Levee James
by S. M. Shephard-Massat
| directed by Israel Hicks

Also inside...
Mark Nadler in Tschaikowsky
(and Other Russians)

FEB 29–MAR 14
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Northern California Premiere

August Wilson's

Directed by Stanley E. Williams

"Mr. Wilson has endowed his struggling souls with a metaphysical grandeur and a comic vigor of language that is like no other dramatist." — New York Times

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The LORRAINE HANSBERRY THEATRE

FEB. 12-MAR. 14, 2004

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 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 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 playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, 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 1961 by William Ball.

Edward Hastings
Artistic Director 1986-92
A.C.T. Audiences, Join Us!

Northern California Premiere

August Wilson’s

King Hedley II marks the eighth installment of Pulitzer Prize-winning playwright August Wilson’s decade by decade exploration of the African American experience in America. Set in 1985 in Pittsburgh’s Hill District during a time of urban devastation brought on by “Redevelopment.” Job opportunities are scarce and violence is a part of everyday life. King Hedley, the title, struggles to start his life over after time in prison. Rich language, unforgettable characters and momentous issues infuse this powerful work by one of America’s most leading contemporary writers.

620 Sutter (Union Square) San Francisco

The Lorraine Hansberry Theatre

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Edward Haggard

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'Neill Playwrights Conference in Waterford, Connecticut, working on my play The Columbia of Rhodes, I went one evening to sit under a very beautiful beech tree at the center of the O'Neill campus and listened to a reading of a new play by Sherry Shepard-Massat. True magic happened under that tree. The spirited characters, the gorgeous language, and the potent love story of Levee James leapt 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 Roslyn Coleman, and we are delighted that both of them have come to A.C.T. to help create our world premiere production of Levee James. This production represents Israel’s long-overdue debut at A.C.T.; audiences here will surely remember the extraordinary Roslyn from Povung and Seven Guitars. Levee 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 Levee James fits that bill perfectly.

In this difficult economic climate, doing brand-new work on this scale is risky and, some may 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 to both writers of the plays 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 Perhoff
Artistic Director

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

Audience Exchange
at the Gracy Theater, directly following Levee James
Tuesday, February 24
(after the 7 p.m. performance)
Sunday, February 29
(after the 2 p.m. matinee)
Wednesday, March 10
(after the 2 p.m. matinee)

Launching New Work: A Look at Levee 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
Louise Level, Kear Afrenditor
100 Larkin Street (at Grove)

For more information, call 415.553.2351 or visit www.act-sf.org

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Carry Perloff
Artistic Director

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“I Remember You”  
An Interview with Playwright S. M. Shephard-Massat

BY JESSICA WERNER

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

Shephard-Massat explained some of the real-life inspirations for the characters she brings to life in Leave James in an e-mail exchange shortly before rehearsals began at A.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 (2000) WAS BASED ON YOUR GRANDMOTHER’S LIFE, AND SOMEPLACE SOFT TO FALL (2001) ON YOUR UNCLE’S. WHAT WAS YOUR INITIAL INSPIRATION FOR WRITING LEAVE 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 Leave 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-of-a-Woman types.

WHO WERE YOU THINKING OF IN DEVELOPING WES AND LIL? FITZHUGH?

Wes is my great-great-grandfather. Mr. Wesley Slaton. I say "Mister" because I give him that grace, that respect. He looked like Arundel Sadat and smiled a lot. He outlived all of his children. In fact, I knew him as a child when he had to have been nearly ninety. We called him "Grandpa Balchard" and he sure did hang on till he was over 100. I believe in the dark imagination, being long enough to witness your great-great-grandchildren smiling at you? Swingin’ round you? Slapping your bald head with their ‘ll baby hands and laughing ‘ll baby giggles: What an incredible journey for him, sad and sweet at the same time. How many decades of habitat 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—be 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, pure, fierce homes—unsalable. Big Indian women with huge hands and feet, who walked putting foot to 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.

