A Musical Thriller

Sweeney Todd

The Demon Barber of Fleet Street

Music and Lyrics by Stephen Sondheim
Book by Hugh Wheeler
From an Adaptation by Christopher Bond
Directed and Designed by John Doyle

A.C.T.
American Conservatory Theater

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ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER

nurture 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 250,000 people
in the San Francisco Bay Area. In 1996,
A.C.T.’s efforts to develop creative talent
for the theater were recognized with the
prestigious Jujamcyn Theaters Award.
In 2001, to celebrate A.C.T. 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 (now
the American Conservatory Theater) in
1996, A.C.T. has enjoyed a remarkable
period of audience expansion and financial
stability. In 2001, A.C.T. began producing
alternative work at Zeller 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,
Denzel Washington, and Elizabeth
Banks are among the conservatory’s
distinguished former students. With
its commitment to excellence in actor
training and to the relationship between
training, performance, and audience, the
A.C.T. Master of Fine Arts Program has
moved to the forefront of America’s actor
training programs, while serving as the
creative engine of the company at large.

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A.C.T. Box Office
415.749.A.C.T.

A.C.T. Website
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Elizabeth Brodrene, Publication Editor
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STREETER TOLD 3
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From the Executive Director

Dear Friends,

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

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

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

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

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

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

Sincerely,

Heather Kitchen

The Tosca Project

A movement-theater workshop presentation
CREATED BY CAREY PERLOFF AND VAL CANAPIOLI

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

October 26–28, 2007

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

Made possible by The William and Flora Hewlett Foundation Fund for New Works, an endowed fund of The Next Generation Campaign. Major support for A.C.T.'s new-play productions has been provided by the Richard and Rhoda Goldman Fund.
FROM THE EXECUTIVE DIRECTOR

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October 26–28, 2007

For more information: www.ybca.org | 415.978.ARTS

Sweeney Todd

American Conservatory Theater
Sweeney Todd

Music and Lyrics by Stephen Sondheim
Book by Hugh Wheeler

From an Adaptation by Christopher Bond

Originally directed on Broadway by Harold Prince

Lighting by Richard G. Jones
Sound by Dan Moses Schreier

Musical Supervision and Orchestrations by Sarah Travis

Directed and Designed by John Doyle

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

Jonas Fogg
Tobias
Judge Turpin
Beggar Woman
The Beadle
Sweeney Todd
Mrs. Lovett
Anthony
Johanna
Pirelli

John Arbo
Edmund Bagnell
Keith Butterbaugh
Diana D’Marzio
Benjamin Eakley
David Hess
Judy Kaye
Benjamin Magnuson
Lauren Molina
Katrina Yaukey

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

STAGE MANAGEMENT STAFF
Newton Cole, Production Stage Manager
Kimberly Mark Webb, Stage Manager
Danielle Callaghan, Hannah Cohen, Production Assistants

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

This production was made possible by PRODUCERS
Tom and Sheila Larsen, Drs. Corazon and Martin Sanders

ASSOCIATE PRODUCERS
Richard T. Davis and William J. Lowell, Robert Hulteng, Paul Mariano and Susan Chapot, Joe and Lisa Slokan

MEDIA PARTNER:
The Classic 102.1 KDFC

Originally produced on Broadway by Richard Barr, Charles Woodward, Robert Fryer, Mary Lea Johnson, Martin Richards
In association with Dean and Judy Manos
Music and Lyrics by Stephen Sondheim
Book by Hugh Wheeler
From an Adaptation by Christopher Bond

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MEDIA PARTNER
KDFC 102.1 / THE CLASSICAL

STANDBYS
Edwin Cahill—Jonas Fogg, Tobias, The Beadle, Anthony
David Carrry—Judge Turpin, The Beadle, Sweeney Todd
Eliza Wintter—Johanna, Pirelli, Jonas Fogg
Jessica Wright—Beggar Woman, Mrs. Lovett
STAGE MANAGEMENT STAFF
Newton Cole, Production Stage Manager
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THE NEXT GENERATION CAMPAIGN ANNOUNCES MILLION DOLLAR CHALLENGE!

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

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

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

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

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

A.C.T. gratefully acknowledges the following donors to The Next Generation Campaign, whose gifts to A.C.T.’s endowment are already supporting the productions and programs we are enjoying this season. For more information, contact Jennie Johnson at 415-433-2444 or jjohnson@act-sf.org.

MUSICAL NUMBERS

ACT I

“The Ballad of Sweeney Todd” .................................. Tobias, Sweeney Todd, Company

“No Place Like London” ........................................ Anthony, Sweeney Todd, Beggar Woman

“The Barber and His Wife” ..................................... Sweeney Todd

“The Worst Pies in London” .................................... Mrs. Lovett

“Poor Thing” .......................................................... Mrs. Lovett

“My Friends” ....................................................... Sweeney Todd, Mrs. Lovett

“Green Finch and Linnet Bird” .................................. Johanna

“A, Mist” ............................................................... Anthony, Johanna, Beggar Woman

“Johanna” ............................................................ Anthony

“Pierlo’s Miracle Elixir” .......................................... Tobias, Company

“The Content” ..................................................... Pierlo

“Pierlo” .................................................................. Judge Turpin

“Wait” .................................................................. Mrs. Lovett

“Kiss Me” ............................................................... Johanna, Anthony

“Ladies in Their Sensibilities” ................................... The Beadle

“Quarter” .............................................................. Johanna, Anthony, The Beadle, Judge Turpin

“Pretty Women” .................................................... Sweeney Todd, Judge Turpin

“Epiphany” ............................................................ Sweeney Todd

“A Little Print” ........................................................ Mrs. Lovett

There will be one 15-minute intermission.

