Side by Side by Sondheim

The Great Songs of Stephen Sondheim

AMERICAN CONSERVATORY THEATRE
SIDEBY SIDE BY SONDHEIM

A Musical Entertainment (1976)

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

Continuity by Ned Sherrin

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

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

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

Produced on Broadway by Harold Prince in association with Ruth Mitchell.

Side by Side by Sondheim is presented through special arrangement with Music Theatre International, 545 Eighth Avenue, New York, N.Y. 10018.

MUSICAL NUMBERS

ACT I

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

INTERMISSION

ACT II

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

RICHARD BUTTERFIELD has appeared at A.C.T. as Tony in Woman in Mind, Edgar in King Lear, Captain Cummings in Diamond Lil, the Soldier in Sonnheim's Sweeney the Bird, and Secretly-Hilly in The Real Thing, Young Scraw in a Christmas Carol, and in Pavilions in Hell and Footlights. Mr. Butterfield has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Actors Theatre of Phoenix, and Theatre-Works of Palo Alto (where he performed in Sonnheim's Merrily We Roll Along), and he is a member of the Washington D.C.-based Ford Medallists. Among his other roles are Freddie in Good, Nature in Love's Labour's Lost, Francis Flute in A Midsummer Night's Dream, and Catelyn in Richard III. A graduate of A.C.T.'s Advanced Training Program, he also holds B.A. from Stanford (as does his wife, Glyn, who works in video and film production), and teaches and directs in the A.T.P. and Young Conservatory. Mr. Butterfield was recently elected to A.C.T.'s Board of Trustees.

GEORGE DELOY has appeared with A.C.T. as Dresay in Old Times and Dennis in Lost; played Elmer Larch in Hud; called Mark Twain in Our Town; and did the sound effects for The Great Gatsby. Mr. Deloy is a member of the Actors' Equity and is a staff member of the Theatre Department at San Francisco State University.

GABRIELLA GUBLER at the Mark Taper Forum and Henry in The Real Thing at Seattle Rep, appeared in The Robber Bridegroom on Broadway and on tour, and in El Granada de Coque-Club off-Broadway, and worked at the Cincinnati Playhouse in the Park in The Imaginary Invalid. He met his wife, Deborah May, at the Old Globe in San Diego when they were playing the lovers Orlando and Rosalind in As You Like It, and appeared together in music and poetry at the San Diego Center for the Performing Arts. Her many television appearances include roles on "St. Elsewhere." "9 to 5." "Days of Our Lives," "Star of the Family," "Tonight," and "Family Business." Her work has been reviewed in the New York Times, the Chicago Tribune, and the Los Angeles Times. She has appeared in several Broadway shows including On Your Feet!, Your Lie and Me, and West Side Story. Her latest roles have been as the lead in the Off-Broadway hit Fiddler on the Roof and as the lead in the film Fiddler on the Roof in Yiddish. She is married to actor and director John Landis, and they have two children, Alexander and Emily.

JACK FLEETNER has appeared in sixteen Broadway shows including One-Cut Lover, 1776, Wonderful Town, Dreft, The Cat, and Ben Franklin in Paris. He is the father of three children and the stepfather of two. He is currently working on a new play, "Love's Labour's Lost" (as Berowne). His many television appearances include roles on "St. Elsewhere," "9 to 5," "Days of Our Lives," "Star of the Family," "Tonight," and "Family Business." His work has been reviewed in the New York Times, the Chicago Tribune, and the Los Angeles Times. He has appeared in several Broadway shows including On Your Feet!, Your Lie and Me, and West Side Story. His latest roles have been as the lead in the Off-Broadway hit Fiddler on the Roof and as the lead in the film Fiddler on the Roof in Yiddish. He is married to actor and director John Landis, and they have two children, Alexander and Emily.

GINA FERRALL is a graduate of A.C.T.'s Advanced Training Program, and has appeared at the Geary in Side by Side by Sondheim, Marx Millians, Golden Boy, Diamond Lil, Cast Among the Pigeons, A Christmas Carol, I Remember Mama, The Adirondack Chicken, and Sunday in the Park with George. She also performed in Macbeth, a cabaret of songs by Andrew Lloyd Webber, and played Lizzy in the Play's-in-Progression of Lydia Borden in the Late Afternoon. Miss Ferrall has appeared with the San Jose Summer Repertory Theatre, at Montana's Shakespeare in the Park, in Berkeley Rep's production of The Art of Dining, and in the New Arts Theatre in New York. She is a co-owner of the Josef Robe Co. of San Francisco.

