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About A.C.T.

American Conservatory Theater nurtures 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 Managing Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvest 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 three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 270,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work. Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwrighting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interactions.

The conservatory, led by Melissa Smith, 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 Winona Ryder are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large.

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American Conservatory Theater was founded in 1965 by William Ball.

Edward Hastings
Artistic Director 1986-92
American Conservatory Theater

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Alan B. Snyder
Steven L. Steig
Patrick S. Thompson
Burry Lawton Williams
Alan L. Stief
Chairman Emeritus
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Edward Hastings
Artistic Director 1986–92
FROM THE ARTISTIC DIRECTOR

Dear Friends,

There is nothing more thrilling than watching a new theatrical voice emerge. Two summers ago, while I was at the O'Neil Playwrights Conference in Waterford, Connecticut, working on my play The Colossus of Rhodes, I went one evening to sit under a very beautiful beech tree at the center of the O'Neil campus and listen to a reading of a new play by Sherry Shepherd-Massat. True magic happened under that tree. The spirited characters, the gorgeous language, and the potent love story of Lemon Jams left me off the page and into the night air, and everyone who watched it was electrified.

The director of that reading was Israel Hicks, and the female lead was the inimitable Rosalyn Coleman, and we are delighted that both of them have come to A.C.T. to help create our world premiere production of Lemon James. This production represents Israel's long-overdue debut at A.C.T.; audiences here will surely remember the extraordinary Rosalyn from Pecos and Seven Guitars. Lemon James also excited me because it held out the promise of two extraordinary roles for our core acting company members Steven Anthony Jones and Gregory Wallace. One of the joys of having a core company is seeking out work that is particularly suited to their unique talents, and Lemon James fits that bill perfectly.

In this difficult economic climate, doing brand-new work on this scale is a risky and, some would say, foolhardy proposition. But it is also a deeply exhilarating one. A.C.T. is deeply invested in the future of the art form, since we are not only a theater but also a training program for young artists. It is critical for the next generation of artists to see us making a commitment to new work and to the unique tales of the writers of our time. We are so grateful to you for your support of this adventure, and hope that you find it as satisfying and eye opening as we have.

Yours,

Carry Perloff
Artistic Director

PLEASE JOIN US FOR THESE FREE EVENTS:

A.C.T. Prolouge
A conversation with director Israel Hicks Tuesday, February 17, 5:30–6 p.m.
Geary Theater

Audience Exchanges
at the Geary Theater, directly following Lemon James Tuesday, February 24
(after the 7 p.m. performance)
Sunday, February 29
(after the 2 p.m. matinee)

Launching New Work: A Look at Lemon James and the Importance of New Plays to Bay Area Theater Featuring members of A.C.T.'s artistic team
Wednesday, February 25, 6:30–7:30 p.m.
San Francisco Main Library
Lerner Level, Koret Auditorium
100 Larkin Street (at Grove)

For more information, call 415.453.2351 or visit www.aact.org

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The director of that reading was Israel Hicks, and the female lead was the inimitable Rosalyn Coleman, and we are delighted that both of them have come to A.C.T. to help create our world premiere production of Lovee James. This production represents Israel’s long-overdue debut at A.C.T.; audiences here will surely remember the extraordinary Rosalyn from Pocing and Seven Guitars. Lovee James also excited me because it held out the promise of two extraordinary roles for our core acting company members Steven Anthony Jones and Gregory Wallace. One of the joys of having a core company is seeking out work that is particularly suited to their unique talents, and Lovee James fits that bill perfectly.

In this difficult economic climate, doing brand-new work on this scale is a risky and, some would say, foolhardy proposition. But it is also a deeply exhilarating one. A.C.T. is deeply invested in the future of the art form, since we are not only a theater but also a training program for young artists. It is critical for the next generation of artists to see us making a commitment to new work and to the unique tales of the writers of our time. We are so grateful to you for your support of this adventure, and hope that you find it as satisfying and eye opening as we have.

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at the Geary Theater,
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Tuesday, February 24
(after the 7 p.m. performance)
Sunday, February 29
(after the 2 p.m. matinee)

Launching New Work: A Look at
Lovee James and the Importance of
New Plays to Bay Area Theater
Featuring members of A.C.T.’s artistic team
Wednesday, February 25,
6:30-7:30 p.m.
San Francisco Main Library
Lower Level, Koret Auditorium
100 Larkin Street (at Grove)

For more information, call 415.553.2251
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"I Remember You"

An Interview with Playwright S. M. Shephard-Massat

BY JESSICA WERNER

B y playwright S. M. Shephard-Massat's own account, a writer's greatest source of inspiration and self-knowledge is often found by missing the depths of one's own family, and racial, historic—"knowing where you've been is as good as where you're going." It's a fitting admission from a writer who has rapidly made her mark on the American theater scene with the lush southern vernacular and entirely personal and poetic language in which she relates stories and secrets from her own Georgia family's past.

Shephard-Massat explains some of the real-life inspirations for the characters she brings to life in Levee James in an e-mail exchange shortly before rehearsals began at J.C.T.

JESSICA WERNER: You have spoken of the importance you place on knowing one's racial and family history—your first play, Waiting to Be Invited (2001) was based on your grandmother's life, and someplace soft to fall (2003) on your uncle's. What was your initial inspiration for writing Levee James?

S. M. SHEPHARD-MASSAT: I did initially see an "in," while writing Waiting to Be Invited, for creating another full-length piece. The white character [in Waiting to Be Invited] recounts a brutality she witnessed as a child, and that speech was the original connection to Levee James. It was a true incident, and it was the reason my great-great-aunts and great-grandmother had to give up a rural world for Atlanta. It was forced upon them, and I wanted to explore that incident, which led to exploiting them (my great-great-aunts) and that time in history, which led to my deeper interest in why they never migrated north, and why they never did a lot of things. They were the kind of women who could have made it anywhere. Real Hell-oft-a-Woman types.

WHO WERE YOU THINKING OF IN DEVELOPING WES? LIL? FITZBURGH?

