harris-Gelb; Haliljah Lil—Lianne Marie Dobbs
Miriam, Sister Mary, Sister Jane—Stephanie Saunders; Major Stone—Wendy James

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Kimberly Mark Webb, Stage-Manager
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Alex Marshall, Photo/Dialogue, Interns

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Chicago, December 1919

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Dialect Coach—Deborah Susk; Fight Coach, Fight Captain—Jud Williford
Rehearsal Accompanist—Chip Prince; Asst. to the Music Director—John Bauder
Asst. to the Sound Designer—Mary McFadden; Rehearsal Asst.—Shawn Ferreya
Dance Captain—Wendy James

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Produced by special arrangement with Samuel French, Inc.
A MELODRAMA WITH SONGS
(1925)
Lyrics by Bertolt Brecht
Music by Kurt Weill
Original German Play by Dorothy Lane
(Elisabeth Hauptmann and Bertolt Brecht)
Book and Lyrics Adapted by Michael Feingold
Directed by Carey Perloff
Choreographer John Carrafa
Music Director/Conductor Constantine Kitopoulos

Scenery by
Costumes by
Lighting by
Sound by
Dramaturgy
Casting by
New York Casting by
Assistant Director
Wah Sangle
Candice Donnelly
Robert Wierzel
Jeff Curtis
Michael Peller
Meryl Lind Shaw
Telsey + Company
Nathan Baynard

THE CAST
Bill Cracker
Sam "Mommy" Warlitte
Dr. Nakamura ("The Governor")
Cindy Dexter ("The Reverend")
Bob Marker ("The Professor")
Johnny Flint ("Baby Face")
A Lady in Grey ("The Fly")
Miriam, the barmaid
Major Stone
Captain Hannah/Jackson
Lieutenant Lillian Holiday ("Halitelyah Lil")
Sister Mary
Sister Jane
Brother Ben Owens
Cops
Ensemble
Peter Macon
Jack Willis
Sah Shimon
Charles Dean
Rod Grupp
Justin Leahy
Linda Magleston
Celia Shuman
Joan Harris-Geb
Steven Anthony Jones
Charlotte Cohn
Renate Augensen
Lianne Marie Dobbs
Jad Williford
Dan Hiatt, Jad Williford
Jackson Davis, Dan Hiatt, Drew Hirshfield,
Wendy James, Stephanie Saunders*, Colin Thomson

*Member of the A.C.T. Master of Fine Arts Program Class of 2007

UNDERSTUDIES
Bill Cracker—Jad Williford, Sam, Hannibal—Colin Thomson
Governor, Reverend—Dan Hiatt; Professor—Jackson Davis
Baby Face, Brother Ben, Cops—Drew Hirshfield
The Fly—Joan Harris-Geb, Halitelyah Lil—Lianne Marie Dobbs
Miriam, Sister Mary, Sister Jane—Stephanie Saunders, Major Stone—Wendy James

STAGE MANAGEMENT STAFF
Kimberly Mark Welsh, Stage Manager
Dick Daly, Assistant Stage Manager
Alex Marshall, Phoebe Weiss, Interns

TIME AND PLACE
Chicago, December 1919
There will be two intermissions.

ADDITIONAL CREDITS
Superstitions—Alexander V. Nicholas and Fred Geffen
Dialect Coach—Deborah Sussel, Fight Coach, Fight Captain—Jad Williford
Rehearsal Accompanist—Chip Prince; Asst. to the Music Director—John Bauder;
Asst. to the Sound Designer—Mary McFadden; Rehearsal Asst.—Shawn Ferreyra
Dance Captain—Wendy James

SPECIAL THANKS TO
Harmonium provided by James A. Tyler, "The Reed Organ Man"
Montclair State University, San Jose Repertory Theatre, Guthrie Theatre, Center Theatre Group
Ellen Novack, Stephen Hirston, Leslie Martinson, Megan Larcher, Jay Binder

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SCENES AND MUSICAL NUMBERS

Prologue: ........................................... The Company

ACT I

Bill’s Beer Hall, December 22
“Ballad of the Pirates” ................................ The Governor, Baby Face, Bill & The Gang
“The Sailor’s Song” ..................................... Lillian
“Brother, Give Yourself a Shame” .................... The Army & The Fold
“Song of the Big Shot” .................................. The Governor
“I’ll Never Marry Until I Go To War” .................. The Army & The Fold
“Lied der Verzweiflung” ................................ The Army & The Fold

Intermission

ACT II

The Salvation Army Mission, Canal Street, and the Beer Hall, December 23
“The Sailor’s Song” (Reprise) ........................ Lillian
“Brother, Give Yourself a Shame” ................. The Army & The Fold
“Song of the Big Shot” (Reprise) .................... Bill
“Ballad of the Lily of Heaven” ........................ The Fly
“In Our Childhood’s Bright Endeavor” ............ Hannibal

Intermission

ACT III

Scene 1: The Beer Hall, December 24
“The Mandalian Song” ................................ Sun & The Gang
“Surabaja Johnny” ...................................... Lillian
“Song of the Big Shot” (Reprise) .................... Bill
“Ballad of the Lily of Heaven” ....................... The Fly

Scene 2: The Mission, later that night
“Song of the Big Shot” (Reprise) .................... The Governor & Bill
“In Our Childhood’s Bright Endeavor” (Reprise) Hannibal & The Fly

Epilogue: ............................................. The Company

THE HAPPY END BAND
Conductor—Constantine Kitsopoulos
Reed 1—Gene Burkett; Reed 2—Robert Todd
Trumpet 1—Kale Cummins
Trombone/Conductor—Kevin Porter
Accordion—Ronald Sfarr
Guitar, Banjo, Ukulele, Bass Guitar—Dave MacNab
Keyboard, Trumpet 2, Associate Conductor—Chip Prince
Percussion—Allen Biggs

*The “Ballad of the Pirates,” with lyrics by Michael Feingold, derived from Bertolt Brecht’s poem “Ballade von den Seeräubern,” and orchestrated by Constantine Kitsopoulos, has been interpolated into the score of Happy End for this production by special permission of European American Music Corporation. Kurt Weill composed the music of the song, originally titled “Die Muschel von Margate,” to a text by Felix Gasbarre in 1928 for a play called Konjunktur.
SCENES AND MUSICAL NUMBERS

Prologue ................................................................. The Company

ACT I

Bill’s Beer Hall, December 22
“The Ballad Song” .............................................. The Governor, Baby Face, Bill & The Gang
“Ballad of the Pirates” ......................................... The Fly & The Gang
“Lieutenant of the Lord” ....................................... Lillian, The Army & The Fold
“March Ahead” ...................................................... The Army & The Fold
“The Sailor’s Tango” ............................................. Lillian

Intermission

ACT II

The Salvation Army Mission, Canal Street, and the Beer Hall, December 23
“The Sailor’s Tango” (Reprise) .............................. Lillian
“Brother, Give Yourself a Show” ......................... The Army & The Fold
“Song of the Big Shot” .......................................... The Governor
“Don’t Be Afraid” ................................................... Jane, The Army & The Fold
“In Our Childhood’s Bright Endeavor” ................. Hannah & The Fold
“The Liquor Dealer’s Dream” .............................. Hannah, The Governor, Jane, The Army & The Fold

Intermission

ACT III

Scene 1: The Beer Hall, December 24
“The Mandalay Song” ............................................ Sun & The Gang
“Suruaya Jobyina” ............................................... Lillian
“Song of the Big Shot” (Reprise) ........................... Bill
“Ballad of the Lily of Hell” ................................. The Fly

Scene 2: The Mission, later that night
“Song of the Big Shot” (Reprise) .......................... The Governor & Bill
“In Our Childhood’s Bright Endeavor” (Reprise) .... Hannah & The Fly

Epilogue ................................................................. The Company

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Conductor—Constantine Kitsopoulos
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Trumpet 1—Kurt Ouwens
Trombone/Contrabass—Kevin Porter
Accordion—Ronald Sirico
Guitar, Banjo, Ukulele, Bass Guitar—Dave MacNab
Keyboard, Trumpet, Requiem, Associate Conductor—Chip Prince
Percussion—Allen Biggs

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A TRUE STORY WITH A “HAPPY END”

BY MICHAEL FEINGOLD

In 1928, the young writer-composer team of Bertolt Brecht and Kurt Weill reached the height of its interwar fame. The success of The Threepenny Opera had converted Brecht, the Marxist avant-garde poet, and Weill, the intensely serious atonal musician, into Brecht-Weill, the clever musical comedy duo whose smash hit (within a year of its opening, Threepenny Opera had received more than 30 European productions) had the whole continent whistling its seductive pop tunes and quoting its cynical couples.

This kind of middlebrow popular success actually sat rather awkwardly with the two men, and both were soon occupied with more serious projects. Brecht, who had recently embraced Marx’s economic theories, was working on his giant capitalist tragedy, St. Joan of the Stockyards, while Weill had returned to his most ambitious theater project: to date the full-length opera Rise and Fall of the City of Mahagonny. For the moment, they thought, they were through with commercial theater.

But the ebullient producer Ernst Jost Aufrecht was eager to follow up on his huge Threepenny success. Aufrecht proposed that, for the fall of 1929, Brecht and Weill write him a contemporary sequel to The Threepenny Opera (which had been based on John Gay’s 18th-century Beggar’s Opera), to be produced with the same cast, at the same theater in Berlin (the corly Schillbauradamm, later the home of Brecht’s Berliner Ensemble), opening on the first anniversary of Threepenny’s memorable opening night.

The promise of redoubled fame and fortune made Aufrecht’s offer hard to resist, and Brecht quickly started casting about for a suitable story to adapt. Elisabeth Hauptmann, his faithful secretary, had the answer, discovered in the course of her exhaustive English-language reading: the cornball American story of a Salvation Army girl’s romance with a gangster, which she credited to an imaginary “Dorothy Lane.” [See “A Note on Sources,” by Michael Faller, on page 18.]

Brecht and Hauptmann emboldened freely on whatever they took from their source or sources, inventing with their politics, their complexly European vision of America, and the specific abilities of their actors in mind. A sinister Oriental modeled on the silent film roles of Sessue Hayakawa was an obvious role for Peter Lorre, who had worked well with Brecht at Munich in The Jungle of Giues; a gangster who robbed banks in women’s clothes, improbably, was an amusing one for the portly Kurt Gerron, who had made a hit as Tiger Beowo in The Threepenny Opera, Carola Neher, who had given up the lead role of Polly Peachum in Threepenny at the last moment to be at her dying husband’s bedside, would play the heroic Salvation Army lass, while the gang would be filled out with other Brechtian favorites such as Oscar Homolka and Theo Lingen.