DEBORAH MAY last appeared at A.C.T. as Anna in Old Times. In seven seasons with the company she played over twenty roles, including Souza in Carmen de Bergame; Desdemona in Otello; Overdysenik in Trovatore, Valeria in Uncle Vanya, and parts in The Matchmaker, Tinker Bell, and Rowan's Top Cat with You. She has appeared on Broadway in Once in a Lifetime and Romantic Comedy; worked with the Mark Taper Forum's Wild Cat, Traveller, in the Dark, The Amanda, Seattle Rep, and Actors Theatre of Louisville; and spent eight summers at the Pacific Conservatory of the Performing Arts (Hobbit Geller, The Unmutled Molly Brown) and several seasons at the Old Globe, where she played Lady Anne in John Hudson's production of Richard III. She has appeared regularly on TV ("A. Law, "St. Elsewhere," "Hotel," "Pallon Creek," "Golden Girls," and the film Johnny Be Good. She and her husband, George Deley, have a 2-year-old daughter, Alexander.

GRACE WYLDER, who played the title role in Diamond Lil at A.C.T last season, was still a teenager when she first hit the stage. Fresh from the Committee of Graduate Studies in the Newark State College of the Performing Arts, she had her first role in the chorus of The Pirates of Penzance, moving to the original company of Guys and Dolls. Her performance as the singing, dancing lead of Cole Porter's last show Silk Stockings (with Don Ameche) won her an Outer Critics Circle Award. She has appeared in a wide variety of productions, including the National Tour of Gypsy, and in the Broadway production of Gypsy. Her latest roles have been as the lead in the Off-Broadway hit Fiddler on the Roof and as the lead in the film Fiddler on the Roof in Yiddish. She is married to actor and director John Landis, and they have two children, Alexander and Emily.

STEPHEN SONDEIM (Composer-Lyricist) wrote the scores for Into the Woods, Sunday in the Park with George, Merrily We Roll Along, Scoop, Follies, Company, Anyone Can Whistle, and A Funny Thing Happened on the Way to the Forum, as well as the lyrics for West Side Story, Opus, and Do I Hear a Waltz? His other works include the musicals Fiddler on the Roof, Fiddler on the Roof in Yiddish, and In the Next Room. He is a member of the Dramatists Guild and served as its president from 1974 to 1981. He has been elected to the American Academy and Institute of Arts and Letters in 1988.

DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director) who assumed the leadership of A.C.T. early in 1986, is a graduate of Yale College and the Royal Academy of Dramatic Art. A founding member of A.C.T. in 1966, Mr. Hastings directed and produced numerous short films, including three that were featured on the National Emmy Awards program. His writing includes The National Outdoor Leadership School's Wilderness Guide, a manual for camping and mountaineering published by Simon and Schuster. Over the past 15 years Mr. Sulli- van has consulted in the field of community...
Who's Who at A.C.T.

RICHARD BUTTERFIELD has appeared at A.C.T. as Tony in Woman in Mind, Eddie in King Lear, Captain Cummings in Diamond Lil, the Soldier in Sonnheim's Sonnheim's Sonnheim in The Real Thing, Young Scrooge in A Christmas Carol, and in Festeus in Hell and Brotherius. Mr. Butterfield has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Actors Theatre of Phoenix, and TheaterWorks of Palo Alto (where he performed in Sonnheim's Merrily We Roll Along), and with the three comedy troupes: weiter, Meddleton and Stadtner. Among his other roles are Freddie in Good, Nurse in Love's Labour's Lost, Francis Flute in A Midsummer Night's Dream, and Catelyn in Richard III. A graduate of A.C.T.'s Advanced Training Program, he also holds a B.A. from Stanford (as does his wife, Glany, who works in video and film production), and teaches and directs in the A.T.P. and Young Conservatory. Mr. Buttermfield was recently elected to A.C.T.'s Board of Trustees.