Fitzhugh 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 maturisation 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 housing of black children across towns 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 going back home, volunteering again to go back south because it calls you to again and again. I think about the definition of home, the invisible lines, which my own 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. I think about the office secretary who came into my fourth-grade classroom, and whispered to my teacher, Ms. Moran, "Somebody just shot Martin Luther King." I think of those things, and I say to myself: We said...

AUDIENCES MIGHT BE SURPRISED TO SEE BLACK CHARACTERS FROM THIS PERIOD WHO HAD ACTUALLY ACHIEVED SOME DEGREE OF PROSPERITY, WHO OWNED LAND AND DECENT CARS IN THE SOUTH. HOW REALISTIC IS WE’S SUCCESS?

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 house, 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 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 black skin screams up to us from the ground and drops 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 FITZHUGH? 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 farmhand] Big O, and a character who was the beginning of Fitzhugh but with a different name. But I cut them out after I asked Israel for his opinion of what I’d started. He said that 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 Fitzhugh 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 twist a Twizzler ‘round your tongue.

OTHER THAN YOUR FAMILY’S OWN HISTORY, DID YOU DO ANY HISTORICAL RESEARCH ABOUT WHAT SENOIA, GEORGIA, WAS LIKE IN THE 1920s, AND YOUR WRITING EXPERIENCE ANY DIFFERENT WHEN YOU’RE READING 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

BY JESSICA WERNER

In playwright S. M. Shephard-Massat’s own account, a writer's greatest source of inspiration and self-knowledge is often found by mining the depths of one's own family, and racial, familial—"knowing where you've been is to know 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 entitled personality and poetical language in which she relates stories and secrets from her own Georgia family past.

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

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The first draft of the play actually had five or six characters, and you did see the two daughters and [Wes's farmhand] Big Ol', 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 that 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'Neil 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 turnaround 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 to twirl a Twizzler 'round your tongue.

OTHER THAN YOUR FAMILY'S OWN HISTORY, DID YOU DO ANY HISTORICAL RESEARCH ABOUT WHAT SENOIA, GEORGIA, WAS LIKE IN THE 1920S? IS YOUR WRITING EXPERIENCE ANY DIFFERENT WHEN YOU'RE RELATING 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 from 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, dark, 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
The Good Body

WRITTEN AND PERFORMED BY
EVE ENSLER

FEB 26–MAR 13

THE MASTER & MARGARITA

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 mesmerizing 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 compulsion to change the way they look in order to fit in. Following fast on the heels of Ensler’s worldwide phenomenon, The Vagina Monologues, The Good Body is new theater at its finest. It will move, inspire, entertain—and just might make you blush a bit in the process.

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LEVee JAMES

(2004)

by S. M. Shepard-Massat
Directed by Israel Hicks

Scenery by
Loy Arcenas

Costumes by
Michael J. Cesario

Lighting by
Nancy Scherder

Sound by
Garth Hemphill

Dialect Coach
Deborah Sussel

Casting by
Meryl Lind Shaw

Wigs by
Theatrical Hairgoods

THE CAST

Lily Grace Hauserfield
Wesley Slaton
Fitzhugh March

Rosalyn Coleman
Steven Anthony Jones
Gregory Wallace

UNDERSTUDIES

Lily Grace Hauserfield—Margo Hall
Wesley Slaton, Fitzhugh March—Ronnie Washington

STAGE MANAGEMENT STAFF
Elisa Guthertz, Stage Manager
Katherine Riemann, Assistant Stage Manager
Alice Husted, Intern

TIME AND PLACE

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

There will be one 15-minute intermission.

This production is sponsored in part by

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ADDITIONAL CREDITS
Choreography by Christine Miettison
Asst to the Costume Designer—Denny Farley, Jonathan Starr

Levee James is produced by special arrangement with Bert Adams, Ltd., 448 West 44th Street, New York, NY 10036.
A.C.T.