Wes is my great-grandfather, Mr. Wesley Slaton. I say "Mister" because I give him that grace, that respect. He looked like Anwar Sadat and smiled a lot. He outlined all of his children. In fact, I knew him as a child when he had to be nearly ninety. We called him "Grandpa Baldhead" and he surely did bang in there 'til the sweet end. Can you imagine being around long enough to witness your great-great-grandchildren smiling up at you? Swingin' round you? Slapping your bald head with their 'lil baby hands and laughing 'lil baby giggles? What an incredible journey for him, and sweet at the same time. How many decades of babies' faces would you see in those little ones? His children, his children's children, his children's children's children.

Lil is a more complicated soul, a woman searching for her way, her true love, seeking an escape to the place in the world where she can put her feet up, and say nothing, and still be somebody's everything—or even just be some grown man's something besides a kitchen mechanic, or a domestic animal. She seeks to have open conversation. Even though two out of the four of my great-great-aunts had been married at some time in their lives, and three of those sisters had children, none of them ever married, or coupled, for long. They seemed like wild, beautiful, part, fierce homes—untamable. Big Indian women with huge hands and feet, who walking put foot to the ground the way they chose to.

Unfortunately, they worked so hard and long that nobody noticed they were searching and lacking for true love, and then they were gone. Worked themselves to death at early ages.

Fitzburgh is just one of those characters based on a friend who died young and you never got over it. A face that slides through your senses for just a second from time to time and you say, "Hey, I remember you." They become a part of your maturation because they are a part of your memory.

WHAT HAVE YOU LEARNED FROM YOUR OWN FAMILY, OR FROM LIVING IN THE SOUTH, ABOUT THIS LESSER-KNOWN SIDE OF THE AFRICAN-AMERICAN EXPERIENCE THE STORIES OF PEOPLE WHO DID NOT TAKE PART IN THE GREAT MIGRATION AND INSTEAD CHOSE TO STAY PUT, ON THEIR OWN LAND?

Well, I think about [my own] journey sometimes—about growing up in the South, spending summers in Harlem with family members who did choose to leave and stay gone. I volunteered to be a part of the first busload of black children across town to predominantly white high schools in the '70s. I think about being in the military, stationed in Florida in the early '80s, then moving back to New York (I was born there) as an adult to attend NYU, then moving to England for a year, then back home, volunteering again to go back south because it called to you again and again. I think about the defiant music I listened to in the '60s, which my pentone brain picked up on even if I didn't know what I was listening to. I look at the kids I played with, danced with, fought with—young black people who had the first opportunities to dress as they chose, and speak and travel like they wanted to. I think about the office secretary who came into my fourth-grade classroom, and whispered to my teacher, Mrs. Mason, "Somebody just shot Martin Luther King." I think of these things, and I say to myself: We stayed.

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You would be surprised at the number of blacks who had acquired things of value at that time. Because of misunderstandings and misinformation, only the "have-not rule" has carried any weight. For instance, [the assumption is that] if you were black in the South, then of course you had nothing. In fact, Wesley Slaton had his own land at the turn of the century, and he had a home, the same house my cousins and I slept in when we visited some 70 years later. Now, he had to be mean as a snake to keep it, and probably as sly as a fox, but the world doesn't really wonder about these people, does it? Doesn't really consider the real horrors of slavery and Reconstruction, and why blood still screams up to us from the ground and drips down upon us from the air a mere 140 years later.

YOUR FIRST DRAFT OF THE PLAY HAD ONLY TWO CHARACTERS, WES AND LIL. WHY DID YOU DECIDE TO ADD FITZBURGH? ARE THERE OTHER ELEMENTS OF THE STORY THAT HAVE CHANGED SIGNIFICANTLY AS YOU'VE DEVELOPED THE SCRIPT?

The first draft of the play actually had five or six characters, and you did see the two daughters and [Wes's farmhands] Big C and a character who was the beginning of Fitzburgh but with a different name. But I cut them out after I asked Israel for his opinion of what I'd started. He said it sounded like a love story, and why didn't I just concentrate on Wes and Lil? It's always been easier for me to put everything into two characters instead of figuring out how to make 15 folks interesting, so I embraced that idea immediately. Then, we got to the O'Neill Playwrights Conference two summers ago, and in our production meeting Israel suggested bringing Fitzburgh back to life instead of just talking about him. Again, I felt immediately that that was the right road to take. Israel has been an incredible sounding board. The ending has changed many times, and it was Israel again who made a suggestion that flipped it, a major turnabout for the ending. Now, if I told you what it was, it would be like somebody telling you the ending of a movie, before you've even had a chance to open the box of Raisinets, or twirl a Twizzler 'round your tongue.

OTHER THAN YOUR FAMILY'S OWN HISTORY, DID YOU USE ANY HISTORICAL RESEARCH ABOUT WHAT SENOIA, GEORGIA, WAS LIKE IN THE 1920s? IS YOUR WRITING EXPERIENCE ANY DIFFERENT WHEN YOU'RE RELYING ON HISTORY, AS OPPOSED TO YOUR IMAGINATION? DO YOU FEEL ANY RESPONSIBILITY TO BE FAITHFUL TO THE FACTS WHEN YOU KNOW THEM?

No, I've never thought about what Senoia was like in the 1920s. The play is not about the town. The characters never leave the vicinity of the house. I do know, and am faithful to, the fact that my great-aunts were sent away by their father from their home in Senoia, in the mid 1910s, to save their lives. I didn't go to Senoia for that information, or look it up on a map, or take a trip to the old county seat of someplace 600 miles away. When I was a child, we went to Senoia like we were taking a monthly trip downtown. We arrived in the dark. It had a deep, deep, off-the-main-road existence. You had back-woods liquor houses, and what passed for residences were separated one from another by great patches of forest one had to travel through just to get a neighbor's attention. There were poisonous snakes one had to be careful of at all times. The only reason I would go to Senoia now is to see those old continued on page 10
"I Remember You"

An Interview with Playwright S. M. Shephard-Massat

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By playwright S. M. Shephard-Massat’s own account, a writer’s greatest source of inspiration and self-knowledge is often found by missing the depths of one’s own family, and racial history—"knowing where you’re from is as crucial to who you’re going." It’s a strict admission from a writer who has rapidly made her mark on the American theater scene with the lush southern vernacular and entirely personal and poetic language in which she relates stories and secrets from her own Georgia family’s past.