GEORGE DELEY has appeared with A.C.T. as Duley in Old Times and Dennis in Lost, played Elise Lovitch in Holda Gubler at the Mark Taper Forum and Henry in The Real Thing at Seattle Rep, appeared in The Rover in Broadway on and tour, and in El Granado de Coco Cola off-Broadway, and worked at the Cincinnati Playhouse in the Park in The Imaginary Invalid. He met his wife, Deborah May, at the Old Globe in San Diego when they were playing the lovers Orlando and Rosalind in As You Like It, and appeared there with her in Murray M. A Little More and Pedraza's There's One in Every Marriage, and without her in London Assurance, a Midsummer Night's Dream, The Tinkerbirds, and Love's Labour's Lost (as Berowne). His many television appearances include roles on "St. Elsewhere," "9 to 5," "Days of Our Lives," "Starr of the Family," "Night Court," and "Family Business."

GINA FERRELL is a graduate of A.C.T.'s Advanced Training Program, and has appeared at the Geary in Side by Side by Sondheim, Marvin Materials, Golden Boy, Diamond Lil, Ost Among the Pigeons, A Christmas Carol, I Remember Mama, The Adirondack, and Sunday in the Park with George. She also performed in Maughamware, a cabaret of songs by Andrew Lloyd Webber, and played Lizette in the Playas-in-Progress production of Lizie & Zebra in the Late Afternoon. Miss Ferrall has appeared with the Santa Rosa Summer Repertory Theatre, at Montana's Shakespeare in the Park, in Berkeley Rep's production of The Art of Dining, and in the Grilled as Emily in All Nighters at the New Arts Theatre in New York. She is co-owner of the Joel Rich Co. of San Francisco.

DEBORAH MAY last appeared with A.C.T. as Anna in Old Times. In seven seasons with the company she played over twenty roles, including Soume in Genoves de Bergamas, Desdemona in Othello, Osewodeke in Trovistes, Valeria in Uncle Vanya, and parts in The Matchmaker, TV Host, and Rose in Can't Take It With You. She has appeared on Broadway in Once in a Lifetime and Romantic Comedy, worked with the Mark Taper Forum (Wild Oats, Traveller in The Dark, The American Clock, Mrs. California), the Guerre, Seattle Rep, and Actors Theatre of Louisville; and spent eight summers at the Pacific Conservatory of the Performing Arts (Middle Coder, The Unabashed, Molly Brown) and several seasons at the Old Globe, where she played Lady Anne in John Houseman's production of Richard III. She has appeared regularly on TV ("A. L. Law, "St. Elsewhere," Hotel," "Falcon Crest," Daddy's Girl), and in the film Johnny Be Good. She and her husband, George Deley, have a 2-year-old daughter, Alexandra.

STEPHEN SONDHEIM (Composer-Lyricist) wrote the scores for Into the Woods, Sunday in the Park with George, Merrily We Roll Along, Sweeney Todd, Pacific Overtures, A Little Night Music, The Frogs, Palliss, Company, Anyone Can Whistle, and A Funny Thing Happened on the Way to the Forum, as well as the lyrics for West Side Story, Gypsy, and Do I Hear a Waltz? and additional lyrics for Company, Side by Side by Sondheim and Merrily and Mr. Little is a prominent among his works as composer and lyricist. He com-
posed the film scores for Strawbery and Birds, and songs for the television production "Evening Primrose," and he co-authored the film The Last of Sheila. He is on the council of the Dramatists Guild and served as its president from 1975 to 1981. He was elected to the American Academy and Institute of Arts and Letters in 1983.

DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director), who assumed the leadership of A.C.T. early in 1986, is a graduate of Yale College and the Royal Academy of Dramatic Art. A founding member of A.C.T. early in 1966, he directed Charity's Aunt and Our Town during the company's first two San Fran-
cisco seasons. Since then he has staged many A.C.T. productions, including The Time of Your Life, The House of Blue Leaves, Street Scene, Fifth of July, The Real Thing, and last season's King Lear. In 1972 he founded the company's Plays in Progress program, which was devoted to the development and presentation of new theatre writing. Mr. Hastings served as a resident director at the Eugene O'Neill Theater Conference for three sum-
ners, and taught acting in 1984 at the Shanghai Drama Institute as part of the Three College Program between A.C.T. and the Shanghai theater; this year he plans to take Diamond Lil to London, and then on national tour.