ACT II

“God, That’s Good!” ................................................. Tobias, Mrs. Lovett, Sweeney Todd, Company

“Johanna” ............................................................... Anthony, Sweeney Todd, Beggar Woman, Johanna

“By the Sea” ........................................................... Mrs. Lovett

“Not While Fin Around” .......................................... Tobias, Mrs. Lovett

“Parlor Songs” ....................................................... The Beadle, Mrs. Lovett

“City on Fire!” ........................................................ Tobias, Johanna, Anthony, Company

“Final Sequence” .................................................... Anthony, Beggar Woman, Sweeney Todd, Judge Turpin

“Johanna” ............................................................... Mrs. Lovett, Johanna, Tobias

“The Ballad of Sweeney Todd” .................................. Tobias, Sweeney Todd, Company

John Arbo—Bass

Edmund Bagnoli—Violin, Clarinet

Keith Butterbaugh—Trumpet, Orchestra Bells, Percussion

Diana DiMarzio—Clarinet, Keyboard

Benjamin Eckley—Clarinet, Keyboard, Saxophone

David Hess—Trumpet, Orchestra Bells, Percussion

Judy Kaye—Soprano, Orchestra Bells, Percussion

Benjamin Magnusson—Cello, Keyboard

Lauren Molina—Cello

Katrina Yaukey—Accordion, Keyboard, Flute

STANDBYS

Edwin Cahill—Keyboard, Clarinet

David Garry—Trumpet, Orchestra Bells, Clarinet, Percussion

Elisa Winter—Keyboard, Cello, Accordion, Flute

Jessica Wright—Orchestra Bells, Clarinet, Violin, Tabla, Percussion

American Conservatory Theatre
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"My Friends" ................................ Sweeney Todd, Mrs. Lovett
"Green Finches and Linnen Bird" ....... Johanna
"Ah, Miss" .................................... Anthony, Johanna, Beggar Woman
"Johanna" ..................................... Anthony
"Piedi's Miracle Elixir" ................. Tobias, Company
"The Content" ................................ Piedi
"Johanna" ..................................... Judge Turpin
"Waltz" ....................................... Mrs. Lovett
"Kiss Me" ..................................... Johanna, Anthony
"Ladies in Their Sensitivities" .......... The Beadle
"Quartet" ..................................... Johanna, Anthony, The Beadle, Judge Turpin
"Pretty Women" ................. Sweeney Todd, Judge Turpin
"Epiphany" .................................. Sweeney Todd
"A Little Print" .................. Mrs. Lovett

ACT II

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

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

STANDBYS

Edwin Cahill—Clarinet, Keyboard
Kathryn Innes—Violin, Clarinet
Judy Kaye—Soprano, Piano, Clarinet
Lauren Molina—Soprano, Clarinet

EDMUND BAGDADIAN—Violin, Clarinet
KEITH BUTTERBAUGH—Trumpet, Orchestra Bells, Percussion
DANA DI MARZIO—Clarinet, Keyboard
BENJAMIN ECKLEY—Clarinet, Keyboard, Saxophone
DAVID HESS—Trumpet, Orchestra Bells, Percussion
JUDY KAYE—Soprano, Orchestra Bells, Percussion
BENJAMIN MAGNUSON—Soprano, Clarinet, Saxophone

THURSDAY NIGHTS AT THE ASIAN ART MUSEUM DRINKS RECEPTION

RICHARD J. LUCAS—Soprano, Clarinet, Saxophone

STANDBYS

EDWIN CAHILL—Clarinet, Keyboard
KATHRYN INNES—Violin, Clarinet
JUDY KAYE—Soprano, Piano, Clarinet

Lauren Molina—Soprano, Clarinet

KATRINA VAYAKIL—Accordian, Flute

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

There will be one 15-minute intermission.
SWENEY INCARNATIONS

BY ELIZABETH BRODERSEN

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

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

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

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

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

BACK TO BROADWAY

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

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

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

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

A NEW WAY OF WORKING

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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THE POWER OF THE IMAGINATION

When Doyle’s incarnation of Sweeney Todd opened on Broadway in November 2005, musical theater purists may have been shocked by the austere simplicity of its Expressionist production values and lean orchestrations. Yet many were impressed by the eerie effect of stripping away the trappings of the conventional Broadway musical, which forces the audience to engage with the actors in a surprisingly intimate—and, in the case of Sweeney, somewhat terrifying—way.

"I think it works to our advantage that you have to listen hard to this production, not just let it wash over you," said Sondheim. "I think it’s great that at previews people are leaning forward in their seats hanging on every word. I stand in the back of the theater and am delighted by the silence."

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

Although his approach was born out of economic necessity, it is the power of the storytelling that remains front and center for Doyle, as well. For Doyle—who has achieved success applying his approach to stripped-down versions of numerous classic works of music theater, including *Pit & Pendulum*, *Fiddler on the Roof*, *Mack and Mabel*, *Cabaret*, *Gilbert & Sullivan’s The Gondoliers*, *Amadeus*, and, most recently, his Tony Award–winning version of Sondheim’s *Company*—it is all about the story and the audience’s connection to it, a conviction rooted in the caledish traditions of his Scottish homeland, which celebrate participation of the entire community in the making, telling, singing, dancing, and playing of song and fable.