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JESSICA WERNER: YOU HAVE SPOKEN OF THE IMPORTANCE YOU PLACE ON KNOWING ONE’S RACIAL AND FAMILY HISTORY—YOUR FIRST PLAY, WAITING TO BE INVITED (2008) WAS BASED ON YOUR GRANDMOTHER’S LIFE, AND SOMEPLACE SOFT TO FALL (2001) ON YOUR UNCLE’S, WHAT WAS YOUR INITIAL INSPIRATION FOR WRITING LEVEE JAMES?

S. M. SHEPHARD-MASSAT: I did initially see an “in,” while writing Waiting To Be Invited, for creating another full-length piece. The white character [in Waiting To Be Invited] recounts a brutality she witnessed as a child, and that speech was the original conception to Levee James. It was a true incident, and it was the reason my great-great-aunts and great-grandmother had to give up a rural world for Atlanta. It was forced upon them, and I wanted to explore that incident, which led to exploiting them (my great-great-aunts) and that time in history, which led to my deeper interest in why they never migrated north, and why they never did a lot of things. They were the kind of women who could have made it anywhere. Real Helf-of-A-Woman types.

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American Conservatory Theater
Levee James

(2004)

by S. M. Shephard-Massat

Directed by Israel Hicks

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Scenery by Luis Arellano
Costumes by Michael P. Cimino
Lighting by Nancy Scherzer
Sound by Garth Hemphill
Dialect Coach by Deborah Sussel
 Casting by Meryl Lind Shaw
 Wigs by Theatrical Hair Goods

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The Cast

Lily Grace Hotfield—Rosalyn Coleman
Wesley Slaton—Steven Anthony Jones
Fitzhugh Marvin—Gregory Wallace

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Understudies

Lily Grace Hotfield—Margo Hall
Wesley Slaton, Fitzhugh Marvin—Ronnie Washington

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Stage Management Staff

Elisa Guthertz, Stage Manager
Katherine Riemann, Assistant Stage Manager
Alice Hsuang, Intern

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Time and Place

The action takes place at Wesley Slaton’s farmhouse in Sensio, Georgia, in the spring of 1923.

There will be one 15-minute intermission.

This production is sponsored in part by Executive Producers

Barbara and Gerson Bakar
Barry Lawson Williams and Lalita Liane Taday

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Special Thanks to

Lorraine Hanberry Theatre

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Additional Credits

Choreography by Christine Merittson
Assistants to the Costume Designer—Crandel Farley, Jonathan Sturr

Levee James is produced by special arrangement with Brot Adams, Ltd., 44th West 44th Street, New York, NY 10036.
The Good Body
WORLD PREMIERE
JUN 24–JUL 25
WRITTEN AND PERFORMED BY
EVE ENSLER

What would you do to be accepted, to be loved, to be good? In The Good Body, OBIE Award-winning playwright, performer, and activist Eve Ensler creates a captivating mosaic of monologues inspired by the experiences of women from Bombay to Beverly Hills. She exposes a world where women of all backgrounds share the common goal of changing the way they look in order to fit in. Following feet on the heels of Ensler’s worldwide phenomenon, The Vagina Monologues, The Good Body is a new theater at its core. It will move, inspire, entertain—and just might make you blush a bit in the process.

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American Conservatory Theater
Geary Theater
San Francisco

LARRY A.C.T.
(2004)
by S. M. Shephard-Massat
Directed by Israel Hicks

Scenic by
Loy Arcenas
Costumes by
Michael J. Cestrino
Lighting by
Nancy Scherber
Sound by
Garth Hewitt
Dialect Coach
Deborah Sussel
 Casting by
Meryl Lind Shaw
Wigs by
Theatrical Hairgoods

Levee James
by S. M. Shephard-Massat
Directed by Israel Hicks

The Cast

Lilac Grace Huttfield
Rosalyn Coleman
Wesley Slaton
Steven Anthony Jones
Fitzhugh Marvin
Gregory Wallace
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sisters’ graves with their names and dates on them. We don’t go around smilin’ at used-to-be jacked-up, segregated townships, exploring the landscape, walking the streets before and after dark to prove we’ve arrived, puffed up ‘n proud, and ain’t goin’ for the junk no mo’. When my family members go to Sencio, it’s on business of buyin’ somebody. We go to Piney Grove Baptist Church for the service, ashes to ashes and back up to the city before nightfall because we remember why and how we left in the first place. We don’t stay for lunch or dinner. Not out of fear, but because we ain’t goin’ for the junk no mo’.

GEORGIA HAS AN ESPECIALLY BRUTAL PRE-CIVIL RIGHTS MOVEMENT PAST, WITH PARTICULARLY HARSH JIM CROW LAWS AND A HORRIBLE PREVALENCE OF RACIAL VIOLENCE EVEN COMPARED TO OTHER SOUTHERN STATES. HOW DOES THIS BACKGROUND OF VIOLENCE AFFECT THE LOVE STORY AT THE CENTER OF THE PLAY? DO YOU SEE LIL AND WES’S ROMANCE AS A STRUGGLE, OR A HOPE?

No art without a purpose, right? W. E. B. Du Bois felt that way. It’s no good unless its message is about uplifting the race. Period. Well, I would be a disappointment to the man and his mission because I just sat down to write a story. I didn’t think, Let’s do a story about hope, and love. I prefer to see Wes and Lil just as two people trying to understand and get along in life with as much dignity and integrity as they can. Although people are welcome to see Wes and Lil anyway they choose. I don’t ask for widespread acceptance of them. I only ask that they be allowed to speak for once. The background of violence was a monkey that did not stop the show, and never has. Black folks just kept falling in love, and still do. Yes, those were harsh days, but I liken it to something my grandmother said to me once when I asked her about how they made it through the Great Depression. She said that they took it in washing, and they just kept lasting in washing. In other words, they didn’t even notice times being so hard because times had always been hard. That’s all they knew. Hard times. It’s not like my mom and her brother and sister and my grandmother were sitting in the lap of comfort before the Movement came to town and then jumped up and started taking over when the talking got too loud outside. There were plenty of bread–Bar Rabbit syrup—and water nights, with nothing left over.