Kurt Weill’s wife, Lotte Lenya, whose performance as Jenny in Threepenny had made her the toast of Berlin, was not available for Happy End, but Brecht’s wife definitely was. Helene Weigel, whom he had recently married and who shared both his new Communist beliefs and his aesthetic militancy, was cast as the Lady in Grey. Hauptmann had regarded The Threepenny Opera (in which she played the small role of the brothel madam) as a severely compromised work from a political point of view, and was determined to see that no such compromises afflicted Happy End. Needless to say, this was not what Aufrecht and his crew had in mind. The script of Happy End turned out to be a jolly escapist romp with a few leftist gibs along the way, its acid underrun getting lost in the “collaborative” bedlam that accompanied any Brecht rehearsal, and Weigel apparently grew more and more dissatisfied.

Accounts of what actually took place on opening night of Happy End (September 2, 1929, exactly a year and two days after the opening of The Threepenny Opera) differ markedly. We know that the first two acts passed without incident and were favorably received. Lenya remembered Weill telephoning her at intermission, to say he was sure they had a hit. In the third act, however, the audience erupted: The Lady in Grey’s final speech, which seems harmless enough in the text, aroused violent boos and whistling from the expensive seats, which in turn sparked shouts and counterarguements from the gallery, precipitating a near riot. Some assert that Brecht had rewritten Weigel’s speech privately with provocative intent, others that she improvised a diatribe against capitalism, still others that she pulled a notorious Communist Party broadside from the pocket of her costume and began to harangue the audience with excerpts from it. To make matters worse, Brecht and director Erich Engel had continued to follow the speech with an ironic hymn to capitalism that called for mock stained-glass windows representing Saint Rockefeller, Saint Henry Ford, and Saint J. E. Morgan. To a German bourgeoisie audience with a sizeable respect for both religion and money, this was the last straw, and the first-nighters responded with yells, threats, and what one reviewer described as a “concert of whistling.”

The critics gave the show a thorough shellacking in the next day’s papers. Brecht’s arch-enemy, the staid and influential Alfred Kerr, mocked the work’s derivative nature with the phrase “Happy outtake!” (Happily borrowed)—Kerr had accused Brecht of plagiarizing François Villon in the Threepenny lyrics—and suggested that Engel would do better to write plays himself than to get them from such as Brecht. Other critics followed Kerr’s lead, with even Brecht’s loyal supporter Herbert Joring complaining that the last tableau appeared to belong to an entirely different play. (He was not far wrong; its lyric, along with several other key sections of Happy End, turned up the next year in St. Joan of the Stockyards.) The ticket-buying public, dismayed by the notices and fearful of riots, shunned the work, which closed ignominiously two days later.

Brecht subsequently repudiated the script, in his notes to St. Joan crediting it entirely to Hauptmann. When Happy End was finally revived in 1958, he followed suit, instructing the German publisher to use only the name “Dorothy Lane” on the title page. (At the request of her heirs, her name was reinstated following her death in 1977.) Indeed the original version, despite some amusing moments, is desperately makeshift, but just happens to serve as a dramatic setting for some of the greatest theater songs ever written.

The present version is a free adaptation, which treats the “Dorothy Lane” script as loosely as the collaborators of 1929 treated their mysterious source(s). Only the lyrics, whose authorship Brecht never denied, have been kept in more or less literal translation.

If Happy End was a setback for Brecht, it was pure victory for Weill. The songs, as interpreted by Lenya and countless other artists, are among the keystones of his reputation and have kept the idea of the show alive even when its script seemed totally unfalsifiable. Over the years, the score has served as a sort of reservoir from which people could draw music for other Kurt Weill shows: in 1956 “The Bilbao Song” was interpolated into an off-Broadway production of The Threepenny Opera, domesticated by Marc Blitzstein in “Our Side—a-Woo in Solo.” The lyric of the “Mandelay Song” was given a new setting by Weill for the “Loving” scene in Mahagonny, and several of the Salvation Army hymns turned up in Weill’s Paris musical Marie Galante, four years later, as decidedly profane French dance-hall tunes. Since the present adaptation was commissioned by Robert Brustein’s Yale Repertory Theatre in 1972, there have been many American productions including one on Broadway in 1957 featuring Yale Rep alumni: Meryl Streep and Christopher Lloyd, who earned three Tony and three Drama Desk award nominations. In this version, Happy End has found its way to Canada, Australia, and Wales, to British and American resident theaters and universities, and to London’s West End. Despite its stormy beginnings, Happy End is now thriving, to use a word Brecht coined for the occasion, happiestlich. 

Michael Feingold, author of the English-language adaptation of Happy End, has been chief theater critic for the Village Voice in New York since 1983. An earlier version of this essay is printed as an introduction to the published script (which is available for purchase in the online lobby).
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A NOTE ON SOURCES
BY MICHAEL PALLER

In 1928, Bertolt Brecht had his first major commercial success with The Threepenny Opera. His process for creating that work included drawing heavily on exotic sources and adapting them, making something startlingly new out of familiar material. As Lotte Lenya, one of the stars of Threepenny, wrote in 1956:

This always has been Brecht’s procedure. As his admirers have it: to adapt, reinterpret, re-create, magnificently add modern social significance; or, in his detractors’ eyes: to pirate, plagiarise, shamefully appropriate—to borrow at will from the vanished great like Marlowe and Shakespeare and Villon, and even from his actual or near contemporaries like Kipling and Gerly and Klabund.

The method succeeded so well with Threepenny that he employed it again when he and his collaborator, Elisabeth Hauptmann, tried to repeat their success later that year. Originally, the credit Happy End was adapted from a short story by Dorothy Lane that had been published in the JdR Weekly of St. Louis. The JdR Weekly, however, wasn’t located in St. Louis or anywhere else, and “Dorothy Lane” existed only as a pseudonym for Brecht and Hauptmann. Indeed, Happy End was largely written by Hauptmann (referred to by Lenya as Brecht’s “vigilant shadow”) with lyrics by Brecht. Brecht supplied Hauptmann with a general plot outline, on which she embroidered (and the English translation produced by A.C.T. has been liberally adapted from the original by Michael Feingold).

While some of the actual sources of Happy End are hard to identify, others are obvious. The most obvious is George Bernard Shaw’s Major Barbara (1905), which Hauptmann and Brecht would have known through Siegfried Treitschke’s German translation, although Hauptmann knew English well and may have read it in the original. Shaw was popular in Germany and Major Barbara especially so. He was also one of Brecht’s favorite authors. In an essay written in honor of Shaw’s 70th birthday in 1926, Brecht wrote, “the reason why Shaw’s own dramatic works dwarf those of his contemporaries is that they so unhesitatingly appealed to reason.” This may be arguable, but nonetheless, in this tribute Brecht pays Shaw the ultimate compliment of turning him into a Brechtian.

Brecht had already borrowed a scene from Major Barbara in his first play with a Chicago setting, In the Jungle, in 1922–23, as well as for his lyrics for the second act finale of The Threepenny Opera. For Happy End, Hauptmann and Brecht apparently adapted from Barbara the cockney roughneck Bill Walker’s name and turned him into Bill Cracker, a beer house proprietor and criminal. Further, they adapted Shaw’s Act II situation, in which Major Barbara, a young Salvation Army worker, takes the gospel into the city’s worst neighborhoods. She succeeds with some of the downtrodden, although not as well with Bill Walker as Happy End’s Sister Lillian Holiday does with Bill Cracker. Both Barbara and Lillian walk unfraid into dens of vice; both are unafraid to confront their respective fearsome adversaries named Bill.

Another source may have been Edward Sheldon’s 1908 melodrama Salvation Nell, which starred the American actress Minnie Maddern Fiske. It features “Hallelujah Maggie,” a Salvation Army girl who ventures into one of New York City’s most dangerous slums. On Christmas Eve, Maggie converts the hard-working but not entirely virtuous Neil Sanders to the gospel. In the subsequent acts, Neil becomes a “hallelujah last” Hell’s Angel and brings her reproductive, violent lover, Jim Platt, to the Lord, saving him from a further life of crime. Certainly, one thing Hauptmann picked up from her reading, and also might have seen firsthand in Berlin, was the breathtaking bravery of these Salvation Army women, who moved into the worst neighborhoods in cities like London, New York, and Berlin, entering the lowest slums and toughest saloons with nothing to protect them but an unshakable belief in their mission.

By 1928, Brecht had long rejected Expressionism, the style perfected in Germany before World War I that emphasized characters’ emotions above most other theatrical values. Still, he was influenced by it early in his career. Hauptmann and Brecht certainly knew From Morn to Midnight, one of the most famous Expressionist plays by the most successful Expressionist playwright, Georg Kaiser. In this 1918 work, a bank teller embelishes 60,000 marks. After being rejected by the woman for whom he impulsively stole the money, he embarks on a daylong journey throughout a nightmarish Berlin, each stop representing a station of the cross on the modern man’s tortuous road to Golgotha. Finally, he arrives at a Salvation Army meeting, where several witnesses testify to the ways in which the Army has saved their souls. Inspired by their stories, the clerk rises to his feet and proclaims that he has learned from the others’ examples how, “Free from dross [the soul] mounts in praise, purified in these two continued on page 41

OF POOR R.B.
Bertolt Brecht

I, Bertolt Brecht, came out of the black forest. My mother moved me into the cities as I lay inside her body. And the coldness of the forests will be inside me till my dying day.

In the asphalt city I’m at home. From the very start provided with every last sacrament. With newspapers. And tobacco. And bravity. To the end mistrustful, lazy and content.

I am polite and friendly to people. I put on a hard hat because that’s what they do. I say they are animals with a quite peculiar smell. And I say: does it matter? I am too.

Before noon on my empty rocking chair I’ll sit a woman or two, and with an untroubled eye look at them steadily and say to them: Here you have someone on whom you can’t rely.

Towards evening it’s men that I gather round me. And then we address one another as gentlemen. They’re resting their feet on my table tops. And say: things will get better for us. And I don’t ask when.

In the grey light before morning the pine trees pias. And their vermin, the birds raise their twitter and cheep. At that hour in the city I drain my glass, then throw The cigar butt away and woelessly go to sleep.

We have sat, an easy generation In houses held to be indestructible (Thus we built those boxes on the island of Manhattan And those thin arias that amuse the Atlantic swell).

Of those cities will remain what pass through them, the wind! The house makes glad, die the eater: clears it out. We know that we’re only tenants, provisional ones. And after us there will come: nothing worth talking about.

In the earthquakes to come, I very much hope I shall keep my cigar alight, embittered or no. I, Bertolt Brecht, carried off to the asphalt cities From the black forests inside my mother long ago.