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

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

*This article draws from articles that originally appeared in the New York Times, London Daily Telegraph and Times, and Glasgow Herald.*
who traditionally directs the entire process from an orchestra pit during performances.

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

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

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

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

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

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

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

—Paula Dauz, A.C.T. Associate Artistic Director

OUT WITH A.C.T.
LGBTQ night at A.C.T. are ‘packed to the rafters with a diverse mixture of gay theater-lovers, both young and old’ (Gay Times) and feature catered parties with the cast at the theater. We started OUT nights eight years ago wanting to create a unique option for the LGBTQ social scene in San Francisco—one that allows members of the community who share a love of theater to connect on a single night. Since then, more than 10,000 patrons have shared a glass of wine and mixed and mingled with an amazing range of A.C.T. artists, including Randy Brandon, Olympia Dudkows, Josh Charola, Eve Ensler, the casts of Urinetown and The Black Rider, and each other. OUT nights continue to be one of our most popular audience events.

—Randy Tarashch, A.C.T. Marketing Events and Promotions Manager

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Join members of the San Francisco Center for Psychoanalysis for postperformance discussions that explore the psychological aspects of each play.

Theater on the Couch has definitely added another layer to the A.C.T. experience. Audience members are able to get insight into the productions through freely dialogue with a panel of experts and each other. Interest in this program has grown immensely from season to season.

—Edward Budworth, Group Sales Representative

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After the show, stick around for an on-stage chat with actors and artists who create the work onstage.

Live theater is an event that connects the work, the city, the artist onstage, and the audience. Part of an evening at A.C.T. is revisiting in the beautiful theater and hearing the sighs, laughs, sobs, and, at times, complete silence of fellow audience members. Koret Audience Exchanges are an opportunity to be a part of a play’s ‘afterlife’ and to share your thoughts and emotions directly after using the performance. No two audience exchanges are the same, but each one is filled with rich dialogue among the artists and A.C.T.’s family of patrons.

—Janette Gallo, A.C.T. Director of Marketing and Public Relations

STUDIO A.C.T.
Saturday at the Theater: The Life and Work of Stephen Sondheim
This special one-day class offers an entertaining crash course in all things Sondheim. After lunch, the class will attend A.C.T.’s matinee performance of Sweeney Todd. Class participants will not be expected to do any singing—but there will be plenty of music to listen to! Don’t miss this fun trip into the world of the Tony Award- and Pulitzer Prize-winning author of such musical theater classics as A Little Night Music, A Funny Thing Happened on the Way to the Forum, Company, Follies, Into the Woods, Sunday in the Park with George, and many others.

With the classes offered through Studio A.C.T., we provide a unique opportunity to immerse oneself into the collected work of an artist in a theatrical setting, and then see how the work transforms itself through action, live onstage. It is a way to engage the mind as well as be entertained, and to learn more about the content and history of the foremost contributors to the American stage.

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

KORET VISITING ARTIST SERIES
In a generous three-year partnership with A.C.T., Koret is now supporting our popular audience discussions. As part of its commitment to promoting organizations that contribute to the Bay Area’s diverse cultural landscape, Koret is sponsoring an exciting new series of talks with acclaimed theater artists.

This series of panel discussions provides our audience with new insights into the idea and challenges that theater makers in America are confronting, from how to nurture new audiences and new artists, to the existing possibilities inherent in mixed-genre work such as The Overcoat. More than that, it also gives them the opportunity to shape tomorrow’s theater through the give-and-take with visiting artists that each panel provides.

—Michael Paller, A.C.T. Resident Dramaturg
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A BRIEF BIOGRAPHY OF STEPHEN SONDHEIM

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

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

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

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

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

Never content to continue along comfortable or familiar lines, Sondheim and book writer John Weidman explored new territory with Pacific Overtures (1976), an imaginative account of relations between Japan and the West. Sunday in the Park with George (1981), adapted from the bitterweet Kaufman and Hart drama of the 1930s, would be the last of the successful collaborations between Sondheim and Prince for more than 20 years.

Sondheim then embarked on a partnership with playwright and director James Lapine. The first fruit of their collaboration was Sunday in the Park with George (1981), a solid success that brought Sondheim and Lapine the Pulitzer Prize for Drama, a rare instance of the Pulitzer committee honoring a musical play. Into the Woods (1987), another collaboration with Lapine, has been produced successfully all over the world.

Between Broadway assignments, Sondheim has written scores for the films Savages (1974) and Reds (1981) and contributed songs to the films The Seven-Per-Cent Solution (1976) and Dick Tracy (1990). "Sooner or Later," written for Dick Tracy, won him an Academy Award for Best Song.

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

Sondheim reunited with Weidman as book writer and Prince as director of his latest original production, Bounce, recounting the exploits of the legendary Minsky brothers, which opened in Chicago and Washington in 2003.

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

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

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

Between Broadway assignments, Sondheim has written scores for the films Stavisky (1974) and Rob (1981) and contributed songs to the films The Seven-Per-Cent Solution (1976) and Dick Tracy (1990). “Sooner or Later,” written for Dick Tracy, won him an Academy Award for Best Song.