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The Good Body

written and performed by

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The Master & Margarita

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Who’s Who

ROSALYN COLEMAN* (Lily Grace Hauserfeld), a 2003 Fox Fellow Award winner, has been seen at A.C.T. in Seven Guitars and Dream. Broadway credits include August Wilson's Seven Guitars and The Piano Lesson, as well as Male and Male and The Bitter Tears of Petra von Kant. Recent off-Broadway credits include the world premiere of Willow Family Healer, original music role of Ethel Waters in Caruso McCullers (Historically Inaccurate), and Breath Boom. Among Coleman's numerous regional theater appearances is the role of Mississippi in The Best Little Whorehouse in San Jose Repertory Theatre. She has appeared in more than 20 feature films, including Vanilla Sky, Brown Sugar, Hoodlup (1997), Depressed, and Music of the Heart. Television appearances include "O," "NYBLC Bice," "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 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 Fidjala (a retelling of the Cinderella story, by Sandra Daley). Her next film directing assignment is the thriller Powerless.

STEVEN ANTHONY SLATEN* (Wesley), A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Waiting for Godot, Ulysses, The Three Sisters, The Dazzle, Night and Day, Buried Child, A Christmas Carol (Elenevus Scrooge), Celebration and The Room, "Master Harold"... and the boys, The Mississippi, The Intention of Love, The Threepenny Opera, Troupers, Indian Ink, Hecuba, Incubation: Holding History, Seven Guitars, Othello (title role), Antigone, Mot Fivers Boy, Cleo, Joe Turner's Come and Gone, Saint Joan, King Lear, Golden Boy, and Fashers. Other local theater credits include Fuentes Oaxatana and The Outrage (Berkeley Repertory Theatre), At You Like It (San Francisco Shakespeare Festival), Cherry Orchard, Every Moment, and The Island (Ucsa 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, Blue's Spirit, Celebration and The Room, "Master Harold"... and the boys, The Mississipp, Eudard II, A Christmas Carol, Tartuffe, Incubation: Holding History and Angel 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), A You Like It (Public Theatre), Much Ado about Nothing (Alliance Theatre), The Screens ( Guthrie Theatre), The Learned Ladies (Williamstown Theatre Festival), King Lear (Whole Theater), The Queen and the Rebels (Center Stage), and The Homecoming Strategies (Berkeley Repertory Theatre). Screen credits include Peter Sellar's The Cabinet of Dr. Raimirez, The Beverly Hillbillies, Dark Shadows, 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 Evita and has performed in Streetcar Named Desire and performed in Oak and Joy (dir. Charles Randolph-Wright) at Arena Stage. She is an original member of Campo Santo, where she was last seen in the world premiere of Philip Kao Gotanda's Floating Words. Acting credits also include Salvation (Dial M for Morsi, by Jose Rivera); Polynesian Stories, by Naomi Iizuka; and Hurricanes, by Erin Cressida Wilson. She debuted as a director with the world premiere of Joyce (from the novel Grand Avenue, by Greg Sarris) and is currently directing Sarris' new play, Mission Indians, with Nancy Benjamin. Directing credits also include productions for Campo Santo, Word for Word, and Intersections Directions; codirecting (with Rhedessa Jones) Wilson's The Trail of Her Jemison Thigh, and serving as assistant director to...
sisters’ graves with their names and dates on them. We don’t go around smilin’ at used-to-be-jacked-up, segregated towns, exploring the landscape, walking the streets before and after dark to prove we’ve arrived, puffed up ‘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 got no junk no mo’.

GEORGIA HAS AN ESPECIALLY BRUTAL pre-Civil Rights Movement past, with particularly harsh Jim Crow laws and a horrifying 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’ ROMANCE as a STRONG or a HOPEFUL NO aart 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 washing, and they just kept taking 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-Ber 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 WORKED on the LEVEE all his LIFE. GOL’ KILT WORKIN’ on the LEVEE... GIVE his LIFE in a FLOOD.” IS THERE ANYTHING YOU WANT TO SHARE ABOUT THIS STORY, AND THE POWER OF THE METAPHOR IT SELLS? Levee James worked until the absolute end of his life. His pride in his work, his character, his integrity, his unselfish caring for others is the whole story. 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 leave home?” and “Why didn’t he come first?” If he’s active in the 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 knew a boy almost 30 years ago who made that choice. He drowned— but he saved the [drowning] child. He unsafely 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.