I’M CURIOUS ABOUT THE TITLE OF THE PLAY, LEVEE JAMES, AND LILY’S DESCRIPTION OF IT: “MY DADDY, HE WORK ON THE LEVEE ALL HIS LIFE. GOT KILT WORKIN’ ON THE LEVEE...GIV HIS LIFE IN A FLOOD.” IS THERE ANYTHING YOU SHARE ABOUT THIS STORY, AND THE POWER OF THE METAPHOR IT SUGGESTS? 

Levee James worked until the absolute end of his life. His pride in his work, his character, his integrity, his unselfish caring for others in the town is delectable. His wife would have thought his choice to stay and work against the flood waters was totally selfish because now she’s without, facing a lifetime of longing and wondering, “Why didn’t he come first? Why don’t he support of his family come first? Well, people make those kinds of decisions, don’t they? In the heat of the moment, would I try to save a drowning child, or would I not make the attempt, thinking instead of what my own children would do if I drowned also? I know a boy almost 30 years ago who made that choice. He drowned—but he saved the [drowning] child. He unselfishly dived in and gave his life. I don’t think he knew he was going to that extreme, that that would be the last thing he ever did on this earth and was leaving his family that day. I see his face too every now and again, and in my mind, I say, I remember you.


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Who’s Who

ROSALYN WILSON (Lily Grace Hauserfeld), a 2005 Fox Fellow Award winner, has been a resident of A.C.T. in Seven Guitars and Daughters. Broadway credits include August Wilson’s Seven Guitars and The Piano Lesson, as well as Male Bone and The Bitter Tears of Petra von Kant. Recent off-Broadway credits include the world premiere of Willow Family Reunion, original role of Ethel Waters in Carsons McCullers (Historically Inaccurate), and Breath Boom. Among Coleman’s numerous regional theater appearances is the role of America in The Piano Lesson, San Jose Repertory Theatre. She has appeared in more than 20 feature films, including Vanilla Sky, Brown Sugar, Hoodl Up, Everyone’s Depressed, and Music of the Heart. Television appearances include “O.C.,” “NYFD Blue,” “New York Undercover,” and “Law & Order: Special Victims Unit.” Coleman is also an accomplished filmmaker; her writing and directorial debut, the short film Driving Fish, was an official selection at the 2003 San Francisco Black Film Festival and a finalist in the Hollywood Black Film Festival. She has also written and directed the short films Broken, The Starter Marriage Project, and Layla’s Mourning, and directed Allergic to Nuts, Twisted, Stranded Softly, End & Beginnings, and Three Weeks in Hell (all written by her husband and partner, Craig T. Williams). She is currently producing, with her company Red Wall Productions, the film Figyoda (a retelling of the Cinderella story, by Sandra Daley). Her next film directing assignment is the thriller Powerless.

STEVEN ANTHONY JONES (Westley Slate), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Waiting for Godot, Yehon, The Three Sisters, The Dazzle, Night and Day, Buried Child, A Christmas Carol (Ebeneser Scrooge), Celebration and The Room, “Master Harold…” and the boys, The Moors, The Invention of Love, The Threepenny Opera, Tiridate, Indian Ink, Nascita, Insurrection: Holding History, Seven Guitars, Ostello (title role), Antigone, Miss Evers’ Boys, Cleo, Joe Turner’s Come and Gone, Saint Joan, King Lear, Golden Boy, and Feathers. Other local theater credits include Juanita Osijina and McBogue (Berkeley Repertory Theatre), At You Like It (San Francisco Shakespeare Festival), Cherry Orchard, Every Moment, and The Island (Eureka Theatre); Sideman (San Jose Repertory Theatre); and Division Street (Oakland Ensemble Theatre). He originated the role of Private James Wilkie in the original production of A Soldier’s Play at the Negro Ensemble Company in New York. His many film and television credits include two seasons of “Midnight Caller.”

GREGORY WALLACE* (Fitzhugh Marvin), an A.C.T. associate artist and core acting company member, (has been seen at A.C.T. In A Doll’s House, Waiting for Godot, The Three Sisters, The Dazzle, Night and Day, Black Spirits, Celebration and The Room, “Master Harold…” and the boys, Moors, Edward II, A Christmas Carol, Tartuffe, Irremovable Hold, and Heavenly Body in America (Bay Area Theatre Critics’ Circle Award). Other theater credits include Our Country’s Good (Broadway), A Light Shining in Buckinghamshire (New York Theatre Workshop), As You Like It (Public Theatre), Much Ado about Nothing (Alliance Theatre), The Screens ( Guthrie Theatre), The Learned Ladies (Williamstown Theatre Festival), King Lear (Whole Theatre), The Queen and the Rebel (Center Stage), and The Strange Stratagems (Berkeley Repertory Theatre). Screen credits include Peter Sellars’s The Cabinet of Dr. Raimirez, The Beverly Hillbillies, Dark Goddes, Crime Story,” and Internal Affairs. Wallace is a graduate of the Yale School of Drama.

MARGO HALL (Understudy) has appeared at A.C.T. in The Great American Drink Song. Her Streator Named Desire and performed in Oak and Joy (dir. Charles Randolph-Wright) at Arena Stage. She is an original member of Campana Cargo, where she was last seen in the world premiere of Philip Kan Gotaadza’s Floating World. Acting credits also include References to Salvador Dalí Make Him Hit by Jose Rivera; Polaroid Stories, by Naomi Lisa; and Hurricane, by Erin Cressida Wilson. She debuted as a director with the world premiere of Jayride (from the novel Grand Avenue, by Greg Sarri) and is currently directing Sarri’s new play, Mission Indians, with Nancy Benjamin. Directing credits also include productions for Campos Santo, Word for Word, and Intersections Directions, cocdirecting (with Rhodesia Jones) Wilson’s The Trail of Her Journey, and serving as assistant director to