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

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

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

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

EDMUND BAGNELL
(Tobias), a native of South Carolina, received his B.M. (summa cum laude) in May 2007 from New York University's Steinhardt School. Recent New York City credits include Three Sisters and Bad Kids School with Barrington Stage Company. Regional credits include Huck in The Adventures of Huckelberry Finn and Dennis in Smoke on the Mountain—two shows with actors. Other recent roles include Jack in Into the Woods and Seymour in Little Shop of Horrors. With the violin, Bagnell has performed at New York City's Town Hall, The Bitter End, and countless weddings throughout the Tri-state area. The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

DIANA D'MARZIO
(Ragged Woman) appeared as the Beggar Woman in Sweeney Todd on Broadway. She was last seen as Signora Naccarelli in the first national tour of The Light in the Piazza. D'Marzio has also performed in the national tour of Man of La Mancha (Aldonza), opposite Jack Jones, and a European tour of Carmen (Frasquita). Regional favorites include Side by Side by Sondheim, A Christmas Carol, Showboat, and Evita. Television and film credits include The Sopranos and Find Me Guilty (dir. Sidney Lumet). Recordings include Sweeney Todd, Cinema Italiano, Diana D'Marzio (debut album), and Carols for a Cure. D'Marzio received a National Italian American Foundation grant for her solo concert Music of the Italian Cinema, which premiered at Symphony Space. She was a soloist with the Aingean Chamber Orchestra at Ephesus in Turkey and is a graduate of Carnegie-Mellon University.

BENJAMIN EAKELEY
(Thomas Beckett) has appeared on Broadway in Sweeney Todd (standby for Anthony/Thomas/ Beckett). He also performed in the national tour of Cabaret (Erich Ludwik). Regional credits include A Midsummer Night's Dream (Demetrius), Iphigynia (Sir Andrew Aguecheek), Love's Labour's Lost (Dumaine), and Carnival! at the Shakespeare Theatre of New Jersey. The Gifts of the Magi (Jim Dillingham) at the Olney Theatre; and Cabaret (Ernst) at Sacramento Music Circus. Eakeley has also appeared in Merrily We Rol All (Franklin Shepard) in Edinburgh, Scotland, in The Good Shepherd (dir. Robert De Niro) on film, and on As the World Tours on television. He is a graduate of Yale University and has performed five times as a piano soloist in Carnegie Hall's Weill Recital Hall.

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

Who's Who

Lincoln Center’s Dona Rosa, Prodigal, and Love in a Thirsty Land. He has also been seen in the original cast of Ragtime’s first national tour and in leading roles in regional theatre productions across the country, including Jane Eyre (Bay Area Theatre Critics’ Circle and Goodman Choice awards), Grand Hotel, Sweet Charity, Silk Laces Me, Ragtime, and, most recently, Shenandoah at Chicago’s Marriott Theatre. Hess’ television credits include Dynasty, Dallas, One Life to Live, General Hospital, The Young and the Restless, and The Guiding Light. Film credits include Turner South Nights and New York Crossing. Hess has been a soloist with the Des Moines Symphony and recently toured South Africa and Europe for Travel Channel’s Fantasy Rail for Millionaires. He was also an outstanding handstand at Crystal Lake Junior High School in the eighth grade.
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BENJAMIN EAKELEY
(The Beadle) has appeared on Broadway in Sweeney Todd (standby for Anthony/Toadies/ The Beadle). He also performed in the national tour of Cabaret (Euston Ludwig). Regional credits include A Midsummer Night’s Dream (Demetrius), Illyria (Sir Andrew Aguecheek), Love’s Labors Lost (Dumaine), and Carnival! at the Shakespeare Theatre of New Jersey. The Gifts of the Magi (Jim Dillingham) at the Olney Theatre; and Cabaret (Euston) at Sacramento Music Circus. Eakeley has also appeared in Merrily We Roll Along (Franklin Shepard) in Edinburgh, Scotland, in The Good Shepherd (dir. Robert De Niro) on film, and on the World Tours on television. He is a graduate of Yale University and has performed five times as a piano soloist in Carnegie Hall’s Weill Recital Hall.

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WHO'S WHO

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

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

LAUREN MOLINA (Johanna) appeared in Johanna in Successy Todd on Broadway. She was featured at The Ladies Who Sing Sonidiv work concert with Barbara Cook and Patt Lapore at the New York Public Theatre Playhouse. Favorite roles include Gwendolen in Earnest in Love, the Leopard in Just So Stories, and a back-up singer for Sarah Brightman on her La Luna tour. Most recently, Molina performed a leading role in a new play directed by John Cameron Mitchell. Also a singer/songwriter, she released her first album, Doe-Be-Doo, in 2007. Other recordings include Successy Todd, Carsol for a Cure 2005, Poc The Musical and Jason Reichel's Irony-Free Parlor Music. She received her B.F.A. in musical theater from the University of Michigan and has taught in the theater department of Marygrove College.

WHO'S WHO

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

DAVID GARRY (Standy) has appeared on Broadway in Company, Off Broadway in Bowcowl (Irish Repertory Theatre), Mirette, and Miss Liberty (The York Theatre Company), and in regional theater productions of Carousel (Paper Mill Playhouse) and Susannah (Drapage Opera). He holds a B.F.A. in trombone performance and an M.M. in voice/opera.