GREATLY WYLER, who played the title role in Diamond Lil at A.C.T. last season, was still a teenager when she first hit the New York theater scene, from the Committee of the Graduate School of Arts Administration at Golden Gate University. A native San Franciscan, Mr. Sullivan has been active in the theater since the mid-1970's, when he directed Harvey Fierst's Afternoon Tea for the Circle Repertory Company in New York. Later he was associated with the Mark Taper Forum in Los Angeles as a resident direct-
or, producer, and head of the Forum Lab. More recently he produced The Detractor, a collaboration between Joseph Chaikin and Vito Russo at Francisco's Magic Theatre, and served on the Advisory Board of the San Francisco New Victorian Festival between the Royal Academy of Dramatic Art. A founding member of A.C.T. early in 1966, he directed Charity's Aunt and Our Town during the company's first two San Fran-
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cations with a variety of organizations throughout the country, including the California Roundtable on Music and Light, and the Rand Corporation.

SARIN EPTIN (Conservatory Co-director) has been a member of A.C.T.'s training faculty since 1973, and has been a guest director for the University of California at Davis, and U.C./San Diego, where he directed Giga and Dolts. He also has directed production as a guest artist at the University of Washington, California Institute of the Arts, and S.U.N.X/Purchase. His recent studio productions for A.C.T.'s Advanced Training Program have included Cloud 9; The Adirondacks; Heartbreak House, and Nicholas Nickleby, Part I. This season he directed A.C.T.'s production of Woman in Mind at the Geary, where he previously staged The Inspector General and Private Lives. Mr. Epstein has also worked at the Georgia, Oregon, and Utah Shakespeare Festivals, and at San Diego Rep, where he directed A Christmas Carol and Hard Times. He is co-author with John Sampy of Acting with Rye (published by Prentice-Hall).

SUSAN STAUTER (Conservatory Co-director) came to A.C.T. a year ago as Director of Development. Ms. Stauter is a writer, playwright (her Miss rainfall sings was recently produced at Little Victory Theatre in New York), director (more than 40 productions), actress (Cabaret Repertory Theatre), and educator. She earned her Bachelor's degree from the University of California at Fullerton, taught in southern California for 14 years (earning a citation for outstanding teaching in 1986-87), and served as Chairman of the Theater Department of the Los Angeles County High School for the Arts. At the conservatory she has created and directed and Who Are These People? (in collaboration with Scott Freeman), Find Me If You Can, The Wild and Wacky Shows of All Teenage Voices Confront AIDS, and To Whoms It May Concern. Ms. Stauter has been a consulting director at Los Angeles, and toured to Alaska as playwright-in-residence with the Oregon Shakespeare Festival.

PAUL BLAKE (Director), who was a resident director at A.C.T. for five years, is co-founder and Artistic Director of the Santa Barbara Theatre Festival. He co-produced (with Bill Kunstreich) and directed Word and Music, starring Sammy Cahn, at the Duke of York's Theatre in London's West End following an eleven-week run in San Francisco, where he garnered a Drama Critics Circle Award. (The show returned to SF for another run this fall.) Among the many productions he has directed in stock and regional theatres throughout the country are Bearfoot in the Park with Shaon Cassily and Julia Duffy, Mood Appeal with John Travolta and Charles Durning, and She Loves Me with Pam Dawber and Joel Higgins, which played at the Alhambra in Los Angeles. He has also served as a consultant for development for Polygram Television, and as writer/director for the Peabody Award-winning series "Over Easy," starring Hugh Downs. He has been responsible for bringing dozens of stars, such as Bobbie Brown, Julie Harris, Orlaydell, Vic Tayback, Donna McKechnie, Valerie Bertinelli, and Sally Kellerman to perform at Santa Barbara Festival Theatre. Last season Mr. Blake directed Diamond Lil at A.C.T., and last summer he was Artistic Director of the American Musical Theatre Festival of San Francisco, whose premiere season featured Annie Get Your Gun and You're a Good Man, Charlie Brown.