Lorena Janes 11

American Conservatory Theatre

Steve Anthony Jones 10
Who's Who

ROSALYN * (Lily Graces Hauerfield), a 2003 Fox Fellow Award winner, has been seen at A.C.T. in Seven Guitars and Young, Broadway. Broadway credits include August Wilson's Seven Guitars and The Piano Lesson, as well as Race, Bone and The Bitter Tears of Petra von Kant. Recent off-Broadway credits include the world premiere of Widow Family Values, original role of Ethel Waters in Carus-McCullers (Historically Incorrect), and Breath Boom. Among Coleman's numerous regional theater appearances is the role of Mother in The Piano Lesson, San Jose Repertory Theatre. She has appeared in more than 20 feature films, including Vanilla Sky, Brown Sugar, Hoodlup End, Everyone's Depressed, and Music of the Heart. Teleivison appearances include "OE," NYFFBIA ("New York Undercover"), and "Law And Order: Special Victims Unit." Coleman is also an accomplished filmmaker; her writing and directorial debut, the short film Driving Fish, was an official selection at the 2003 San Francisco Black Film Festival and a finalist in the Hollywood Black Film Festival. She has also written and directed the short films Broken, The Starnger Marriage Project, and Layla's Mourning, and directed Allergic to Nuts, Twisted, Stranded Softly, Ends & Beginnings, and Three Weeks in Hell (all written by her husband and partner, Craig T. Williams). She is currently producing, with her company Red Wall Productions, the film Fiyah (a retelling of the Cinderella story, by Sandra Daley). Her next film directing assignment is the thriller Powerless.

STEVEN ANTHONY JONES* (Hesely Sitton), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Waiting for Godot, Yehon, The Three Sisters, The Dazzle, Night and Day, Buried Child, A Christmas Carol (Ebeneser Scrooge), Celebration and The Room, "Master Harold..." and the boys, The Misanthropes, The Invention of Love, The Three Penny Opera, Tareifs, Indian Ink, Hecuba, Insurrection: Holding History, Seven Guitars, Ortho (title role), Antigone, Miss Exes Boys, Clea, Joe Turner's Come and Gone, Saint Joan, King Lear, Golden Bay, and Footehers. Other local theater credits include Fainting O External and McTogue (Berkeley Repertory Theatre), At You Like It (San Francisco Shakespeare Festival), The Cherry Orchard, Every Moment, and The Island (Eureka Theatre); SideShow (San Jose Repertory Theatre); and Division Street (Oakland Ensemble Theatre). He originated the role of Private James Willie in the original production of A Soldier's Play at the Negro Ensemble Company in New York. His many film and television credits include two seasons of "Midnight Caller."
Charles Randolph-Wright on the A.C.T. productions of Bisleh Fables and Tareen. Hall received her M.F.A. from Catholic University of America in Washington, D.C.

RHONNIE WASHINGTON* (Understudy) was last seen as Ebezer Scone in A.C.T.’s production of A Christmas Carol. A member of the department of theater arts at San Francisco State University, she earned a Ph.D. from the University of Michigan, Ann Arbor, majoring in directing, with a minor in theater history and criticism. Her last directing project, Peter Nachtrieb’s Multiple, was invited to the Kennedy Center/American College Theatre Festival regional finals. His most recent roles include Polonius in Hamlet and Angelica in The Comedy of Errors at Shakespeare Santa Cruz. Washington has been honored twice by the San Francisco Bay Guardian with Goldie (Guards of Outstanding Local Discovery) Awards.

S. M. SHEPHARD-MASSAT (Playwright) attended New York University’s Tisch School of the Arts as a dramatic writing major, interned at London’s Royal Court Theatre in 1991, and has worked with several major American film and theater companies. Her first full-length play, Waiting to Be Invited, has been produced by theater companies across the United States, and in 2002 she was invited to the Kennedy Center American College Theatre Festival. She has received the Adrienne Kennedy Society’s Young Dramatists’ Award (1996), Delaware Theatre Company’s Connections Award for best original play (1997), the Roger L. Stevens Award from the John F. Kennedy Center for the Performing Arts (1999), the Wisconsin Best of Denver Award for best new play, and the American Theater Critics’ Association’s Elizabeth Osborn Award (2001), and the Black Theatre Alliance Award (Chicago, 2002) for best playwriting. Waiting to Be Invited has been published by Smith & Kraus in Woman Playwrights: The Best of 2000. She has received her second full-length play, Someplace Soft to Fall, received a 2001 Francesca Primus Award and was produced by St. Paul’s Penumbra Theatre Company in March 2002, while Shephard-Massat was in residence at the University of Minnesota as a playwright-in-residence. She has participated in theater festivals across the United States, including the Denver Center Theatre Company’s US West Theatre First in 1999 and 2001; Green Theatre Center’s Winter Festival in 2001; and Ensemble Studio Theatre’s Taking It to the River series in 2001. Her work was also featured in 2000 in staged readings in New York at the New Federal Theatre and Urban Stages Theatre Company and in 2001 at Theatre in the Square in Marietta, Georgia. Love, Janie, Shephard-Massat’s third play, was developed in July 2002 at the O’Neill Playwrights Conference and was nominated for the Susan Smith Blackburn Prize.

ISRAEL HICKS (Director) has been an associate artist for the past 15 seasons at the Denver Center Theatre Company (DCTC), where he last directed A Streetcar Named Desire and August Wilson’s King Hedley II. Directing credits at DCTC also include the world premieres of Pork Pit: A Mythic Jazz Fable, Waiting to Be Invited, Kingdom, Coming of the Hurricanes, and Exile Little Things, as well as Jimmy, Dream on Monkey Mountain, Blues for an Alabama Sky, Seven Guitars, Two Trains Running, Rameau and Juliet, Fences, Josefa’s Come and Gone, The Piano Lesson, Mr. Rainey’s Black Bottom, and Home. In addition, he has directed at regional theaters throughout the country, including the Guthrie Theater in Minneapolis, the Mark Taper Forum in Los Angeles, Seattle Repertory Theatre, and Milwaukee Repertory Theater. He has directed films for the National Film Board of Canada, Universal Studios, NBC, and CBS. Hicks is currently the artistic director and chairman of the Theater Arts Program at Rutgers University’s Mason Gross School of the Arts.