JESSICA WRIGHT (Standy) has worked on Broadway in Successy Todd (standby for Firelli, Beggar Woman, Lovet) and Company (standby for Jenny, Amy, Susan) both directed by John, Doyle, and LoveMusik (wong), directed by Hal Prince. Off-Broadway credits include Radio Gala and Saburt. Favorite roles in the regional theater include Crazz for You (Bren), Cabaret (Kurt), No, No Nanette (Winnie), Big River (Mary Jane), The Spitfire Gril (Shelby), Pumy Boys (Pudie), Swingtime Canteen (Lilly), and Tribute to Cowden and Green (Kenedey Center, with Sally Mayes). She can be heard on recordings of Story Hear (Sally Mayes), Leaving Home (Rebecca Luker), and Coffee House (Susan Eagan).

ELISA WINTER (Standy) made her Broadway debut in the New York production of Successy Todd, right after earning her B.F.A. with a major in drama from New York University's Tisch School of the Arts. New York theater credits include Cumberland Blues (New York Musical Theatre Festival, 2006), At This Performance... (Musicals Tonight!), History of Tuts (Frederick Loewe Theatre), and The Three Musketeers (Wings Theatre). Other favorite roles include Maria in West Side Story, Kaa in Edward Mar's The Jungle Book, and the Baker's Wife in Into The Woods.

STEPHEN SONDHEIM (Music and Lyrics) wrote the music and lyrics for Saturday Night, A Funnny Thing Happened on the Way to the Forum, Anyone Can Whistle, Company, Follies, A Little Night Music, The Fogg, The Pegas, Outside Overbeans, Merrily We Roll Along, Sunday in the Park with George, Into the Woods, Avasoon, Passion, and Bounce; lyrics for West Side Story, Gypsy, and Do I Hear a Walte?; and additional lyrics for Candide. Side by Side by Sondheim, Marry Me A Little, You've Gumm Love Tomorrow, and Putting It Together are anthologies of his work as a composer and lyricist. For films, he has composed the score of Stovsky and co-composed Redo; he has also written songs for the film Diei Travi and the television production of Evening Primrose. He co-authored the film The Last of Sheila and the play Getting Away with Murder. Sondheim is on the board of the Dramatists Guild, having served as its president from 1973 to 1981. In 1981 he founded Young
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KATRINA YAUKEY (Pirilli) appeared in John Doyle's Tony Award-winning revival of Company on Broadway. Other credits include the Broadway and international tour productions of Cabaret, in which she was seen as Sally Bowles. She also performed as a dancer on the first national tour of Victor/Victoria and as a tap dancer for Absolute Vodka. Yaukey studied musical theater and obse performance at Pennsylvania State University.

EDWIN CAHILL (Standby) appeared on Broadway in Scrooge! Off-Broadway credits include Boswell's (Irish Repertory Theatre), Asylum, Darling of the Day, and I and Albert (The York Theatre Company). He also appeared in New York City in Passerotti's The Seagull (New York premieres) and the Jack Lawrence gala (with Paul Gennigian). Regional credits include The Musical of Musicals—The Musical! (Theatre at the 11th Street Theatre of St. Louis, Kevin Kline Award nomination), The Mystery of Edwin Drood (River Rep Theatre Company), Guys and Dolls

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

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Who's Who

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

HUGH WHEELER (Rend), 1912–87, won Tony Awards for Candida, A Little Night Music, and Sweeney Todd. He is the author of the plays Big Fish, Little Fish, Look, We've Come Through, and We Have Always Lived in the Castle, as well as additional material for Pacific Overtures. His screenplays include Twisted with My Aunt, Something for Everyone, A Little Night Music, and Nijinsky. He also wrote 30 mysteries under the pseudonym Patrick Quentin and Q. Patrick Wheeler wrote the script (adapted from a vignette for Kurt Weill's Silberhochzeit, Mozart's Impressario, and the opera versions of Candida and Sweeney Todd.

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

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

SARAH TRAVIS (Musical Supervisor and Orchestrator) won a 2006 Tony Award nomination and a Drama Desk Award for her work on the Broadway production of Sweeney Todd. She trained at the City University and Guildhall School of Music and Drama in the United Kingdom. Main credits as orchestrator and musical supervisor are End transfer. Other UK tours include Beautiful Thing, Warthing Heights, Rasputin, Candida, and Sweeney Todd. Other West End work includes When Pigs Fly, Female Voices, and Carmen.

DAN MOSES SCHREIER (Sound Designer) has worked on Broadway productions of 110 in the Shade, Sweeney Todd, Julius Caesar, 25th Annual Putnam County Spelling Bee, Gem of the Ocean, Pacific Overtures, Assassins, After the Fall, A Night in the Wood, Topdog/Underdog, Major Barbara, Dance of Death, Dirty Blonde, The Ride Down Mt. Morgan, The Diary of Anne Frank, The Tempest, and Bring in ‘Da Noise, Bring in ‘Da Funk. Off-Broadway credits include Stuff Happens, Homeboy/ Kaba, Floyd Collins, and many others.