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

HARPER MACAY (Musical Director; Pianist) was musical supervisor for Diamond Lil at A.C.T. last season and appeared on stage as Ragtime Kelly, the piano player. A native of Boston who studied at Boston's New England Conservatory of Music, graduated from Harvard, and earned his M.A. and Ph.D. from the University of Southwestern California, he has worked in various musical capacities in film, television, and stage productions since the 1960's, and for the last 25 years has been musical director of the American Center for Music Theatre in Las Angeles. He has conducted musicals in Boston, St. Louis, and Los Angeles; he was pianist and arranger for the film versions of My Fair Lady at the New York City Center, Story, and Pansy from Honeymoon, and he has been musical director for NBC specials starring Carol Channing, Danny Thomas, Sammy Davis, and many others. He previously appeared in San Francisco with the Civic Light Opera, and is the musical director of Sammy Cahn's Word and Music at Marinette Memorial Theatre.

JOHN JOHNSON (Pianist) has worked as the Geary as musical director of the West Coast premiere production of Sonny Bono's Sondheim's Sunday in the Park with George at A.C.T., for which he won an Ovation Award. He is conductor of Annie Get Your Gun and You're a Good Man, Charlie Brown.

TEAR ESCAPE.

TO FIRE ESCAPE.

TO FIRE ESCAPE.

TO ALLEYWAY.

TO FIRE ESCAPE.

TO ALLEYWAY.

GETTING TO A.C.T.
The Geary Theatre is near the intersection of Geary and Mason Streets, one block west of Union Square in the heart of San Francisco's Theatre Row. Many of the City's finest restaurants are within easy walking distance; ask at Box Office for suggestions.

Parking: Convenient secure parking for hundreds of cars is available within one block. City garages offering low hourly rates are located under Union Square, across from Macy's on Powell, and on Stockton at Sansome.

BART and MUNI: The Powell Street Station is just four blocks from the theatre. Please park in the Powell Street Station, turn left and walk one block to Mason. Major Muni bus lines step stop one block below. For schedules call (415)447-BART or MUNI.

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

Educators: Call 771-0038 for information about A.C.T. Student Matinee Program tickets; teachers handbook; backstage tours. Call 771-3880 for information about A.C.T's Summer Bureau.

Conservatory: A.C.T. offers community classes, training, and advanced theatre study. In Young Conservatory program offers training for students between the ages of 8 and 18. Call 771-3880 for a free brochure.
SABIN EPSTINE (Conservatory Co-director) has been a member of A.C.T.'s training facility since 1973 and has been a guest instructor at Temple University, the University of California at Davis, and U.C.-San Diego, where he directed Ogyo and Doko. He has also directed productions as a guest artist at the University of Washington, California Institute of the Arts, and U.N.I.-Mackinac. His recent studio productions for A.C.T.'s Advanced Training Program have included Cloud 9, The AIDS Show, Twelfth Street, Sleepwalk-Murphy, and A Thousand Clowns. In 1993 he directed A.C.T.'s production of Woman on the Verge, as he previously staged Arabien and Private Lives. Mr. Epstein has also worked at the Georgia, Oregon, and Utah Shakespeare Festival, and at San Diego Rep, where he directed A Christmas Carol and Hard Times. He is co-author with John Ziering of Art with Style (published by Prentice-Hall).

SUSAN STAUTER (Conservatory Co-director) came to A.C.T. a year ago as Director of the Young Conservatory. She is a playwright (her Miss Pauline Sings was recently produced at Little Victory Theatre in Los Angeles), director (more than 40 productions), actress (Cabaret Repertory Theatre), and educator. She earned her M.A. from the University of California at Fullerton, taught in southern California for 14 years (earning a citation for outstanding teaching in 1986), and served as Chairman of the Theatre Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed Who Are These People? (in collaboration with Scott Preman), Final Destination, Wildwood Stories, All (Teenage Voices Concert AFAS), and To Whom It May Concern. Ms. Stauter has also spent the summer in Kentucky, in Disney World, and toured to Alaska as playwright-in-residence with the Oregon Shakespeare Festival.