LO YARCENAS (Scenic Designer) has designed Glengarry Glen Ross, The Invention of Love, Indian Ink, Singer’s Boy, The Matchmaker, and High Society for A.C.T. Recent work includes David Ives’s Polish Jade for Manhattan Theatre Club, A Man of No Importance at Lincoln Center, and The Virginia Monologues and The Romans: Off Broadway World and/or New York! American premieres include Love! Love! Love! Compassion!, Corpus Cristi, Once on This Island, Prelude to a Kiss, Three Hotels, Spoon, Spoo, to...Rama, Cry the Beloved Country, Natanambola, Blue Windrush, Simpatico, Blown Sideways through Life, The Baltimore Waltz, and Ballad of Yallah. His design work has received the Bay Area and Los Angeles Theatre Critics’ Circle awards, two Drama Desk Award nominations, and an OBIE Award for sustained excellence of set design. Directing credits include The Romance of Magno Radio (OBIE citation), Middle Finger, Filipin ASA and Sooyeon Project in New York City, Stop Kiss for Brain and World Away, Close to Home. ELISA GUTHERTZ* (Stage Manager) has worked on numerous A.C.T. productions, including Waiting for Godot, The Three Sisters, The Misanthropes, Long Day’s Journey into Night, Tartuffe, Mary Stuart, The Rose Tattoo, and A Streetcar Named Desire. She has also stage-managed Suddenly Last Summer, Rhinoceros, Cat on a Hot Tin Roof, and The Caucasian Chalk Circle in San Francisco.


Hidda Gabler for the Aurora Theatre. Accomasia is from the Philippines.

MICHAEL J. CESARIO (Costume Designer) is known for his work on Broadway, television, and repertory stages across the country, including Pittsburgh’s Public Theatre, Abington and McCarter Theatre Center, Houston’s Alley Theatre, Cleveland’s Great Lakes Theater Festival, Stratford’s American Shakespeare Theatre, and New York’s Playwrights Horizons and Lincoln Center. Respected as an educator, he served as director of design/technology for the graduate programs in design at New York’s Purchase College Conservatory of Theatre. He has been a lecturer and teacher at The Juillard School and New York’s Visual Arts, Bennington College, and the University of Illinois. His work has been featured in numerous gallery shows and is prominent in two tests for the training of designers: The Magic Garment, by Rebecca Cunningham, and The Custumier’s Handbook, by Rosemary Ingham and Elizabeth Coney. Named to the Drum Corps International Hall of Fame, Cesario is responsible for creating the trademark uniforms of America’s drum bands, drum corps, and color guards.

NANCY SCHERTLER (Lighting Designer) has designed the Broadway productions of Bill Irwin’s Poets Moon and Largey/No New York (Tony Award nomination) and off-Broadway productions of Tests for Nothing, A Floor in Her Ear, Scapin, and Falstaff. Regional theater credits include The Constant Wife, Curly Peril, The Colman of Ribbons, and an OBIE Award for sustained excellence of set design. Directing credits include The Romance of Magno Radio (OBIE citation), Middle Finger, Filipin ASA and Sooyeon Project in New York City, Stop Kiss for Brain and

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States

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NANCY SCHERTLER (Lighting Designer) has designed the Broadway productions of Bill Irwin’s P Lots Moon and Large/Ny/Torro (Tony Award nomination) and off-Broadway productions of For to Nothing, A Fix in Her Ear, Scape, and Falsettoland. Regional theater credits include The Constant Wife, Hurry Holler, The Colombe of Rhodes, and the Difficulties of Crossing a Field at A.C.T., The Sisters Mismattoes at Seattle Repertory Theatre, Muddy Dick at Milwaukee Repertory Theatre, and Ken Ludwig’s Shakespeare in Hollywood at Arena Stage, where she is an associate artist. Opera credits include Don Giovanni and The Barber of Seville for Boston Lyric Opera, Il Trovatore for Baltimore Opera, and numerous productions with Wolf Trap Opera Company.


ELISA GUTHERTZ* (Stage Manager) has worked on numerous A.C.T. productions, including Waiting for Godot, The Three Sisters, The Misanthropes, Long Days Journey into Night, Tartuffe, Mary Stuart, The Rose Tattoo, and A Streetcar Named Desire. She has also stage-managed Suddenly Last Summer, Rhinoceros, Civil Sex, Let My Enemy Live Long, Collected Stories, and Cloud Tectonics at Berkeley Repertory Theatre. Favorite productions include Big Love at Brooklyn Academy of Music and The Vagina Monologues with Eve Ensler at the Alcatraz Theatre in San Francisco.

KATHERINE RIEMNANN* (Assistant Stage Manager) has worked on several productions in the Bay Area over the last few years: A Christmas Carol, Wring Mountain, The Invention of Love, The House of Mirth, Shookhead Peter, Frank Loesser’s Hans Christian Andersen, Porgy, The Difficulty of Crossing a Field, American Buffalo, and The Constant Wife for A.C.T.; The Oresteia, Culture Clash in Americo’s, and Cloud Nine for Berkeley Repertory Theatre; Serious Money, The Beau’s Stratagem, and No for an Answer for the A.C.T. Master of Fine Arts Program; and Much Ado about Nothing for California Shakespeare Theater.

Who’s Who
CAREY PERLOFF (Artistic Director), who recently celebrated her eleventh season as artistic director of A.C.T., most recently directed acclaimed productions of Ibsen’s A Doll’s House, Samuel Beckett’s Waiting for Godot, Tom Stoppard’s Night and Day, and Chekhov’s The Three Sisters with A.C.T.’s core acting company. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for the American premieres of Stoppard’s The Invention of Love and Indian Ink and Harold Pinter’s Celebration and The Room. A.C.T.—commissioned translations of Hovhan, The Misantrophe, Enrico IV, Mary Stuart, and Uncle Vanya, the world premiere of Leslie Ayvazian’s Singer’s Boy—and acclaimed productions of The Three Penny Opera, Old Times, Arcadia, The Rose Tattoo, Antigone, Créations, Home, and The Tempest. Her work at A.C.T. also includes the world premieres of Marc Blitzstein’s No for an Answer, David Lang/Mae Welling’s The Difficulty of Crossing a Field, and the West Coast premiere of howloween play: The Colossus of Rhodes (a finalist for the Susan Smith Blackburn Award). Her new play, Luminosence Dating, is being developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project. This season at A.C.T. she also directs the world premiere of Constance Congdon’s A Mother.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound’s Elide, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premieres of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lotte and Nicholas.