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In 1928, Bertolt Brecht had his first major commercial success with The Threepenny Opera. His process for creating that work included drawing heavily on eclectic sources and adapting them, making something startlingly new out of familiar material. As Lotte Lenya, one of the stars of Threepenny, wrote in 1956: This always has been Brecht’s procedure. As his admirers have it: to adapt, reinterpret, re-create, magnificently add modern social significance; or, in his detractors’ eyes: to pirate, plagiarize, shamefully appropriate—to borrow at will from the vanished great like Marlowe and Shakespeare and Villon, and even from his actual or near contemporaries like Kipling and Goebbels and Kubun.

The method succeeded so well with Threepenny that he employed it again when he and his collaborator, Elisabeth Hauptmann, tried to repeat their success later that year. Officially, they credited Happy End as adapted from a short story by Dorothy Luce that had been published in the Frankfurter Zeitung. Indeed, Happy End was largely written by Hauptmann (referred to by Lenya as Brecht’s “vigilant shadow”) with lyrics by Brecht. Brecht supplied Hauptmann with a general plot outline, from which she embroidered (and the English translation produced by A.C.T. has been liberally adapted from the original by Michael Feingold).

While some of the actual sources of Happy End are hard to identify, others are obvious. The most obvious is George Bernard Shaw’s Major Barbara (1905), which Hauptmann and Brecht would have known through Siegfried Trebitsch’s German translation, although Hauptmann knew English well and may have read it in the original. Shaw was popular in Germany and Major Barbara especially so. He was also one of Brecht’s favorite authors. In an essay written in honor of Shaw’s 70th birthday in 1926, Brecht wrote, “the reason why Shaw’s own dramatic works dwarf those of his contemporaries is that they so unhesitatingly appealed to reason.” This may be arguable, but nonetheless, in this tribute Brecht pays Shaw the ultimate compliment of turning him into a Brechtian.

Brecht had already borrowed a scene from Major Barbara in his first play with a Chicago setting. In the Jungle, in 1922–23, as well as for lyrics for the second act finale of The Threepenny Opera. For Happy End, Hauptmann and Brecht apparently adapted from Barbara the cockney roughneck Bill Walker’s name and turned him into Bill Cracker, a beer house proprietor and criminal. Further, they adapted Shaw’s Act II situation, in which Major Barbara, a young Salvation Army worker, takes the gospel into the city’s worst neighborhoods. She succeeds with some of the downtrodden, although not as well with Bill Walker as Happy End’s Sister Lillian Holiday does with Bill Cracker. Both Barbara and Lillian walk unafraid into dens of vice; both are unafraid to confront their respective fearsome adversaries named Bill.

Another source may have been Edward Sheldon’s 1908 melodrama Salvation Nell, which starred the American actress Minnie Maddern Fiske. It features “Hallelujah Maggie,” a Salvation Army girl who ventures into one of New York City’s most dangerous slums. On Christmas Eve, Maggie converts the hard-working but not entirely virtuous Nell Sanders to the gospel. In the subsequent acts, Nell becomes a “hallelujah last” herself and brings her reprobate, violent lover, Jim Platt, to the Lord, saving him from a further life of crime. Certainly, one thing Hauptmann picked up from her reading, and also might have seen firsthand in Berlin, was the breathtaking bravery of these Salvation Army women, who moved into the worst neighborhoods in cities like London, New York, and Berlin, entering the lowest slums and roughest saloons with nothing to protect them but an unshakable belief in their mission.

By 1928, Brecht had long rejected Expressionism, the style perfected in Germany before World War I that emphasized characters’ emotions above most other theatrical values. Still, he was influenced by it early in his career. Hauptmann and Brecht certainly knew From Morn to Midnight, one of the most famous Expressionist plays by the most successful Expressionist playwright, Georg Kaiser. In this 1918 work, a bank teller embroils 60,000 marks. After being rejected by the woman for whom he impulsively stole the money, he embarks on a daylong journey through a nightmarish Berlin, each stop representing a station of the cross on the modern man’s torturous road to Golgotha. Finally, he arrives at a Salvation Army meeting, where several witnesses testify to the ways in which the Army has saved their souls. Inspired by their stories, the clerk rises to his feet and proclaims that he has learned from the others’ examples how, “Free from dross [the soul] mounts in praise, purified in these two...” continued on page 41

OF POOR B.B.

Bertolt Brecht

I, Bertolt Brecht, came out of the black forest. My mother moved me into the cities as I lay inside her body. And the coldness of the forests will be inside me till my dying day.

In the asphalt city I’m at home. From the very start provided with every last sacrament: With newspapers. And tobacco. And brandy. To the end mistrustful, lazy and content.

I am polite and friendly to people. I put on a hard hat because that’s what they do. I say they are animals with a quite peculiar smell. And I say: does it matter? I am too.

Before noon on my empty rocking chair I’ll sit a woman or two, and with an untroubled eye Look at them steadily and say to them: Here you have someone on whom you can’t rely.

Towards evening it’s men that I gather round me. And then we address one another as “gentlemen.” They’re resting their feet on my table tops. And say: things will get better for us. And I don’t ask when.

In the grey light before morning the pine trees pies And their vermin, the birds raise their twitter and cheep. At that hour in the city I drain my glass, then throw The cigar butt away and woe is me to go to sleep.

We have sat, an easy generation In houses held to be indestructible (Thus we built those boxes on the island of Manhattan And those thin airships that amuse the Atlantic swell).

Of those cities will remain what pass through them, the wind The house makes glad, die the eater: clears it out. We know that we’re only tenants, provisional ones And after us there will come: nothing worth talking about.

In the earthquakes to come, I very much hope I shall keep my cigar alight, embittered or no I, Bertolt Brecht, carried off to the asphalt cities From the black forests inside my mother long ago.

A COMPOSITION OF OPPOSITES

An Interview with Happy End Music Director/Conductor Constantine Kitsopoulos

BY JESSICA WERNER

On the centennial of Kurt Weill’s birth in March 2000, Happy End adapter Michael Frenzel wrote in the Village Voice, “Whenever you go in music theater, from mass spectacle to surrealistic opera, Weill was there ahead of you.” Described by Frenzel as “the quintessential modern composer,” Weill is an inspiration to Constantine Kitsopoulos, music director and conductor of A.C.T.’s production of Happy End. Kitsopoulos hears in Weill’s erudite, ear-catching style a composer ardently (and courageously for his day) integrating a diverse range of compositional styles—jazz, ragtime, tango, and classical orchestration—in a way they had never before been combined and performed in the popular theater. “His style is a hybrid,” says Kitsopoulos. “He created the unexpected, so his music doesn’t always go where you expect it to.” Kitsopoulos spoke with us during the first week of Happy End rehearsals at A.C.T.

WHAT DO YOU FIND COMPELLING ABOUT HAPPY END MUSICALLY, AND ABOUT WEILL’S MUSIC GENERAL?

I come from an operatic background, but I have done a ton of musical theater work, on and off Broadway. The thing that attracts me to Kurt Weill’s music is that his style of composition is very hybrid. He was a classically trained composer, and actually had written several orchestral works, but he also was very affected by jazz and ragtime, and those American influences are very apparent in his theatrical works with Brecht. Later, when he came to the United States [in 1935], he accentuated those influences, and other jazz-based techniques, becoming what you might even call an American composer. His music, in Happy End and over the course of his career, is incredibly varied, with many different coherent styles. Yet, the way he applies those styles to his own work was always unique. He would do things like, where there would conventionally be a four-bar phrase, he would write a three-and-a-half-bar phrase. That creates the unexpected; his music doesn’t always go where you expect it to go.

IT’S INTERESTING HOW MUCH AMERICAN MUSIC HAD ALREADY FILTERED INTO WEIMAR GERMANY BY THE LATE 1920s. THERE’S A PASSAGE IN A WEILL BIOGRAPHY IN WHICH HIS ASSOCIATES DESCRIBE HIM GOING TO HEAR AMERICAN JAZZ BANDS IN BERLIN. HIS FRIEND FELIX JACKSON SAYS, “WE ALL WENT TO HEAR PAUL WHITEMAN AT THE GROSSE SCHAUPLATZHEN IN 1926, AND WE HEARD GERSHWIN’S ‘DEEP IN BEER’—THRILLING, A TERRIFIC EXPERIENCE, BECAUSE NOBODY HAD EVER HEARD THIS KIND OF THING: A SYMPHONY USING JAZZ.” AND WEILL’S PUBLISHER HANS HEINZHEIMER SAYS, “WE WENT TO NIGHTCLUBS WHERE SOME AMERICAN JAZZ BANDS—NEGROES, COLORED PEOPLE—PLAYED SOMETHING WE HAD NEVER HEARD; IT WAS LIKE SOMEBODY IN AMERICA HEARING A TUNE FROM THE ESKRINS.”

This exposure of jazz is so interesting. Jazz is music that came out of the cotton fields, essentially, and we have to remember those are its origins in the American South. If you think about the way black people were treated in the United States in the early 1900s, you have to imagine what some of their experiences would have been if, and when they made that journey to Europe, where Europeans tended to be a little more open and tolerant. It’s a fascinating aspect of this story. To think that at home these black artists couldn’t sit at the same restaurants as white people, and there were segregated black theaters and white theaters....

AND LITTLE DID KURT WEILL KNOW THAT WITHIN A FEW YEARS IN [1933], HE WOULD HAVE TO FLEE EUROPE HIMSELF BECAUSE OF ANOTHER VERY URBANE KIND OF INTELLIGENCE AND HEAD WEST, TO AMERICA. IT’S A FASCINATING SUBJECT.

THE HYBRID STYLE YOU DESCRIBE IN WEILL’S WORK CAN MAKE SOME PEOPLE THINK HIS MUSIC AS DIFFICULT, BOTH TO LISTEN TO AND TO PERFORM, BECAUSE OF ITS CONTRADICTIONS AND COMPLEXITIES.

This is true, and one thing I find very interesting about approaching Kurt Weill’s music in 2006 is that we have had over the course of so many years the benefit—I think it’s largely a benefit, but there are also some downsides—to—of an extensive catalog of various artists recording Weill’s music. Weill is dead now, so it is hard to say how he would have wanted things performed, other than to look at the printed page and get it directly from the source. That is my approach—to actually look at what he wrote in the score, in the tempo markings and dynamics and breaks, and do my very best to follow those very specifically. Because one of the downsides of this incredible recording history is that there have been an awful lot of people who have recorded his music and distorted it. People tend to play and sing his music much more slowly than it’s written. It’s the same thing that happens with Puccini, whose music gets stretched out because it sounds like it should be romantic, so the slower the better, right? One of the major challenges of performing Weill’s work is having the courage to do just what he wrote. He was very specific.