PAUL BLAKE (Director), who was a resident director at A.C.T. for four years, is co-founder and Artistic Director of the Santa Barbara Theatre Festival. He co-produced (with Bill Kenwright) and directed Words and Music, starring the Sammy Cash, at the Duke of York's Theatre in London. In 1989 the Festival mounted an eleven-week run in San Francisco, where he garnered a Drama Critics Circle Award. (The show returned to town for another run this fall.) Among the many productions he has directed in stock and regional theatres throughout the country are A Rendezvous in the Park with Shaun Cassidy and Julia Duffy, Miss Mosby at John Tipton and Charles Durning, and The Lover Me with Pam Dawber and Joel Higgins, which played at the Ahmanson in Los Angeles. He has been a consultant for a development for Polygon Television, and he wrote a director's guide for the Peabody Award-winning series "Over Easy," starring Hugh Downs. He has been responsible for bringing dozens of stars, such as Bette Midler, Julie Harris, C. Maxwell, Vi-talbath, Donna McKechnie, Valerie Bertinelli, and Sally Selkemier to perform at Santa Barbara Festival Theatre. Last season Mr. Blake directed Diamond Lil at A.C.T., and last summer he was Artistic Director of the American Musical Theatre Festival in San Francisco, whose premiere season featured Annie Get Your Gun and You're a Good Man, Charlie Brown.

DURER DUARTE (Lighting) is now in his fourth season as A.C.T.'s resident lighting designer. Last season he designed eight productions, including King Lear, End of the World Symposium, In Praise of Theatre, and Feathers. Past lighting designs for A.C.T. include the award-winning productions of Chicago, The Visit, and Annie Get Your Gun. This season he is lighting the world premiere of A Christmas Carol, directed by Barry Andrews.

Harper Mckay (Merrill) was music supervisor for Diamond Lil at A.C.T., last season, and was also co-supervisor of Ragtime. He starred as the piano player. A native of Boston who studied piano at the New England Conservatory of Music, graduated from Harvard, and earned his M.A. and Ph.D. from the University of Southern California, he has an appropriate interest in musical capacity. He is also a film, television, and stage productions director. He has been a music director for the last 25 years, and he has directed the American Center for Music Theatre in San Diego. He has contributed musics in Boston, St. Louis, and San Francisco; he has also arranged and performed for the National Parks of My Fair Lady, The Sound of Music, West Side Story, and Promises from Heaven; and he has been a music director for NBC specials starring Carol Channing, Danny Thomas, Sammy Davis, and many others. He previously appeared in San Francisco with the Civic Light Opera, and in New York City as musical director of Sammy Cash's Words and Music at Marin Theatre Memorial Theatre.

John Johnson (Pianist) has worked at the Geary as music director of the West Coast premiere production of Sondheim's Sunday in the Park with George at A.C.T., for which he won a Drama League award; he conducted Annie Get Your Gun and You're a Good Man, Charlie Brown for the Civic Light Opera; and he conducted Rigoletto for the San Francisco Opera. In addition to his work for A.C.T., he was also music director for the 1987 San Francisco production of The Gentleman cuii in the Bay Area. Mr. Johnson spent seven seasons as Musical Director of the S.F.P.A. Theatre in Solvang and Santa Maria. He now serves on the faculty of A.C.T.'s Conservatory where he teaches singing and musical theatre.

Eugene Barcovic (Stage Manager) is a charter member of A.C.T.'s House Crew, and has over more than 70 productions for the company, plus the television adaptations of A Christmas Carol, On Golden Pond, The Screws, and Cynara de Bempero, and he has directed Plays in Progress. As an associate director in the company he has been associated with Laird Williamson's annual production of A Christmas Carol for many years.