HEATHER M. KITCHEN (Managing Director) joined A.C.T. in 1996. Since that time, Kitchen has overseen the company’s expansion and been instrumental in fortifying the organization’s infrastructure and increasing support for A.C.T.’s artists and employees. After earning her B.A. in drama and theater arts at the University of Waterloo in 1975, Kitchen began her career in stage management at the prestigious Stratford Festival. Other career highlights include four seasons as production manager of Theatre New Brunswick, a regional touring company located in Eastern Canada, and as general manager of The Citadel Theatre, then Canada’s largest regional theater. Following 15 years of stage and production management, Kitchen received her M.B.A. from the internationally-renowned Richard Ivey School of Business at the University of Western Ontario. She is an active member of the larger San Francisco community, currently serving on the board of the Commonwealth Club of California, and is a past member of the San Francisco Leadership Board of the American Red Cross and of Big Brothers/Big Sisters, San Francisco and the Peninsula. Kitchen is serving her third term on the executive committee of the League of Resident Theatres and serves on the board of the National Corporate Theatre Fund. She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards.

MELISSA SMITH ( Conservatory Director) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off Broadway plays, including work by Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theatre. He also stage-managed the Broadway productions of And Miss Ruddon Drinks a Little and Georgy (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Ibsen’s Little Eyolf (directed by Marshall W. Mason) and Shaw’s Arms and the Man. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International’s award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
MARK NADLER
TSCHAIKOWSKY (and Other Russians)

All musical arrangements by MARK NADLER

Fazioli Concert Grand Piano provided by Piedmont Piano Company.

Tour Direction
AAA Artists International Ltd/Arthur Shafman, President
163 Amsterdam Ave #212
New York, New York 10023
Phone: 212.799.4824 • Fax: 212.874.3613 • E-Mail: Ashafman@aol.com

THERE WILL BE NO INTERMISSION AT THIS PERFORMANCE.

Running Time: Approximately 90 minutes.
The Songs
(in alphabetical order)

“Homeward”
by Robert Wright and George Forrest, based on a theme by Sergey Rachmaninoff (from Anya)

“I Can’t Get Started”
music by Vernon Duke, lyrics by Ira Gershwin (from Ziegfeld Follies of 1936)

“Icicles”
by Adam Guettel (from Myths and Hymns)

“I Concentrate on You”
by Cole Porter (from Broadway Melody of 1940)

“I’m a Stranger Here Myself”
music by Kurt Weill, lyrics by Ogden Nash (from One Touch of Venus)

“Manhattan Blue”
by John Walliswicht

“Next”
by Stephen Sondheim (from Pacific Overtures)

“Only a Broken Heart”
by Carol Hall

“On the Shoulders of Freaks”
by Henry Phillips

“The Ugly Duckling”
by Frank Loesser (from Hans Christian Andersen)

“Too Good for the Average Man”
music by Richard Rodgers, lyrics by Lorenz Hart (from On Your Toes)

“Tchaikovsky (and Other Russians)”
music by Kurt Weill, lyrics by Ira Gershwin (from Lady in the Dark)

“Very Soft Shoes”
music by Mary Rodgers, lyrics by Marshall Barer (from Once Upon a Mattress)

About Mark Nadler

MARK NADLER starred in and cowrote the off-Broadway Gershwins’ revue American Rhapsody, which was nominated for a Drama Desk and two Lucille Lortel awards and received the Manhattan Association of Cabarets (MAC) Award for outstanding musical revue. Additionally, he received the MAC Award three years in a row for outstanding musical comedy performer and in 1990 earned a MAC Award for his performance of five interacting characters in his one-man show “Opera in Honky-Tonk,” Red Lights, cowritten with Damon Hampton. For his show Tchaikovsky (and Other Russians), Nadler was awarded the 2003 Bistro Award for “continuing to raise the standards of cabaret performance.” He also won the 1994 Bistro Award for outstanding singer/instrumentalist and the 2000 Bistro Award for outstanding revue for directing, conceiving, and music directing Hard Candy. The Songs of Carol Hall. He created and costars in Something Wonderful: A Richard Rodgers Celebration in Song, with which he has been touring since 2001, and Come on and Heart: The Love Story of Irving Berlin, which he created and performs with KT Sullivan and for which he received the 2004 Nightlife Award for outstanding revue. He has performed at Carnegie Hall with Skitch Henderson and the New York Pops Orchestra and has been a soloist with the Baltimore Symphony, Portland Symphony, Scheherazade Symphony, and others. He has played at New York’s Town Hall and in almost every significant nightclub in New York City and Los Angeles, notably four seasons at Sadie’s, the Village Gate, the Blue Angel, the Oak Room at the Algonquin Hotel, the Cabaret at the Russian Tea Room, two years of Thursdays at the Cinegrill in the Hollywood Roosevelt Hotel, the Ballroom, Maxine’s, and the West Bank Cabaret, where he was, at the age of 19, the house master-of-ceremonies and musical director. Abroad, Nadler has performed in England, France, Belgium, Holland, and Australia.

On Broadway Nadler has appeared as The Fingers on the Keys in Dama Ekna: The Royal Tour and as Pinky Pickles in The Shaft of Avenue B. At Lincoln Center, he cowrote, directed, and starred in Schmendria, a tribute to Jimmy Durante for the Reel to Real series. Other New York theatrical credits include Nicky in Noel Coward’s The Vortex for New Directions Theatre and leading roles in John Glines’s productions of Robert Patrick’s Unfair Desires and To Dinner with Friends, directed by Peter Pope.

Favorite regional roles include Tony Whitcomb, the outrageous hairdresser in the Ft. Lauderdale and San Francisco companies of Sklar’s Madness; the octogenarian piano- yukele-, and chiner-playing, dancing, and singing Miss Mabel in Radio Gals (a role he reprised for the cast album); Lucky in Dance at Saul Linus in You’re a Good Man, Charlie Brown; and the Leading Player in Pippin.

On television Nadler played Freddie Martin on, and was the musical director of, Café DuArt. He has been presented on “The Phil Donahue Show,” “A Current Affair,” and “Live with Regis and Kathie Lee.” He has entertained at parties for the likes of Katharine Hepburn, Shirley MacLaine, Donald Trump, and others. Nadler was the miming ringmaster of the international Cirque du Monde. As a vocal coach, he has worked with many artists, including Tony Award winner Glenn Close, Tony Award nominee Donna Theodore, and Heather Mac Rae. Nadler arranged and coached Close’s performance of “Bye Bye Blackbird” for the film Mrs. Harris. He is a graduate of the Interlochen Arts Academy.