WHAT ABOUT THE POINT THAT CAME UP IN THE FIRST REHEARSAL ABOUT THE MUSIC BEING SO “PUNISHINGLY HIGH”? IS THAT HOW WEILL WROTE IT?

Indeed, the whole score is really high, and it is very difficult for performers. When I say high, I’m not talking about high Cs, but it is scored in a relatively high range of the human voice. It’s what we call the second break of the female human voice, around Es and Fs and Gs, which is where the female voice usually becomes a little bit unstable. To be able to sit up there in that range the whole night is a real challenge for performers.

WHY DO YOU THINK WEILL MADE THAT DECISION? WHAT DOES IT GIVE US?

The sound of the voice is certainly brighter [in that range]. And it certainly gets your attention. There may also be an element of influence from the actual way Happy End was written—Weill and Brecht didn’t even speak to each other much about it as it went, and they wrote it separately while living in different places [Weill in the south of France, Brecht in Berlin]. So we don’t know if Brecht’s idea of a “theater of alienation” influenced Weill in his decision to work at a higher pitch. Or maybe it was simply the fact that when Weill wrote the piece, he wrote parts for specific people he had in mind for the premiere production. It could be something as simple as that, and we never know these things. Musicologists and performers, we all can make a big deal out of historical decisions and [dramaturgical] details that in their inception could have been rather simplistic and benign.

ONE INTERESTING CHARACTERISTIC OF HAPPY END IS THAT THE MUSIC AND THE LYRICS CAN SEEM CONTRADICTORY AND BE AT ODDS WITH EACH OTHER, THAT VIOLENT LYRICS CAN HAVE A LYRICAL ACCOMPANIMENT, AND VICE VERSA.

Yes, it’s wonderful, and unique to Happy End. It’s a composition of opposites. So a love song can have a more jarring accompaniment, which is not what a listener (or performer) expects. In the middle of “The Sailors’ Tango,” there is a gorgeous lyric melody, and yet the accompaniment underneath it is almost angular. You have these contrasts throughout.

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That’s the thing! When you take a conventional four-bar phrase and make it into a three-and-a-half-bar phrase, it becomes something that holds your interest. The other distinctive thing is the orchestration, which was written for a very odd combination of instruments. Weill scored Happy End for the same kind of band as in The Threepenny Opera, and it’s an unusual band. It has trumpet, trombone, and two saxophones. That’s conventional enough, but then you add piano and harmonium, which is an odd reed organ instrument. To include it in an orchestration is an odd choice, an odd sound. And the percussionists play conventional instruments, but at some point in the show he’s also required to play trumpet. There are a lot of really strange instrumental doublings.

ARE THERE PARTICULAR CHALLENGES TO WORKING WITH ACTORS AS WELL AS SINGERS?

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THE CREATORS

BERTOLT BRECHT
(1898-1956)
Born in Augsburg, Bavaria, Bertolt Brecht was publishing poems in a local newspaper by the age of 16. His first produced play, "Dramin der Nacht," was performed at the Munich Kammerspiele in 1922. In 1924 he moved to Berlin, where he worked as a theater critic and as Max Reinhardt’s assistant and dramaturg at the Deutsches Theater while writing a number of plays. His early works include "In the Jungle" (1925) and "Life of Edward II of England" (1924), but his first successful work was with "The Threepenny Opera" in 1928, followed a year later by "Happy End." He began reading Marx’s Das Kapital in the mid-1920s, and the influence of this work is already noticeable in his first collaboration with Kurt Weill, the song cycle "Mahagonny" (1927), also the full-length opera "The Rise and Fall of the City of Mahagonny," (1930). Marxism did not become a driving force in his work, however, until the late 1920s/early 1930s, when he wrote "Saint Joan of the Stockyards" (1929) and a number of short didactic plays.

Brecht was forced to flee Germany in 1933 with his wife, Helene Weigel, and their two children, and after living in Switzerland, Denmark, and Finland he settled in California in 1941, where he remained during the war. During these years, he wrote what are generally considered his most important plays. "Mother Courage and Her Children" (1939), "The Good Woman of Setzuan" (1940), "The Life of Galileo" (1943), and "The Caucasian Chalk Circle" (1944).

In 1947, having been called before the House Un-American Activities Committee, Brecht left the United States for Switzerland, and in 1949 he was asked by the government of East Germany to form a state-financed theater company. He moved to East Berlin and founded the Berliner Ensemble, taking up residence in 1954 in the theater at Schiffbauerdamm (where "Happy End" had premiered in 1929), which he ran until his death.

KURT WEILL
(1900-1950)
Born in Dessau, Kurt Weill began his earliest attempts at composition at the age of 10, and by 11 had written his first opera, based on a play by Karl Theodor Körner. He soon became an official accompanist of the Dessau Court Theater, and by 15 was already employed in the craft of the theater. Weill moved to Berlin in 1918, where he studied under Engelbert Humperdinck. Stifled by the academic climate, however, Weill left Berlin in 1919 to work as a chorus master in Dessau and as director of the municipal theater in Lüdenscheid. In 1920 he returned to Berlin and devoted himself to composition as a student of Ferruccio Busoni. Weill first became known with the production of two short, satirical surrealistic operas with texts by Georg Kaiser, "The Prodigal Son" (1926) and "The Case Has Himself Photographed" (1928). He began his famous collaboration with Brecht in 1927 with "Die Sieben Todsünden," followed by "The Threepenny Opera" (1928), "Happy End" (1929), "Man Is Man" (1931), the ballet "The Seven Deadly Sins" (1933), and the radio cantatas "The Berlin Requiem" (1929) and "Linetta" (1929).

With the increasing persecution of the Jews and the condemnation of his work as "degenerate" by the Nazis, Weill left Germany in 1933; he settled with Lotte Lenya in the United States in 1935. During his 15 years in this country, he collaborated on several sophisticated stage musicals, including "Johnny Johnson" (with lyrics by Paul Green, 1936), "Kaiserwetter Holiday" (written with Maxwell Anderson, 1938), "Lady in the Dark" (with Moss Hart and Iris Gerstwin, 1941), "One Touch of Venus" (with J. P. Perelman and Ogden Nash, 1943), "Street Scene" (Weill’s "American opera," written with Elmer Rice and Langston Hughes, 1947), "Lady in the Dark" (with Alan Jay Lerner, 1948), "Lost in the Stars" (based on Alan Paton’s novel "Cry, the Beloved Country," 1949), as well as the Old Testament pageant opera "The Eternal Road" (1937). Weill’s instrumental works include choral music, chamber music, and a violin concerto. Weill died of a heart attack while he and Maxwell Anderson were working on a new musical of Huckleberry Finn.

DOROTHY LANE
Dorothy Lane was the pen name of writer/translator Elisabeth Hauptmann (1897-1973), who was Bertolt Brecht’s longtime editorial assistant and sometime mistress before his exile from Germany. She risked her life to smuggle most of his manuscripts out of the country before she herself emigrated to America, where they continued their collaborative relationship. In 1946 Hauptmann married German-Jewish composer Paul Dessau, who had succeeded Weill as Brecht’s main musical collaborator, and in 1948 she returned with Dessau to East Berlin and the Berliner Ensemble, where she worked as a translator and dramaturg and later oversaw the publication of Brecht’s collected works.

RENE AUJESZKY" (Sister Mary), an A.C.T. associate artist and corecording company member, made her A.C.T. debut in The Misanthrope, she has appeared in recent seasons in Celebritias and The Room, The Board of Avon, Blackbird, Spirits, Buried Child, Night and Day, The Dazzle, The Three Sisters, A Doll’s House, A Mother, The Real Thing, The Gemmest, The Voysey Inheritance (also at Kansas City Repertory Theatre), Cav in a Hot Tin Roof and, most recently, The Riviera. New York credits include Spinning into Butter (Lincoln Center Theater), Macbeth (with Alec Baldwin and Angela Bassett, Public Theater), It’s My Party (with F. Murray Abraham and Joyce Van Patten, Ars Lige Theatre), and Overruled (Drama League). Regional theater credits include Mary Stewart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of The Board of Avon and The Hollow Lamps, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore’s Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studios, “Law & Order,” “Guiding Light,” “Another World,” and “Hallow.” Hallmark Hall of Fame’s Saint Maude. Aujeszky is a graduate of the Yale School of Drama.

CHARLOTTE COHN” (Hallelujah Lil) makes her A.C.T. debut with this production of Happy End. She was most recently seen in the American premiere of The Murder of Joan at Centerstage (dir. Irene Lewis). Last year, Cohn performed the role of Musetta in Baz Luhrman’s Broadway production of La Boheme. Off-Broadway credits include Cleo at The Actors Studio (dir. Carlin Glynn), One Hundred Guts with Elliott Gould, and Ambivalence at Ensemble Studio Theatre. Her regional credits include Stephanie Necrophorbus in Nine at North Shore Music Theatre. She has appeared on “Guiding Light” and in the award-winning films Little King, The Danish Play, and God in the Machine. Cohn is a founding producer of the New York Music Theatre Festival and a member of The Actors Studio.

JACKSON DAVIS” (Ensemble) first worked with A.C.T. on Frank Loesser’s How Christian Andersen. He has worked closely with TheatreWorks in Palo Alto for many years, most recently appearing as The Baker in Into the Woods and Mr. Mushk in Inanimate Apparel. He also performed in the world premiere of the musical Josephine, with Della Reese. Other Bay Area credits include Misalliance/Elisey at San Jose Repertory Theatre, Nenna Beebe’s Tomorrowland with Signal Theater Company in San Francisco, Pippin Dream at 42nd Street Moon, and new play workshops with the Magic Theatre and PlayGround. Regionally he has worked with the Villanova Shakespeare Festival, Missouri Summer Repertory Theatre, Philadelphia Actors Theater, and Moving Target in New York.