Who’s Who

on productions originating from the Watermill Theatre include Sweeney Todd (and transfers to Trafalgar Studios and New Ambassadors Theatre in London) and Eugene O’Neill Theatre on Broadway; Martin Guerre, Hilt Mitaldo, Mack and Mabel (transferred to Criterion Piccadilly), Fiddler on the Roof and The Gondoliers (both TMA Regional Theatre Awards for Best Musical); Pinchbeck Springs, The Court Jester, and Carmen. Credits as composer include Dick Whittington (Barbican), Peter Pan (Oxford Playhouse), A Star Danced (Watermill), The Last Fuzzytrips (in the World/Owen Theatre Regent’s Park), Take My Lover (Starring Keira Knightley, Head Theatre Islington), A Womb with a Vicro (Radio 4), and seven Pantomimes for Chipping Norton Theatre. She has worked as pianist and musical director for Julian Clary, Fascinating Aila, Lila Savage, Alvin Stardust, Dillie Keane, Barb Jung, Issy Van Randwyck, and Drop Dead Divas.

RICHARD G. JONES (Lighting Designer) received a 2006 Drama Desk Award and an Outer Critics Circle Award nomination for the Broadway production of Sweeney Todd. He has just lit Spongebob Squarepants: The Sponge That Could Fly! for Broadway Asia and is in the process of designing the world premiere of Ick War No Heels for New York for Stage Entertainment, opening in Hamburg in December. He has collaborated with John Doyle on many internationally shown Sweeney Todd and The Gondoliers in the West End (Best Musical 2001) and Fiddler on the Roof at the Watermill Theatre (Best Musical 2002). Other recent designs include Doyle’s Peter Pan, the UK national tour of Midnight, the UK premieres of Slabbers, and Mack and Mabel for the Watermill prior to a West
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JOHN DOYLE (Director and Designer) has been artistic director of four prestigious regional theaters in the UK, including the famous Liverpool Everyman. He won the Tony Award for Best Director of a Musical for his Broadway debut production of Swingin' Todd, as well as the Outer Critics’ Circle Award and the Drama Desk Award. Last season he was represented on Broadway by Company, which won the Tony, Drama League, Drama Desk, and Outer Critics Circle awards for Best Revival of a Musical. His numerous UK productions include best musical awards for Fiddler on the Roof, Moll Flanders, and his own version of The Gondoliers, with further nominations for his productions of Mark and Mabel, Cabaret, Irma La Douce, and Into the Woods. His UK opera work includes productions for the Welsh National Opera and the City of London Sinfonia, as well as the Buxton Opera Festival. He has also directed numerous classic plays, including A Midsummer Night’s Dream for the New Shakespeare Company, The Wars of the Roses for York Theatre Royal, and, most recently, a major revival of Amadeus for Milton’s Music Hall in London, as well as directing the European premiere of Driving Miss Daisy (Vienna and Zurich) and the regional premiere of The Madness of King George III. He is also co-author of the internationally best-selling Shakespeare for Dummies. He recently directed The Rise and Fall of the City of Mahagonny for Los Angeles Opera and the critically acclaimed Lucia di Lammermoor for Scottish Opera, and his future plans include Peter Grimes for the Metropolitan Opera and the world premiere of A Catered Affair at The Old Globe, San Diego, then Broadway.

SARAH TRAVIS (Musical Supervisor and Orchestrator) won a 2006 Tony Award nomination and a Drama Desk Award for her work on the Broadway production of Swingin’ Todd. She trained at the City University and Guildhall School of Music and Drama in the United Kingdom. Main credits as orchestrator and musical supervisor include Jesus Christ Superstar, Kolkata, Chicago, and South Pacific. 

On productions originating from the Watermill Theatre include Swingin’ Todd (and transfers to Trafalgar Studios and New Ambassadors Theatre in London) and Eugene O’Neill Theatre on Broadway; Martin Guerra, Hot Mikado, and Mark and Mabel (transfer to Criderian Piccadilly), Fiddler on the Roof and The Gondoliers (both TMA Regional Theatre Awards for Best Musical), Pinwheel Swing, Too Cans’ Dinners, and Carmen. Credits as composer include Dick Whittington (Barbican), Peter Pan (Oxford Playhouse), A Star Danced (Watermill), The Last Pussycat in the World (Open Air Theatre Regents Park), Take My Lover Ladies (King’s Head Theatre Islington), A Worm with a Fisue (Radio 4), and seven Pantomimes for Chipping Norton Theatre. She has worked as pianist and musical director for Julian Clary, Fascinating Aila, Lynn Sage, Alvin Stardust, Dillie Keane, Barb Jungr, Isy Van Randwyck, and Drop Dead Divas.

RICHARD G. JONES (Lighting Designer) received a 2006 Drama Desk Award and an Outer Critics Circle Award nomination for the Broadway production of Swingin’ Todd. He has just lit Spongebob Squarepants: The Sponge That Could Fly! for Broadway Asia and is in the process of designing the world premiere of Icb War Niemals in New York for Stage Entertainment, opening in Hamburg in December. He has collaborated with John Doyle on many award-winning shows including Swingin’ Todd and The Gondoliers in the West End (Best Musical 2001) and Fiddler on the Roof at the Watermill Theatre (Best Musical 2002). Other recent designs include Doyle’s Peter Pan, the UK national tour of Midwight, the UK premiere of Sidebars, and Mark and Mabel for the Watermill prior to a West End transfer. Other UK tours include Beautiful Thing, Warthog’s Heights, Rasputin, Candida, and Swingin’ Todd. Other West End work includes When Pigs Fly, Female Parts, and Carmen.