One of the most POWERFUL SCENES of the PLAY is when the NAMES are RECITED, and thereby REMEMBERED, of the ACTUAL PEOPLE who DIED at the LEVEE. WHO ARE ALL THE LYNCH MOBS? WHAT INSPIRED THAT SCENE? The truth.

Who’s Who

ROSALYN CUSHMAN* (Lily Grace Haferfield), a 2003 Fox Fellow Award winner, has been seen at A.C.T. in Seven Guitars and Dream Broadway. Credits include August Wilson’s Seven Guitars and The Piano Lesson, as well as Male and Bone and The Bitter Tears of Petra Von Kant. Recent off-Broadway credits include the world premiere of Whor Family Values, original role of Elver Waters in Caruso McCullers (Historically Incorrect), and Breath Boom. Among Coleman’s numerous regional theater appearances is the role of Bernice in The Piano Lesson at 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,” “NYPLlc,” “New York Undercover,” and “Law & Order: Special Victims Unit.” Coleman is also an accomplished filmmaker; her writing and directorial debut, the short film Driving Fix, 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, 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 Production, the film Fixyada (a retelling of the Cindrella story, by Sandra Daley). Her next film directing assignment is the thriller Powerless.

STEVEN ANTHONY SLATER* (Wesley K. Evans), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Waiting for Gouda, Yugen, The Three Sisters, The Dazzle, Night and Day, Buried Child, A Christmas Carol (Eleneence Scrooge), Celebration and The Room, “Master Harold...” and the boys, The Moonshot, The Invention of Love, The Threepenny Opera, Tiresias, Indian Ink, Hecuba, Incendation: Holding History, Seven Guitars, Othello (title role), Antigone, Min Fyver’s Boys, Cola, Joe Turner’s Come and Gone, Saint Joan, King Lear, Golden Boy, and Fashers. Other local theater credits include Fuente Oentia and McBriere (San Francisco Repertory Theatre); At You Like It (San Francisco Shakespeare Co.); Cherry Orchard, Every Moment, and The Island (Eureka Theatre); Side Man (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.”

MARGO HALL* (Understudy) has appeared at A.C.T. in Fame and in A.C.T.’s Streetcar Named Desire and performed in Oak and Joy (dir. Charles Randolph-Wright) at Arena Stage. She is an original member of Cameroon, where she was last seen in the world premiere of Philip Kain Gotaud’s Floating Words. Acting credits also include Reference to Salvador Dali Made His Hare (by Jose Rivera); Polaron Stories, by Noami Litan; and Hurricanes, by Erin Cressida Wilson. She debuted as a director with the world premiere of Joyce (from the novel Grand Avenue, by Greg Sarris) and is currently directing Sarris’ new play, Mission Indians, with Nancy Benjamin. Directing credits also include productions for Compass Santo, Word for Word, and Intersections Directions, co-directing (with Rhodesa Jones) Wilson’s The Trail of Her Journeys Thigh, and serving as assistant director to...
Who’s Who

Charles Randolph-Wright on the A.C.T. productions of Silkis Spirit and Tartuffe. Hall received her M.F.A. from Catholic University of America in Washington, D.C.

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

S.M. SHEPARD-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 small American film and theater companies. Her first full-length play, Waiting to Be Invited, has been produced by theater companies across the United States, including the Denver Center Theatre Company (dir. Israel Hicks) and Chicago’s Victory Gardens Theatre. She has received the Adrienne Kennedy *Member of donor’s Equity Association, the Union of Professional Actors and Stage Managers in the United States

Society’s Young Dramatists’ Award (1996), Delaware Theatre Company’s Connections Award for best original play (1997), the Roger L. Stevenson Award from the John F. Kennedy Center for the Performing Arts (1999), the Westword Best of Denver Award for best new play, and the American Theatre 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 Bynan Playwrights: The Best of 2000. Her second full-length play, Somewhere Soft to Fall, received a 2001 Francesca Primas Award and was produced by St. Paul’s Penumbra Theatre Company in March 2002, while Shepard-Massat was in residence at the University of Minnesota as playwriting instructor. She has participated in theater festivals across the United States, including the Denver Center Theatre Company’s US West Theatre Fest in 1999 and 2001; Greu 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. Loove Jones, Shepard-Massat’s third play, was developed in July 2002 at the O’Neill Playwrights Conference and was nominated for the Susan Smith Blackburn Prize.