CHARLES DEAN” (The Revenger) has appeared at A.C.T. in The Revenger, The Constant Wife, The Board of Avon, and a
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In 1924 he moved to Berlin, where he worked as a theater critic and as Max Reinhardt’s assistant and dramaturg at the Deutsches Theater while writing a number of plays. His early works include In the Jungle (1925) and Life of Edward II of England (1924), but his first real success came with The Threepenny Opera in 1928, followed a year later by Happy End. He began reading Marx’s Das Kapital in the mid 1920s; the influence of this work is already noticeable in his first collaboration with Kurt Weill, the song cycle Mahagonny (1927); also the full-length opera The Rise and Fall of the City of Mahagonny, 1930.
Marxism did not become a driving force in his work, however, until the late 1920s/early 1930s, when he wrote Saint Joan of the Stockyards (1929) and a number of short didactic plays. Brecht was forced to flee Germany in 1933 with his wife, Helene Weigel, and their two children, and after living in Switzerland, Denmark, and Finland he settled in California in 1941, where he remained during the war. During these years, he wrote what are generally considered his most important plays: Mother Courage and Her Children (1939), The Good Woman of Setzuan (1940), The Life of Galileo (1945), and The Caucasian Chalk Circle (1944).
In 1947, having been called before the House Un-American Activities Committee, Brecht left the United States for Switzerland, and in 1949 he was asked by the government of East Germany to form a state-financed theater company. He moved to East Berlin and founded the Berliner Ensemble, taking up residence in 1954 in the Theater am Schiffbauerdamm (where Happy End had premiered in 1929), which he ran until his death.
KURT WEILL
(1900–1950)
Born in Dessau, Kurt Weill began his earliest attempts at composition at the age of 10, and by 11 had written his first opera, based on a play by Karl Theodor Körner. He soon became an official accompanist of the Dessau Court Theater, and by 15 was already employed in the craft of the theater. Weill moved to Berlin in 1918, where he studied under Engelbert Humperdinck. Stifled by the academic atmosphere, however, Weill left Berlin in 1919 to work as a chorus master in Dessau and as director of the municipal theater in Lüdenscheid. In 1920 he returned to Berlin and devoted himself to composition as a student of Ferruccio Busoni. Weill first became known with the production of two short, satirical surrealistic operas with texts by Georg Kaiser, The Protagonist (1926) and The Cloak Has Himself Photographed (1928). He began his famous collaboration with Brecht in 1927 with a Songspiel titled Mahagonny, followed by Threepenny Opera (1928), Happy End (1929), Man Is Man (1931), the ballet The Sevens Deadly Sins (1933), and the radio cantatas The Berlin Requiem (1929) and Loudspeaker Flight (1929).
With the increasing persecution of the Jews and the condemnation of his work as “degenerate” by the Nazis, Weill left Germany in 1933; he settled with Lotte Lenya in the United States in 1935. During his 15 years in this country, he collaborated on several sophisticated stage musicals, including Johnny Johnson (with lyrics by Paul Green, 1936), Rosenkavalier Holiday (written with Maxwell Anderson, 1938), Lady in the Dark (with Moss Hart and Iris Gershwin, 1941), One Touch of Venus (with S. J. Perelman and Ogden Nash, 1943), Street Scene (Weill’s “American opera,” written with Elmer Rice and Langston Hughes, 1947), Love Life (with Alan Jay Lerner, 1948), Lost in the Stars (based on Alan Paton’s novel Cry, the Beloved Country, 1949), as well as the Old Testament pageant opera The Eternal Road (1937). Weill’s instrumental works include choral music, chamber music, and a violin concerto. Weill died of a heart attack while he and Maxwell Anderson were working on a new musical of Huck Finn.
DOROTHY LANE
Dorothea Lane was the pen name of writer/translator Elisabeth Hauptmann (1897–1973), who was Bertolt Brecht’s lifelong editorial assistant and sometime mistress before his exile from Germany. She risked her life to smuggle most of his manuscripts out of the country before she herself emigrated to America, where they continued their collaborative relationship. In 1946 Hauptmann married German-Jewish composer Paul Dessau, who had succeeded Weill as Brecht’s main musical collaborator, and in 1948 she returned with Dessau to East Berlin and the Berliner Ensemble, where she worked as a translator and dramaturg and later oversaw the publication of Brecht’s collected works.
RENE AUGESEN* (Sister Mary), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in The Manifesto; she has appeared in recent seasons in Celebration and The Room, The Board of Arom, Blechs Sports, Burial Child, Night and Day, The Dazzle, The Three Sisters, A Doll’s House, A Mother, The Real Thing, The Gentry, The Voysey Inheritance (also at Kansas City Repertory Theatre), Cain on a Hot Tin Roof and, most recently, The Riviera. New York credits include Spinning into Butter (Lincoln Center Theater), Macbeth (with Alec Baldwin and Angela Bassett, Public Theater), It’s My Party (with F. Murray Abraham and Joyce Van Patten, Arden Light Theater), and Overruled (Drama League). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premiers of The Board of Arom and The Hollow Lands, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore’s Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Strikes, “Law & Order,” “Guiding Light,” “Another World,” and Hallmark Hall of Fame’s Saint Maybe. Augeesen is a graduate of the Yale School of Drama.
CHARLOTTE COHN* (Hallelujah Lily) makes her A.C.T. debut with this production of Happy End. She was most recently seen in the American premiere of The Murder of Soos at Centerstage (dir. Irene Lewis). Last year, Cohn performed the role of Munetta in Baz Luhrmann’s Broadway production of La Boheme. Off-Broadway credits include Cleo at The Actors Studio (dir. Carlin Glynn), One Hundred Gates with Elliott Gould, and Ambivalence at Ensemble Studio Theatre. Her regional credits include Stephanie Necrophors in Nine at North Shore Music Theatre. She has appeared on “Guiding Light” and in the award-winning films Little Kings, The Danish Play, and God in the Machine. Cohn is a founding producer of the New York Music Theatre Festival and a member of The Actors Studio.

Who’s Who in Happy End

JACKSON DAVIS* (Ensemble) first worked with A.C.T. on Frank Loesser’s Honeymoon Christian Andersen. He has worked closely with TheatreWorks in Palo Alto for many years, most recently appearing as The Baker in Into the Woods and Mr. Mads in Instrumental. He also performed in the world premiere of the musical Josephine, with Della Reese. Other Bay Area credits include Miss Lamplight/Elizabith at San Jose Repertory Theatre, Nienke Beber’s Tomorrowland with Signal Theater Company in San Francisco, Pipe Dream at 42nd Street Moon, and new play workshops with the Magic Theatre and PlayGround. Regionally he has worked with the Villarosa Shakespeare Festival, Missouri Summer Repertory Theatre, Philadelphia Actors Theater, and Moving Target in New York.

CHARLES DEAN* (The Reverend) has appeared at A.C.T. in The Rituals, The Constant Wife, The Board of Arom, The...
Who’s Who

House of Mirth, The Invention of Love, Jome and the Paycock, Travels with My Aunt, and The Rose Tattoo. As a 20-year company member and associate artist of Berkeley Repertory Theatre, he has acted in more than 80 productions, including Menocchio and The Magic Fire (both directed by Lillian Groag), The Norman Conquests, The Tooth of Crime, The Cassandra Club, Circle, Tragedy, Speed-the-Plow, The Illusion, Serious Money, Mad Forest, The Night of the Iguana, Dancing at Lughnasa, and Hydrophobia. Other regional theater credits include leading and supporting roles at the Alley Theatre, the Alliance Theatre Company, Milwaukee Repertory Theater, Seattle Repertory Theatre, the Dallas Theater Center, the Guthrie Theatre, The Old Globe, Center Stage, California Shakespeare Theater, San Jose Repertory Theatre, Marin Theatre Company, the Magic Theatre, and Aurora Theatre Company. He has received numerous Bay Area Theatre Critics’ Circle and Drama-Logue awards.

Scott Alaz (Praise: The Musical), Dobbs has also appeared in productions at TheatreWorks (A Little Princess, My Antonia, A Little Night Music, Jane Eyre), American Musical Theatre of San Jose (Evita), San Jose Stage Company, NYCFire, the Magic Theatre, Center REPertory Company, Woman’s Will, and 42nd Street Moon. She is a graduate of San Francisco State University.

ROD GNAPP (The Professor) most recently appeared at A.C.T. in Caot on a Hut’s Tin Roof. He has been acting in theaters around the Bay Area for the last 16 years. He has also been seen at A.C.T. in The Time of Your Life (also at Seattle Repertory Theatre), Glasgow Glen Ross, Juma and the Paycock, The Royal Family, and Dark Rapture and in numerous productions at Berkeley Repertory Theatre. He appeared as Neil Cassidy in Visions of Kureau at Marin Theatre Company, where he also played John Proctor in The Crucible. Gnapp appeared in the world premiere production of Sam Shepard’s The Late Henry Moss. He most recently performed with San Jose Stage Company as Austin in Shepard’s True West.

LIANNE MARIE DOBBS (Sister Jane) has appeared at A.C.T. in The Gamester, James Joyce’s The Dead, The Difficulty of Crossing a Field and The New Americans (at Zeum). Last year, she joined the Boston company of Irving Berlin’s White Christmas (as Tessie) and sang with the San Francisco Symphony in a concert performance of Gershwin’s Of Thee I Sing (as Miss Benson), opposite Jason Danieley. Dobbs recently brought several characters to life in workshops/recordings of new musicals for composers Paul Gordon (Emma and The Circle), David Azronow (No More Waiting?), Polly Pen (Her Lightness), Doug Katsaros (Orphan Train), and

JOAN HARRIS-GELB (Mayor Stone) has performed at A.C.T. in The Time of Your Life, A Doll’s House, Bleibis Spirit, and A Christmas Carol and appeared in the recent First Look presentations of Paul Gehri’s Warrrow and Carey Perloff’s Waiting for the Flood. Recent credits include the American premiere of Edna O’Brien’s Family Butchers (dir. Paul Whitehead) at the Magic Theatre and Heartbreak Hotel in The Matchmaker, Yekhlobov in The Cherry Orchard, Roderick in Orpheus, and Mell in The Plays the Thing, and Smith in The Threepenny Opera. Other Bay Area credits include Dinner with Friends and Menocchio at Berkeley Repertory Theatre; The Life and Times of Nicholas Nickleby and many others at California Shakespeare Theater, Enchanted April, The Immigrant, and A Fiancée in Her Ear at San Jose Repertory Theatre; Spinning into Batter at TheatreWorks; Please at the Laguna Playhouse; The Man’s calling the Martín Convento; and The Real Thing and Life3 at Marin Theatre Company. Regional theater credits include work with Seattle Repertory Theatre, Arizona Theatre Company, the Huntington’s The Tempest Company, Pasadena Playhouse, Ford’s Theatre in Washington, D.C., Studio Arena Theatre, the Idaho Shakespeare Festival, and Stage West in Toronto.

DAN HATTI” (Cup, Ensemble) has been seen at A.C.T. as Bob Acres in The Rivals, Rosencrantz in Rosencrantz and Guildenstern Are Dead, Cornelius Hackl in The Matchmaker, Yekhlobov in The Cherry Orchard, Roderick in Orpheus and Mell in The Plays the Thing, and Smith in The Threepenny Opera. Other Bay Area credits include Dinner with Friends and Menocchio at Berkeley Repertory Theatre; The Life and Times of Nicholas Nickleby and many others at California Shakespeare Theater, Enchanted April, The Immigrant, and A Fiancée in Her Ear at San Jose Repertory Theatre; Spinning into Batter at TheatreWorks; Please at the Laguna Playhouse; The Man’s calling the Martín Convento; and The Real Thing and Life3 at Marin Theatre Company. Regional theater credits include work with Seattle Repertory Theatre, Arizona Theatre Company, the Huntington’s The Tempest Company, Pasadena Playhouse, Ford’s Theatre in Washington, D.C., Studio Arena Theatre, the Idaho Shakespeare Festival, and Stage West in Toronto.