At this performance Mark Nadler plays on the remarkable FAZIOLI F308, the world’s largest piano at ten feet, two inches. Fewer than 70 Fazioli pianos are handcrafted each year in Sacile, Italy, just outside of Venice. The company began in 1960 when Paolo Fazioli, a pianist and engineer, set out to design and build a piano to equal or surpass the time-honored instruments of Steinway, Bechstein, and Bosendorfer in the concert halls of the world. It was a daunting task, yet he has clearly succeeded, as the Fazioli has been enthusiastically received by such venerable artists as Alfred Brendel, Angela Hewitt, Aldo Ciccolini, and Garrick Ohlsson. At the heart of the Fazioli is its soundboard, made of red spruce from the Val di Fiemme, the same forest where Stradivarius gathered wood for his violins. This unique tonewood creates the striking clarity for which the Fazioli has become famous. Tonight’s piano has been provided by Piedmont Piano Company of Oakland, the exclusive Fazioli dealer for Northern California.

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Mark Nadler
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(in alphabetical order)

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by Robert Wright and George Forrest, based on a theme by Sergey Rachmaninoff (from Anya)

“I Can’t Get Started”
music by Vernon Duke, lyrics by Ira Gershwin (from Zeigfeld Follies of 1936)

“Icarus”
by Adam Guettel (from Myths and Hymns)

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by Cole Porter (from Broadway Melody of 1940)

“I’m a Stranger Here Myself”
music by Kurt Weill, lyrics by Ogden Nash (from One Touch of Venus)

“Manhattan Blue”
by John Wallwith

“Next”
by Stephen Sondheim (from Pacific Overtures)

“Only a Broken Heart”
by Carol Hall

“On the Shoulders of Freaks”
by Henry Phillips

“The Ugly Duckling”
by Frank Loesser (from Hans Christian Andersen)

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music by Richard Rodgers, lyrics by Lorenz Hart (from On Your Toes)

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music by Kurt Weill, lyrics by Ira Gershwin (from Lady in the Dark)

“Very Soft Shoes”
music by Mary Rodgers, lyrics by Marshall Barer (from Once Upon a Mattress)

THE COMPOSERS
(in alphabetical order)

Feodor Akinin
Nikolay Artobolievich
Anton Arensky
Mily Balakirev
Aleksei Borodin
Dmytro Bortnyansky
Cesar Ciut
Aleksei Dargomyzhsky
Nikolay Dimitrieff
Vladimir Dukhshky
Aleksandr Glazunov
Reinhold Glitter
Mikhail Glinka
Leopold Godowsky
Aleksei Gretchaninin
Aleksandr Ilinsky
Vasily Kalinin
Ivan Ivanov
Aleksei Kamyshevskiy
Igor Markovitch
Nikolay Medtner
Stanislaw Moniuszko
Modest Musorgsky
David Nowakowski
S. W. Pantchienko
Sergey Prokofiev
Sergey Rachmaninoff
Vladimir Rebikov
Nikolay Rimsky-Korsakov
Anton Rubinstein
Joseph Rubinstein
Vasilly Sapelnikoff
Nikolay Starcheburch
Dmitry Shostakovich
Aleksei Sokolov
Nicola Soloviev
Igor Stravinsky
Alexander Tcherepnin
Nikolay Tcherepnin
Dimitri Tiomkin
Peter Ilyich Tchaikowsky
Sergey Vasilienko
Alexander Windler
Vasilly Zolotareff

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Mark Nadler

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American Conservatory Theater
A.C.T. CONTRIBUTORS

American Conservatory Theater is deeply grateful for the generous support of the individuals, corporations, foundations, and government agencies whose contributions make great theater possible.

FOUNDATIONS, CORPORATIONS, AND GOVERNMENT AGENCIES

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For Your Information

Geary Theatre Exits

A.C.T. Merchandise
A.C.T.-branded souvenirs—clothing, jewelry, videos, travel maps, and other novelty items, as well as books, scripts, and videos—are on sale at the souvenirs desk in the main lobby and at the Geary Theatre Box Office.

Refunds
Full bar service, souvenirs, sadness, and other savory items are available one hour before the performance in Geary’s Columbus Room on the lower level and the Sky Bar on the third level. There is also a mini-bar in the main lobby. You can avoid the long lines at intersections by procuring food and beverages in the lower- and third-floor bars. Food and drink are not permitted in the auditoriums.

Reepers
If you carry a paper page, reusable burlap cover, or phone with alarm, please make sure that it is set to the “off” position while you are in the theatre. You may leave it and your seat number with the house manager, so you can be notified if you are called.

Perfumes
The chemicals in perfumes, colognes, and aerosol spray 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 while you attend the theatre.

Emergency Telephone
Leave your seat number 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 at the front of the house only if there is an appropriate interval.

Listening Systems
Headsets designed to provide clean, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance. You must turn off your hearing aid and when using an A.C.T. headset, so it will not react to the sound system and make a disruptive noise.

Photographs and recordings of A.C.T. performances are strictly forbidden. Best rooms are located in Fرد’s Columbus Room on the lower level lobby, the Balcony Lobby, and the Garret on the uppermost lobby level.

Wheelchair seating is available on all levels of the Geary Theatre. Please call 415.427.2421 in advance to notify the house staff of any special needs.

A.C.T. is pleased to announce that an External Digital Ebbatul (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 Theater Communications Group, the national organization for the nonprofit professional theater. 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 Artist Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.

The director is a member of the Society of Stage Directors and Choreographers. A.C.T. is a member of the American Federation of Labor and Congress of Industrial Organizations (AFL-CIO). A.C.T. is supported in part by a grant from the National Endowment for the Arts. A.C.T. is supported in part by a grant from the Grants for the Arts/ San Francisco Hotel Tax Fund.
"First Republic made an instant impression on us. They actually perform when other banks just talk."

Ira Spanierman
Managing Director,
Spanierman Gallery, LLC

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