box office information
A.C.T. Box Office: Geary Theatre, Geary and Mason Streets, Mail: 450 Geary Street, San Francisco, California 94102
Ticket Information: (415) 673-6440
Charge to Visa, American Express, MasterCard, or Discover Card.
Box Office Hours: Monday through Saturday 10:00 a.m. to 5:00 p.m., Sunday 10:00 a.m. to 6:00 p.m.
Performance Times: Mon.-Sat. 8:00 p.m., Wed. Sat 7:30 p.m. Other performance times as announced.
Ticket Prices: Orchestra: $28 $35 $46 $57 $69 $80
Mezzanine: $24 $30 $36 $44 $52 $60
Balcony: $20 $24 $28 $36 $41 $48
Ticket prices: Mon-Thur. $25 $30 $36 $44 $52 $60
Fri, Sat $28 $32 $36 $46 $55 $69
Sun $23 $28 $32 $41 $50 $69
A $3 service charge is added to each phone order.
Mailing List: Call 673-6440 to request advance notice of shows, events and subscription information.
Gift Certificates: Give A.C.T. a friend, relative, co-worker or client. Gift Certificates are perfect for every occasion.
Party Theatre: For groups of 10 or more, call Linda Graham at (415) 673-6440 for special group prices up to 30% off single prices.
Special Offer: On purchase of half-price tickets at 7385 on Union Square in San Francisco, Student and Senior Rush tickets at 674600 are available beginning at 5:00 p.m. for evening performances. Rush tickets only are just $5.
Ticket Policy: All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges or lost ticket insurance. If at the last minute you are unable to attend, you may make a worthwhile contribution by donating your tickets to A.C.T. The value of donated tickets is tax-deductible and will be acknowledged by mail. Tickets for performances already past cannot be considered in a timely manner.
In the Great Lakes
Lorem Ipsum will not be seated until an advance order has been received.
Fred's Columbia Room is located in the downtown lounge. Parties will find a fully stocked bar and entertainment counter.
Special Access: A.C.T. is fully accessible to persons needing wheelchair seating or a restroom.
Sensimiller Listening System is designed to provide clear amplified sound to people with hearing impairments anywhere in the auditorium. Headsets are available free-of-charge in the lobby before performances. A small security deposit is required. Smoking is permitted only in the Lobby and Fred's Columbia Room, the downtown lounge. In cold weather please step outside, for the comfort of our non-smoking patrons.
Restrooms are located in the Lower Lounge and in the Mezzanine and Gallery levels. A restroom for the hearing impaired exists in the Gallery, and on the Orchestra level.
Photographs and Recording of A.C.T. performances are strictly forbidden. Flash cameras can dangerously distort actors' performances.
Beeps: If you carry a beeper, watch, or calculator with alarm, please make sure that it is set to the "OFF" position, as you are in the theatre to avoid disturbing the concentration of performers and audience.

getting to a.c.t.
The Geary Theatre is near the intersection of Geary and Mason Streets, one block west of Union Square in the heart of San Francisco's Theatre Row. Many of the City's finest restaurants are within easy walking distance; ask our Box Office for suggestions. Parking: Convenient secure parking for hundreds of cars is available within one block. City garages offering low hourly rates are located very near Union Square, across from Macy's on O'Farrell, and on Stockton at Sutter.
BART and Muni: The Powell Street Station is just four blocks from the theatre. Follow Powell Street to Geary, turn left and walk one block to Mason. Major Muni bus lines stop within one block. For schedules call (415) 928-2880 or ask a Muni driver.

special programs
Monday Night Events: Discussions about the productions are held each Monday. Posters, sponsored by the Junior League of San Francisco, are held on the day of the first Monday preview at 5:00. After-show conversations with actors and directors are offered on other Monday evenings. Check with the Box Office for more information.
Educators: Call 771-0338 for information about 47 Student Matinee Program tickets; teacher's handbook; backstage tour. Call 771-3880 for information about A.C.T.'s School's Bureau.
Conservatory: A.C.T. offers community classes, training, and advanced theatre study. In Young Conservatory program offers training for students between the ages of 8 and 18. Call 771-3880 for a free brochure.
American Conservatory Theatre

Edward Hastings
Artistic Director

John Sullivan
Managing Director

1988-89 REPERTORY SEASON

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

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

WOMAN IN MIND
by Alan Ayckbourn
November 2 through December 10

A CHRISTMAS CAROL
by Charles Dickens
December 3 through December 26

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

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

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

SAINT JOAN
by George Bernard Shaw
February 22 through April 7

NOTHING SACRED
by George F. Walker
March 22 through May 6

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

Tickets and Information: (415) 673-6440