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Happy End
Who’s Who

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WENDY JAMES
(Ensemble) is making her A.C.T. debut in Happy End. Regional theater credits include White Christmas (Count Your Blessings), Pippin (San Francisco Music Theatre Company), Hair (Liberty Theatre Company), and The Three Musketeers, Victor/Victoria, Me and My Girl, Will Rogers’ Folies, The White Tommy, Singin’ in the Rain, and Anything Goes for American Musical Theatre of San Jose. She also performed in Steve Silver’s Beach Blanket Babylon and as Dorrie in Show Boat in London’s West End. She won an Emmy Award in 2001 for her portrayal of Tilde, TechTV’s virtual host.

STEVEN ANTHONY JONES
(Captain Hannibal Jackson), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Gem of the Ocean, Fake Transport, Love Jones, Waiting for Godot, Yokoh, The Three Sisters, The Dardus, Night and Day, Burial Child, A Christmas Carol (Ebenzer Scrooge), Celebration and The Room, “Master Harold...” and the boys, The Missbehaves, The Invention of Love, The Threepenny Opera, Tartuffe, Indian Ink, Hoozah!, Inheritance: Holding History, Seven Goats, Oedipus (title role), Antigone, Miss Evers’ Boys, Clara, Joe Turner’s Come and Gone, Saint Joan, King Lear, Golden Boy, and Feathers. Other local theater credits include Piano Divisiana and McGuigg (Berkeley Repertory Theatre), As You Like It (San Francisco Shakespeare Festival), The Cherry Orchard, Every Moment, and The Island (Eureka Theatre); Sideman (San Jose Repertory Theatre); and Division Street (Oakland Ensemble Theatre). He originated the role of Private James Wilkie in the original production of A Soldier’s Play at the Negro Ensemble Company in New York. His many film and television credits include two seasons of “Midnight Caller.”

JUSTIN LEATH
(Baby Face) is a member of the A.C.T. Master of Fine Arts Program class of 2007. He has performed in A.C.T. M.F.A. Program productions of Much Ado about Nothing (Friar), The Love of the Nightingale (Hippolyta), The Fortunate Bagel (Bagel), and The Lady from Dubuque (Oscar). Regional theater credits include Romeo and Juliet, Richard III, Henry V, Part 1, My Fair Lady, 1776, the Woods (where she replaced Vanessa Williams as The Witch), Kiss Me, Kate, and On the Town. Off-Broadway credits include roles for The Public Theater, the New York Shakespeare Festival, and New York City Center Encore! Regional credits include Falsettos (Huntington Theatre Company), Tin types (Hartford Stage/The Old Globe), The Mystery of Edwin Drood (City Repertory, Song of Singapore and A Nightingale Sang (Old Lyric Repertory), and the title role in Annie Get Your Gun (Pink Garter Theatre). This is her first performance for A.C.T.

PETER MACON
(Will Cracker) made his Broadway debut as Yak in the Broadway Crew with Manhattan Theatre Club. Off-Broadway credits include The Trial of One Short-Sighted Black Woman vs. Mammy Louise and Saffron Mac at the New Federal Theatre. Regional credits include Mrs Julie and Medora/ Maithbhe/Cinderella (Yale Repertory Theatre); Dream on Monkey Mountain, Blue/Orange, and Our Class (Geoffrey Theater); Macbeth (Berkeley Repertory Theatre); Houston (A.C.T.); Foros and Romos and Juliet (TheatreWorks); King John (San Francisco Shakespeare & Company); and many roles with California Shakespeare Theatre, where he was a company member 1995-98. Film and television credits include “Animated Tales of the World!” (EMMY Award, HBO), “Law & Order,” “Chef’s Special,” “Without a Trace,” Just One Night (Sony Pictures), “Nash Bridges,” and “King of the Rings.” Macon graduated with an M.F.A. from the Yale School of Drama.

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Who's Who

Born Yesterday, and Camelot, all with the Utah Shakespearean Festival (where he was awarded the Michael and Jan Finlanos Memorial Acting Award), and Chicago, Ragtime, and The King and I with Maine State Music Theatre.

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STEPHANIE SAUNDERS

(Ensemble) is a member of the A.C.T. Master of Fine Arts Program class of 2007. She has appeared in a number of A.C.T. M.F.A. Program productions, including The Fermentus Burlgar (Juliet), Three Tall Women (Woman A), and Congenialal (Viol) Last summer she performed at the Eureka Theatre in G'mot Corn (Gly). Regional theater credits (San Diego) include Joss Christ Superstar (Mary Magdalene), A Ceroo Line (Bebe), The Taming of the Shrew (Lucienio). Saunders hails from Manchester, New Hampshire.

SAB SHIMONO

(The Governor) debuted on Broadway playing the role of Ito in the original cast of Mamo, with Angela Lansbury. Other Broadway credits include Marnio in the original cast of Stephen Sondheim's Pacific Overtures, as well as the 2005 revival of Pacific Overtures, in which he appeared as Lord Abe.
His collaborations with writer/director Phillip Kan Gotanda span more than 25 years; he earned a 1990–91 New York Drama Desk Award nomination for outstanding actor in Gotanda’s staging of The White. Other projects with Gotanda include productions of Yumier Daro, You Die and Bellied of y’Africa. Regional stage productions with Gotanda include Annasasd Kid, The Wind Circa Mary, and Montserrat. Shimomo also starred in the feature film Life Times Good. Other films include Gung Ho, The Wash, Presumed Innocent, Come See the Paradise, Waterworld, The Big Hit, Paradise Road, The Slaughters, Americas (which premiered at the 2000 Asian American Film Festival in San Francisco), and Southland Tales, which opens July 4.

CELA SHUMAN (Miri) was recently seen in Center REP’s Noel & Gertie, directed by Barbara Davis. She also appeared in Darwin’s Code Blue at the Genesee Zoo at the Exploratorium and at Berkeley Rep’s Theatre for Young Audiences. Other credits include The Threepenny Opera at A.C.T. and the Magic Theatre’s premier productions of Joe Goode’s Body Familiar, Michelle Carter’s Tod Kamczynski Killed People with Bows, Charlie’s Aunt’s Summertime, and Wendy MacLeod’s The House of Yo (Bay Area Theatre Company). Other award nominations include Goldie Award-winning Fifth Floor Productions, Berkeley Repertory Theatre, San Jose Repertory Theatre, and Marin Theatre Co. On-camera credits include Midnight Caller, “Nash Bridges,” and the CD-ROM Top Gun: Fire at Will. She can be heard on the DVD of Pixar’s Academy Award-winning The Incredibles. Shimomo teaches at the San Francisco School of Digital Filmmaking, where she holds a B.F.A. with high honors from Pennsylvania State University.

COLIN THOMSON (Ensemble) has performed throughout the Bay Area and beyond. He recently appeared in West Side Story as Officer Krupke for American Musical Theatre of San Jose. He was featured in I Love You, You’re Perfect, New Change at the Marines Memorial Theatre, which followed Arthur Miller’s All My Sons at TheatrWorks in Palo Alto. Favorite performances include Dirty Blonde with Portland Center Stage in Oregon, as well as The Odd Couple, A Football in Her Ear, and Enter the Guardsmen with San Jose Repertory Theatre and the San Francisco Shakespeare Festival’s production of The Boys from Syracuse. His many Marin Theatre Company engagements include Mr. and My Girl, Wonderful Town, Lady in the Dark, A Thousand Cheers, and Company. He has also appeared in several national television commercials. He makes his A.C.T. debut in Happy End.

JUD WILLIFORD (Brother Ben, Cop) was seen most recently at A.C.T. as David in The Revival. He has also appeared at A.C.T. in The Time of New York and in four seasons of A Christmas Carol. A graduate of the A.C.T. Master of Fine Arts Program, he performed in M.F.A. Program productions as The Master in The Master and Margarita, Snag in A Midsummer Night’s Dream, and Mercutio in Romeo and Juliet at Zeum Theater. Other theater credits include All That Ends Well, The Life and Adventures of Nicholas Nickleby, and Trinculo in The Tempest at California Shakespeare Theatre, Сергис в Армении and the Man at Chauteauxia Theatre, and Rufus Oakwood in Saturnia: The Musical. Film credits include Wrong Time, Rite Spot, with Olympia Dukakis, and the upcoming feature That’s the Ticket, directed by David Arquette. Williford received his B.F.A. degree in theater from the University of Evansville.

JACK WILLIS (Son) has appeared in more than 150 productions throughout the United States, including recent appearances at A.C.T. in Girl on a Hot Tin Roof and The Black Rider. He is an associate artist at Arena Stage in Washington, D.C., and has been a company member of the American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in Julius Caesar, The Crucible, Art, and The Old Neighborhood. His off-Broadway credits include The Irresistible Rise of Arturo Ui, The Iphigenia Cycle, and New York Theatre Workshop’s Vabalala. Film and television credits include The Talented Mr. Ripley, The Crucidal Will Rock, The Out-of-Towners, Lost in Time, J.C. in Pencel, Peace Child, “Love and Order,” “Ed,” and “Dallas.” Willis is a founder of the Repertory. On-camera credits include Midnight Caller, “Nash Bridges,” and the CD-ROM Top Gun: Fire at Will. She can be heard on the DVD of Pixar’s Academy Award-winning The Incredibles. Shimomo teaches at the San Francisco School of Digital Filmmaking, where she holds a B.F.A. with high honors from Pennsylvania State University.

MICHAEL FEINGOLD (Translator/Adaptor) previously collaborated with Carey Perloff on Mary Stuart and The Threepenny Opera at A.C.T. and on Dumas’ Tarot of Evil at New York’s Classic Stage Company. His numerous other translations include plays by Ibsen and Molèrie and all of the Brecht-Weill works. Feingold has also translated and adapted numerous operas, including Donizetti’s Fiesa la mamma and Offenbach’s La Pétrichole, both premiered with San Francisco Opera. A graduate of the Yale School of Drama, he served as literary manager of Yale Repertory Theatre, the Guthrie Theatre, and the American Repertory Theatre in Cambridge, Massachusetts. Currently serving as literary advisor to New York’s Theatre for a New Audience, he is best known as chief theater critic of the Village Voice.