DAN MOSES SCHREIER (Sound Designer) has worked on Broadway productions of 110 in the Shade, Swingin’ Todd, Julius Caesar, 25th Annual Putnam County Spelling Bee, Gem of the Ocean, Pacific Overtures, Assassins, After the Fall, Anna in the Tropics, Into the Woods, Topdog/Underdog, Major Barbara, Dance of Death, Dirty Blonde, The Ride Down Mt. Morgan, The Diary of Anne Frank, The Tempest, and Bring in ‘Da Noise, Bring in ‘Da Funk. Off-Broadway credits include Stuff Happens, Homebody/ Kabbe, Floyd Collins, and many others.

This activity and stage manager employed in this production are members of Actors’ Equity Association, the union of professional actors and stage managers in the United States.

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22 American Conservatory Theater

23 Swingin’ Todd
WHO'S WHO

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

PAUL HUNTLEY (Wigs and Hair), London born, is a Special Tony Award winner. Current Broadway shows include Hairspay, Grey Gardens, Curious, Old Acquaintance, and the upcoming Young Frankenstein. Recent film credits include Fat Truck, Ralph Fiennes in Doris, Jennifer Lopez in La Cenicienta, Christopher Walken in Bully of Furry and Hairspay, Susan Sarandon in Enchanted, and Abigail Breslin in Kit, The American Girl.

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

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

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

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WHO'S WHO

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

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

TELSEY + COMPANY (Casting) has cast for Broadway and touring productions of Legally Blonde, The Drowsy Chaperone, The Color Purple, Wicked, Hairspay, Rent, High School Musical, Dennis, Tall Radio, Company, Grey Gardens, Tarzan, and Dirty Rotten Scoundrels. Off-Broadway credits include The Fantasticks, Rise Boys Group, In the Heights, and shows for Atlantic Theatre, MCC, and Signature Theatre. Film and television credits include Dan in Real Life, Then She Found Me, Across the Universe, I am and Ally, Rent, Pieces of April, Camp, The Grey Zone, Finding Forrester, The Bone Collector, Whoops, HBO’s Undeclared, and commercials.

WHO'S WHO

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

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

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

San Francisco Tower writer, Dr. Stephanie Wang

Some of the most vital and interesting people you’ll ever meet live at San Francisco Towers, the City’s premier retirement community. Life Care provides them with the assurance of comprehensive lifetime medical care... and the freedom to live life to the fullest. To learn more, please contact Kate Hopke at (415) 447-5528 or khopke@cfh.org.
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San Francisco Towers resident Dr. Stephen Wong

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PLEASE JOIN US FOR THESE EVENTS...

AT THE AMERICAN CONSERVATORY THEATER

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

AUDIENCE EXCHANGES
Free post-performance discussions with the actors and/or A.C.T. staff member.
Sweeney Todd
Tuesday, 9/11
Saturday, 9/16
Wednesday, 9/19
The Rainmaker
Tuesday, 11/8
Wednesday, 11/7
Wednesday, 11/18

OUT WITH A.C.T.
A gathering of gay and lesbian theatergoers, immediately following the 6 p.m. performance.

The Rainmaker
Wednesday, 9/5

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

AND DON'T FORGET...

FIRST LOOK presents
A Workshop Presentation of The Tosca Project
10/26-28, Yerba Buena Center for the Arts

ALUMNI ASSOCIATION presents
Homecoming Weekend
10/26-27, A.C.T./Zeum Theater

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

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

A.C.T. DONOR EVENTS

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

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

OPENING NIGHT DINNER
Enjoy dinner with the director before the opening night performance of The Rainmaker.
Wednesday, 10/20, 5:30 p.m.

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

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

DESIGN PRESENTATION
Hear the director's vision at the first meeting of the company of A Christmas Carol.
Tuesday, 11/6, 4 p.m.

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

To support A.C.T. and receive invitations to Annual Fund, Director's Circle, and Producers Circle events, please contact Paul Knadler at philanthropy@sf.org or 415.439.2353. Due to the spontaneous nature of five theater, all times are subject to change.

FOR MORE INFORMATION, CALL 415.749.3340 OR VISIT WWW.ACT-SF.ORG.
PLEASING JOIN US FOR THESE EVENTS...

AT THE AMERICAN CONSERVATORY THEATER

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

AUDIENCE EXCHANGES
Free performer discussions with the actors and/or A.C.T. staff members

Sweeney Todd
Tuesday 9/11
Sunday 9/18
Saturday 9/19

(The Rainmaker
Tuesday 11/8
Wednesday 11/7
Wednesday 11/18

*indicates mature performance

OUT WITH A.C.T.
A gathering of gay and lesbian theatregoers, immediately following the 8 p.m. performances

The Rainmaker
Wednesday 9/5

THEATER ON THE COUCH
An exciting new collaboration between A.C.T. and The San Francisco Center for Psychoanalytic to generate lively dialogue among the audience and a panel of respected local psychoanalysts. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience.

Sweeney Todd
Friday 9/7

The Rainmaker
Friday 11/2

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10/26–28
Yerba Buena Center for the Arts

ALUMNI ASSOCIATION presents
Homecoming Weekend
10/26–27, A.C.T./Zeum Theater

MASTER OF FINE ARTS PROGRAM presents
Class of 2008 in Repertory: The Importance of Being Earnest and Candida
10/17–11/3, Zeum Theater

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

A.C.T. DONOR EVENTS

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

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

OPENING NIGHT DINNER
Enjoy dinner with the director before the opening night performance of The Rainmaker.
Wednesday, 10/20, 5:30 p.m.