JOHN CARRAFA (Choreographer) created the musical staging for A.C.T.’s production of Urinetown, The Musical. Carrafa has worked on Broadway on Into the Woods (Tony Award nomination), Urinetown (Tony Award nomination), Ofie Award, Lucille Lortel Award, Drama Desk Award (nomination), Dirty Blonde, Dance of Death, and Love! Valour! Compassion! He has choreographed more than 20 feature films, including The Thomas Crown Affair, The Last Days of Dianc, Earthly Possessions, Love! Valour! Compassion! and The Polar Express. For television he has been director/choreographer for The Muppets, The Simpsons, The Singing Angels, and The Mickey Mouse Club. For Broadway, he has worked on the national tour of Urinetown, The Producers, and How to Succeed in Business Without Really Trying. His work with the New York City Center Encore! series includes The Pajama Game, On the Twentieth Century, and On a Clear Day You Can See Forever. He choreographed A Little Night Music as part of the 10th anniversary celebration at The John F. Kennedy Center for the Performing Arts in Washington, D.C. Carrafa has also served as Creative Director of Entertainment for the National Basketball Association.

CONSTANTINE KITSOPoulos (Music Director/Conductor) is the general director of Chatham Opera. He has served as music director/conductor on Broadway productions of Baz Luhman’s La Bohème, Les Misérables, Dossia, Swan Lake, An Inspector Call, and Gwyn. National tour include La Bohème (Curran Theatre, Ahmanson Theatre), Big, Sunset Boulevard, Miss Saigon, Joseph and the Amazing Technicolor Dreamcoat, and The Secret Garden. He has worked with orchestras including the National Symphony, Brooklyn Philharmonic, New Jersey Symphony, Queens Symphony, Calgary Philharmonic, Annapolis Symphony, Hong Kong Philharmonic, and New York Chamber Orchestra. Opera credits include productions with New York City Opera, Hong Kong Opera, Sarasota Opera, and DiCapo New World. As an arranger/orchestrator, he has worked on Camille Claudel, Penny Hill, and Caster Country. Upcoming engagements include performances with the Blossom Festival Orchestra, Hartford Symphony, Santa Barbara Symphony, and National Arts Centre Orchestra and serving as the 2007 Pallas Lecturer at University of Michigan. He studied conducting with Vincent LaStella.

WALT SPANGLER (Scenic Designer) includes among his upcoming projects a revival of Mame at The John F. Kennedy Center for the Performing Arts, King Lear at the Goodman Theatre, Carmen for Boston Ballet, Much Ado About Nothing at the Alley Theatre, and the English national tour of of My Girl. In New York, he designed Hollywood Arms on Broadway and The Public Theatre’s acclaimed Thought Night in Central Park, as well as numerous projects for theaters including Atlantic Theater Company, Playwrights Horizons, Manhattan Theatre Club, and others. Regional theater credits also include productions at the Ahmanson Theatre, the Shakespeare Theatre Company, Centenarians, Long
Who's Who

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Who's Who
Wharf Theatre, Hartford Stage, Dallas Theatre Center, Yale Repertory Theatre, Actors Theatre of Louisville, and Seattle Repertory Theatre. Spangler is a graduate of the Yale School of Drama.

CANDICE DONELLY (Costume Designer) has worked as a costume designer on the Broadway productions of Our Country’s Good, Fences, Search and Destroy, and Macbeth. Off Broadway, her work has appeared at The Public Theater, Manhattan Theatre Club, Playwrights Horizons, Classic Stage Company, and Second Stage Theatre. She has also designed for numerous operas and ballets and for film and television. She is on the faculty of the Theatre Arts Department at Brandeis University. Donnelly received her M.F.A. in design from the Yale School of Drama.

ROBERT WIERZEL (Lighting Designer) has worked as a lighting designer on productions with opera companies in Paris, Tokyo, Toronto, Boston, San Diego, San Francisco, Houston, Washington, Seattle, Virginia, and Chicago. (Lyric Opera and Chicago Opera Theatre), as well as Glimmerglass and New York City Opera, among others. He has collaborated with artists from diverse disciplines, including choreographer Bill T. Jones and the Bill T. Jones/Ariell Zane Dance Company, composer Philip Glass, and visual artists Paul Kaiser, Lesley Dill, and Robert Longo, among others. Regional theater work includes productions at Arena Stage, Chicago Shakespeare Theater, the Shakespeare Theatre Company in Washington, D.C., Milwaukee Repertory Theatre, Hartford Stage, Long Wharf Theatre, Goodman Theatre, the Guthrie Theatre, the Mark Taper Forum, and Berkeley Repertory Theatre, among others. In New York, his work has been seen on and off Broadway.

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TELSEY • COMPANY’s (New York) Casting) Broadway casting credits include Marjorie Prime, The Little Foxes, The Year of Magical Thinking, The Great Gatsby, The Visit, and The Glass Menagerie. For Telscy + Company, C.S.A.: Brett Bles, Will Canfield, David Vaccari, Bethany Knox, Craig Burns, Tiffany Little Canfield, Stephanie Yankowitz, Carleen Rosson, Justin Hurff, Joe Langworth

MERYL LIND SHAW (Casting Director) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams’s Small Craft Warnings at the Sohnemirken Theatre in Moscow. Paller is the author of Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and has written theater and book reviews for the Washington Post, Village Voice, Nymag, and Mirabile magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

KIMBERLY MARK WEBB (Stage Manager) is in his 126th season at A.C.T., where he worked most recently on Cat on a Hot Tin Roof. The Goat or Who is Sylvia?, The Vaccine Inheritance, The Gingerbread Woman, The Real Thing, A Matter, and A Doll’s House. A long association with Berkeley Repertory Theatre includes the recent production of Culture Clash’s Zora in Hell. Other credits include Picasso at the Lapin Agile in San Francisco, The Woman Warrior at Centre Theatre Group in Los Angeles, Mary Stuart and The Lady from the Sea at Boston’s Huntington Theatre Company, How Icaca at the Williamstown Theatre Festival, and The Master Builder and The Philanderer at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

DICK DAILY* (Assistant Stage Manager) previous works include the world premiere of The Opposite of Sex: The Musical and Dr. Faustus, written and directed by David Mamet (Magic Theatre); Gem of the Ocean, A Christmas Carol, A Moon for the Misbegotten, and Waiting for Godot (A.C.T.); River End, Bus Stop, Communicating Doors, The Last Straw, and Vision of Kowrem (Martin Theatre Company); Macbeth and Henry V (Commonwealth Shakespeare Company); Goldilocks and Twelfth Night (A.C. Women’s Shakespeare Company); The Santaland Diaries (Theatre Off Off-Broadway); Tongue of Fire, King Lear, and Henry V (The Company of Women); Romeo and Juliet, Dust for One, and Julius Caesar (Shakespeare & Company); and The Resistible Rise of Arturo Ui, A Star Is Not Made, The Night Larry Kramer Kissed Me, and A Close Walk with Patsy Cline. He also had a seven-year run as the production manager at Emerson College in Boston.

GALLERY AT THE GEARY
PAUL JERMANN: RECENT PAINTINGS AND COLLAGES

UNTITLED (PAUL JERMANN WORKING ON CAMPUS), 2005

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 the Geary Theatre itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists in a series of rotating exhibits throughout the 2005–06 season.

A vibrant collection of recent paintings and collages by renowned California artist, illustrator, and graphic designer Paul Jermann are on view at the Geary April 28–July 9.

After studying fine art at the School of Applied Arts in Vienna and the California College of Arts and Crafts, Jermann spent 20 years as a graphic designer and illustrator in Los Angeles and San Francisco. His design and illustration clients have included Walt Disney Pictures, Warner Bros., Miramax, Paramount Pictures, Touchstone Pictures, Sprint, Pacific Bell, the L.A. Zoo, Portal Publications, and the Bonneville Globe. His work has won awards from Print, Creativity, The Art Directors Club of Los Angeles, and The Art Directors Club of San Diego.

Jermann now lives in San Francisco and has focused during the last five years on his fine art, particularly his colorful, energetic acrylic paintings and dynamic collages. Each Gallery at the Geary artwork purchase benefits A.C.T. For more information about Paul Jermann, please visit www.galleryatthegeary.com or www.PaulJermann.com or contact Kevin Simmers at 415.474.1066 / krscreativeopto@att.com.■
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Wharf Theatre, Hartford Stage, Dallas Theater Center, Yale Repertory Theatre, Actors Theatre of Louisville, and Seattle Repertory Theatre. Spangler is a graduate of the Yale School of Drama.

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JEFF CURTIS (Sound Designer) was the sound designer for the A.C.T. productions of Unrehearsed, The Musical and James Joyce’s The Dead. He was also the sound designer for the Broadway, off-Broadway, and national touring productions of Unrehearsed and the associated sound designer for the touring company of Toulouse. Curtis was the resident sound designer for the Burt Reynolds Theatre and has designed numerous theatrical and corporate events. Previous production sound engineer work includes the international tours of Camelot, West Side Story, and Chicago and for the Broadway productions of James Joyce’s The Dead and Chicago.

MICHAEL PALLER (Dramaturg) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland); then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams’s Small Craft Warnings at the Soweninm Theater in Moscow. Paller is the author of Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and has written theater and book reviews for the Washington Post, Village Voice, ThursdayNext, and Miranda belle magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.


MERYL LIND SHAW (Casting Director) joined the A.C.T. arts staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Jitney, and Picasso at the Lapin Agile, as well as the first workshop of The Coast of Maine Crise and the CD-ROM game Connecticut. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.’s Creditor’s and Bon Appétit! She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors’ Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

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A.C.T. Profiles

CAREY PERLOFF (Artistic Director) is celebrating her 14th season as artistic director of A.C.T., where she most recently directed A.C.T.’s acclaimed productions of A Christmas Carol (a new adaptation by Perloff with dramaturg Paul Walsh), David Mamet’s new adaptation of Granville-Barker’s The Trojan Women, Tom Stoppard’s The Real Thing, Constance Cooper’s A Mother (an A.C.T.-commissioned adaptation of Gorky’s Yasa Zhidoznamai), Ibsen’s A Doll’s House, Beckett’s Waiting for Godot, Stoppard’s Night and Day, and Chekhov’s The Three Sisters. Her production of Manoel Nélson’s visionary new work Helden, commissioned at A.C.T.’s second space (Zeum) with Laura Pich-Pers Productions, traveled to Washington D.C.’s Studio Theatre and then to New York’s 59E59 Theater last fall. She was recently awarded France’s Chevalier de l’Ordre des Arts et des Lettres. Known for directing innovative productions of classics and championing new writing for the theatre, Perloff has directed for A.C.T. the American premieres of Stoppard’s The Invention of Love and Indian Ink and Ibsen’s Pillars of Creation and The Room, A.C.T.-commissioned translations of Hebbel’s, The Misanthrope, Euryx IV, Mary Stuart, and Uncle Vanya the world premiere of Leslie Ayvazian’s Singer’s Bay, and acclaimed productions of The Threepenny Opera, Old Times, Aracida, The True Tatter, Ascension, Creation, Home, and The Tempest. Her work at A.C.T. also includes the world premieres of Marc Blitzstein’s No for an Answer, David Lang/Mac Wellman’s The Difficulty of Creating a Field, and the West Coast premiere of her own play The Colours of Rhodes (a finalist for the Susan Smith Blackburn Award). Her play Lawrence’s Daring was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation’s Arts & Technology Project, was workshoped at New York Stage and Film, premiered in New York in April 2005 as the mainstage offering of the First Light Festival at the Ensemble Studio Theatre, and will be published by Dramatists Play Service this fall. Her new play, Waiting for the Flood, was directed by Judith Ivey as part of A.C.T.’s First Look Festival in January. She has collaborated with many notable contemporary writers, most recently Philip Kan Gotanda on his new play After the War (an A.C.T. commission) at the Sundance Institute in July 2004 and Robert O’Hara on Amanda for the 2003 O'Neill Playwrights Conference.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound’s Eldorado, the American premiere of Piranesi’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBI Awards for acting, direction, and design, as well as the 1998 OBI for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music. Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch 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 Leslie and Nicholas.

HEATHER KITCHEN (Executive Director), since joining A.C.T. in 1996, has strengthened the organization’s infrastructure and oversees 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 Stratford Festival, Canadian Stage Company, Charlotte Town Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theatre performing arts complex and school that annually 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 Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California, as well as 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 committee of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council for the Arts, and Forbes magazine’s Business and the Arts Awards. The San Francisco Business Times recently named Kitchen one of the 15 most influential women in the Bay Area nonprofit arena.

MELISSA SMITH (Consortium 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., 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-off Broadway plays and at regional theatres, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre’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 HAIRE (Producing Director) began his career on Broadway with Evie Le Gallienne’s National Repertory Theatre. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and George (a musical by Candle Bayer Sage), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Bowen’s Little Eyolf (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 Theatrical Crafts International’s award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
A.C.T. Profiles

CAREY PERLOFF (Artistic Director) is celebrating her 14th season as artistic director of A.C.T., where she most recently directed A.C.T.'s acclaimed productions of A Christmas Carol (a new adaptation by Perloff with dramaturg Paul Walsh), David Mamet’s new adaptation of Granville-Barker’s The Harlequin’s House, Tom Stoppard’s The Real Thing, Constance Cooper’s A Mother (an A.C.T.-commissioned adaptation of Gorky’s Yasa Zhenzkyn), Ibsen’s A Doll’s House, Beckett’s Waiting for Godot, Stoppard’s Night and Day, and Chekhov’s The Three Sisters. Her production of Mina Néya’s visionary new work Hilda, conceived at A.C.T.'s second space (Zeum) with Laura Pelb Productions, traveled to Washington D.C.’s Studio Theatre and then to New York’s 59E59 Theater last fall. She was recently awarded France’s Chevalier de l’Ordre des Arts et des Lettres.

Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard’s The Invention of Love and Indian Ink and Pietro’s Celebration and The Room, A.C.T.-commissioned translations of Hebeska, The Mesopotam, Evrima IV, Mary Stuart, and Uncle Vanya; the world premiere of Leslie Ayvazian’s Singer’s Bay; and acclaimed productions of Threepenny Opera, Old Times, The Waves, Tartuffe, Atlantis, Creation, Home, and The Tempest. Her work at A.C.T. also includes the world premieres of Marc Blitzstein’s No for an Answer, David Lang/McWillams’s The Difficulty of Creating a Field, and the West Coast premiere of her own play The Colours of Robo; (a finalist for the Susan Smith Blackburn Award). Her play Lawrence’s Date (ing) was developed under a grant from the Ensemble Studio Theatre/Alfred P. Sloan Foundation’s Research & Technology Project, was workshoped at New York Stage and Film, premiered in New York in April 2005 as the mainstage offering of the First Light Festival at the Ensemble Studio Theatre, and will be published by Dramatists Play Service this fall. Her new play, Waiting for the Flood, was directed by Judith Ivey as part of A.C.T.’s First Look festival in January. She has collaborated with many notable contemporary writers, most recently Philip Kan Gotanda on his new play After the War (an A.C.T. commission) at the Sundance Institute in July 2004 and Robert O’Hara on Mandela for the 2003 O'Neill Playwrights Conference.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound’s Eldorado, the American premieres of Pietro’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1998 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music. Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch 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 Leslie and Nicholas.

HEATHER KITCHEN (Executive Director), since joining A.C.T. in 1996, 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, film, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually 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 Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California, as well as 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 committee 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 recently named Kitchen one of the 15 most influential women in the Bay Area nonprofit arena.

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., 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-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Beijing (U.K.) in Berkeley Repertory’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 HAIRE (Producing Director) began his career on Broadway with Evie Le Gallienne’s National Repertory Theatre. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and George (a musical) with Candie Bayer (Sager), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Evie’s Little Eyolf (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 TheaterCraft’s International’s Award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
A.C.T. CORPORATE PARTNERS BRING A “HAPPY END” TO THE 2005–06 SEASON

At the curtain close on A.C.T.’s 2005-06 season, we offer a heartfelt thanks to our gracious corporate sponsors, whose generous support makes A.C.T.’s artistic and educational outreach programs possible. A.C.T.’s valued corporate and in-kind partners turn their dedication to live theater and their community into an expression of giving, becoming a part of the financial backbone that sustains and strengthens A.C.T.’s artistic mission.
A.C.T. sponsorships and in-kind agreements are tailored to meet a company’s business objectives, setting the stage for an effective benefits package designed to meet goals for corporate philanthropy, business entertainment, marketing, and brand visibility.

This season, with the commitment of our corporate and in-kind supporters (please see full listing on page 36) we can truly celebrate a “Happy End” and look forward to A.C.T.’s upcoming 40th anniversary season with great excitement and the promise of rewarding collaborations to come.

The following profiles offer a glimpse at the core business and community focus of just a few of A.C.T.’s many valued corporate sponsors and in-kind supporters:

WELLS FARGO

As the leading corporate giver to Bay Area nonprofits for four consecutive years, Wells Fargo is proud to support American Conservatory Theater. On behalf of our 16,000 Bay Area team members, Wells Fargo recognizes A.C.T. for its leadership in the performing arts. More than 140 years ago, Wells Fargo stagecoaches brought actors, musicians, and other performing artists to the West. As the oldest and largest financial services company headquartered in California, Wells Fargo now has over 20,000 financial professionals providing business banking, investments, brokerage, trust, mortgage, insurance, and commercial and consumer finance services, and much more. For more than 154 years, Wells Fargo has helped generations of families build, manage, preserve, and transfer wealth with personalized advice and services.

Pillsbury Winthrop Shaw Pittman

As part of our commitment to the community and to the arts, Pillsbury Winthrop Shaw Pittman proudly supports American Conservatory Theater and this production of Happy End. Pillsbury’s 135-year-old tradition of excellence and service in the Bay Area is based on principles of teamwork, creativity, community, and diversity. The firm’s work with community organizations includes raising money for medical research, improving services for the homeless, rebuilding homes through the “Christmas in April” team, tutoring and mentoring children in need, and collecting record-breaking donations for food drives. Our lawyers and professional staff are glad to make a difference.

Pillsbury Winthrop Shaw Pittman is an international law firm with more than 900 attorneys in 16 offices, including San Francisco, New York, Washington, D.C., Los Angeles, and London. Pillsbury’s practice focuses on capital markets and finance, energy, global sourcing, litigation, real estate, technology, life sciences, and communications.

Trefethen Vineyards

Trefethen Vineyards is proud to support American Conservatory Theater. A.C.T.’s unwavering commitment to quality, pure expression of the art form, and community involvement share natural synergies with our winery mission, and we are pleased to be associated with the organization.

For 37 years Trefethen has been harvesting fruit from our family-owned vineyards in Napa Valley’s acclaimed Oak Knoll District. Long before terms such as “terroir” and “estate grown” became buzzwords for excellence, Trefethen Vineyards understood that world-class wines are a reflection of the finest Vineyard. That is why in more than 30 years of wine making, we have never purchased a single grape for the Trefethen label. From the nuanced elegance of our chardonnay to the robust complexity of our hillside-grown cabernet sauvignon, our winemaking is rooted in the soil. Like our acclaimed portfolio of family wines, we are getting better with age. And although we constantly strive to improve, we know that the true measure of quality is consistency, year after year.
THE A.C.T. YOUNG CONSERVATORY presents

WORLD PREMIERE
ACROSS THE UNIVERSE: THE MUSIC OF LENNON AND MCCARTNEY
(A special musical collaboration with Bird School of Rock)

Written and Directed by Craig Slaight
Choreography by Christine Matison
Musical Direction by Krista Wigle
Musical Arrangements by Robert Rutt
June 2-25, 2006, Zeum Theater

The next offering in the Young Conservatory’s series of internationally celebrated music theater productions that focus on contemporary popular composers, Across the Universe: The Music of Lennon and McCartney pays tribute to two of the great musical geniuses of the 20th century. Featuring a wide variety of the duo’s songs, from their earliest projects as part of the Fab Four to later solo efforts, the production will view their music through the eyes of today’s teens in an exciting theatrical presentation.

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THEATER TRAINING
FOR YOUNG PEOPLE 8-19
June 19 through August 25, 2006

A variety of sessions are available, including:

One 4-Week Program
(course offered on a class-by-class schedule) June 19-July 14

Two 2-Week Intensives (comprehensive all-day curriculum) July 17-28 & July 31-August 11

Two 1-Week Intensives (comprehensive all-day curriculum) August 14-18 & August 21-25

For information, call 415.439.2444 or visit www.ACTactortraining.org for program outlines and course descriptions.

A.C.T. SUMMER TRAINING CONGRESS

NEW! Offering an 8-Week Session and a 2-Week Classical Intensive

The A.C.T. Summer Training Congress (STC) is an intensive program that provides professional training for actors with some prior theater training or experience. The STC offers an eight-week program, as well as a classical theater-focused two-week intensive session; the sessions may be attended together (consecutively) or separately as stand-alone programs.

8-WEEK SESSION
Mandatory registration and orientation week: June 12-16, 2006
Classes: June 19-August 11, 2006
Graduation: August 11, 2006

2-WEEK CLASSICAL INTENSIVE SESSION
Mandatory registration and orientation: August 5-12, 2006
Classes: August 14-25, 2006
Graduation: August 25, 2006

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