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

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

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

DESIGN PRESENTATION
Hear the director's vision at the first meeting of the company of A Christmas Carol.
Thursday, 11/6, 4pm

PROP AND SCENE SHOP TOUR
Thursday, 11/6, 5:30 p.m.

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

To support A.C.T. and receive invitations to Annual Fund, Director Circle, and Producers Circle events, please contact Paul Knudsen at pknudsen@act-sf.org or 415.439.2353. Due to the spontaneous nature of fire theatres, all times are subject to change.

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CORPORATE PARTNERS CIRCLE

The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.’s investment in the next generation of theater artists and audiences and its vibrant educational and community outreach programs. Corporate Partners Circle members receive the full benefits of collaborating with a nationally acclaimed theater company, including extraordinary extracurricular and networking opportunities, unique access to empowered actors and artists, premium complimentary tickets, and targeted brand recognition. For information about how to become a member of the A.C.T. Corporate Partners Circle, please contact Leslie Blois at 415.439.2577 or lblois@act.org.

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National Corporate Theatre Fund is a nonprofit organization whose mission is to provide grants to 12 of the country’s most distinguished professional theaters. The following foundations, individuals, and corporations support these theaters through their contributions of $5,000 or more to National Corporate Theatre Fund.

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Theatre Communications Group

$1,000–2,999

The Cherry Orchard Foundation

$500–999

The San Francisco Actors Foundation

FOUNDBATIONS AND GOVERNMENT AGENCIES

The following foundations and government agencies provide vital support to A.C.T. For more information please contact James Marin at 415.439.2449 or jm Marin@act.org.

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American Playhouse: The Al Smith Foundation

$100,000–499,999

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Warner and Ellen Hess Foundation

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The Nice Project

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The San Francisco Playhouse Foundation

$10,000–24,999

The Cherry Orchard Foundation

$500–999

The San Francisco Actors Foundation

THE GALLERY AT A.C.T.

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

BARBARA RAVIZZA:
CONVERSATION PIECES AND PAINTINGS

Through September 16

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

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

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

FREDRIC HOLLE: GNONEGAME

September 18–November 25

Fredric Holle employs the art of figure drawing as a genesis for all of his work, in the tradition of William Blake, Henri de Toulouse-Lautrec, and Egon Schiele. I constantly draw from models, partly for the great pleasure it affords but, primarily, to maintain perceptual sensitivity and to obtain fresh data to fill a reservoir of images that may be tapped, when needed, for the paintings. Using free-hand airbrush with acrylic paint to provide a synthesis of drawing and painting, Holle Holle synthesizes drawing and painting into one act, forming a direct conduit from subjective cognition to the picture plane. "The guiding concept of my work relates to the revelation and personification of universal human attributes, ranging from satire to fantasy," says Holle. "My awareness of the meaning and the meaning on the picture plane crystallizes as the painting unfolds. I don’t pontificate. I have the greatest faith in intuition and the truth it generates." A studio art teacher for 30 years, Holle has developed a series of five classical life drawing videotapes titled The Artist-In-Residence® Series.

A reception celebrating Fredric Holle’s work will be held at the theater on Thursday, September 29, 8:30–7:30 p.m.

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

JUSTIN TILTON 30
HAFNER VINEYARD

Toasts the cast of Sweeney Todd and 41 great years of A.C.T.!
The A.C.T. Master of Fine Arts Program Class of 2008 Presents

The Importance of Being Earnest

by Oscar Wilde

Directed by Ken Ruta

Oct 19-Nov 1 Zun Theater

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

In Repertory With

Candida

by George Bernard Shaw

Directed by Barbara Oliver

Oct 17-Nov 3 Zun Theater

Cocky锐, nervous aristocrats, jealous curates: everyone wants Candide, the beautiful, gracious wife of a socially progressive minister. There’s just one problem: no one bothers to ask what Candide wants for herself. Shaw’s fast-paced, thought-provoking comedy raised many an eyebrow as it turned the century premiere, and the play has lost none of its power to inform and amuse.

For more information: www.a-c-t.org | 415.749.2250

HAFNER VINEYARD

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

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.884.3200. On the Web: www.act-sf.org.

TICKET SERVICES INFORMATION
A.C.T. Ticket Services
Visit us at 407 Geary Street at Mason, next to the theater, one block west of Union Square. Hours are 12-5 p.m. Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m. daily. Call 1-800-987-A.C.T. and use American Express, Visa, or MasterCard. Or fax ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. Subscriptions are available by calling 415.749.2280. A.C.T. gift certificates can be purchased in any amount online, by phone, or fax, or in person.

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

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

AT THE THEATER
A.C.T. is located at 415 Geary Street. The auditorium opens 30 minutes before curtain. The lobby opens one hour before curtain. Bar service and refreshments are available one hour prior to curtain.

A.C.T. Merchandise
A.C.T.-branded merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and Strips of Plays, are on sale in the main lobby at the Ticket Services office, and online.

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

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

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

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

Latecomers
A.C.T. performances begin on time. Latecomers will be seated behind the last intermission only if there is an appropriate interval.

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

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

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

Wheelchair seating is available on all levels of the theater. Please call 415.749.2460 in advance to notify the house staff of any special needs.

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

AFFILIATIONS
A.C.T. operates under an agreement between the League of Resident Theaters and Actors Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theatre. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artists Retiree Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.

From Gold Dust To Stardust

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

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

What's the difference?

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

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