ISAAC HICKS (Director) has been an associate artist for the past 15 seasons at the Denver Center Theatre Company (dir. Israel Hicks) and Chicago’s Victory Gardens Theatre. She has received the Adrienne Kennedy

Hilda Gabler for the Aurora Theatre. Accomas is from the Philippines.

MICHAEL CESARIO (Costume Designer) is known for his work on Broadway, television, and repertory stages across the country, including Pittsburgh’s Public Theater, Pennsylvania; McArthur 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 School of 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 Lantern, by Rebecca Cunningham, and The Costume’s Handbook, by Rosemary O’Harghan and Elizabeth Covy. Named to the Drum Corps International Hall of Fame, Cesario is responsible for creating the trademark uniforms of America’s most prestigious bands, drum corps, and color guards.

NANCY SCHERTZLER (Lighting Designer) has designed the Broadway productions of Bill Irwin’s Pooh Moon and Large/Small/New York (Tony Award nomination) and off-Broadway productions of Texts for Nothing, A Fine in Her Ear, Scapin, and Falstaff. Regional theater credits include The Constant Wife, Crazy Pearl, The Colombe of Rhodes, and The Difficulty of Creating a Field at A.C.T., The Sisters Matrimonial at Seattle Repertory Theatre, Holy Die 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 Mikado, 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, Cleo Sex, Let My Enemy Live Long, Collected Stories, and Cloud Tontos at Berkeley Repertory Theatre. Favorite productions include Big Love at Brooklyn Academy of Music and Tavi MacMonagle with Eve Ensler at the Alcazar Theatre in San Francisco.

KATHERINE RIEMANN* (Assistant Stage Manager) has worked on several productions in the Bay Area over the last few years: A Christmas Carol, Woven Mountain, The Invention of Love, The House of Mirth, Shockhead Peter, Frank Loesser’s Hans Christian Andersen, Posh Moon, The Difficulty of Creating a Field, American Buffalo, and The Constant Wife for A.C.T.; The Orestia, Culture Clash in America, 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.

Worlds Away, Close to Home.
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Charles Randolph-Wright on the A.C.T. productions of Bilble Spirit and Tartuffe. Hall received her M.A. from Catholic University of America in Washington, D.C.

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ISRAEL HICKS (Director) has been an associate artist for the past 15 seasons at the Denver Center Theatre Company (dir. Israel Hicks) and Chicago's Victory Gardens Theatre. She has received the Adrienne Kennedy Society's Young Dramatist's 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 Westword Best of Denver Award for best new play, and the American Theatre Critics' Association's Elizabeth Osborn Award (2001), and the Black Theatre Alliance Award (Chicago, 2002) for best playwrighting. Waiting to Be Invited has been published by Smith & Kraus in 8 Female Playwrights: The Best of 2000. Her second full-length play, Complete Soft to Fall, received a 2001 Francesca Primas 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 playwrighting. She has participated in theater festivals across the United States, including the Denver Center Theatre Company's US West Theatre Fest in 1999 and 2001; Greenville, South Carolina's Winterfest 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 Jones, 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.

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Worlds Away, Close to Home.

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KATHERINE RIEMANN* (Assistant Stage Manager) has worked on several productions in the Bay Area over the last few years: A Christmas Carol, West Mountain, The Invention of Love, The House of Mirth, Shockheaded Peter, Frank Loesser's Man, The Beginning, and West End for A.C.T.; The Oresteia, Culture Clash in America, and Cloud Nine for Berkeley Repertory Theatre; Serious Money, The Beaux' Stratagem, and No for an Answer for the A.C.T. Master of Fine Arts Program; and Much About Nothing for California Shakespeare Theatre.

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

12 American Conservatory Theater

Lover Jones 13
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 Hrabová, The Misanthropes, Enron IV, Mary Stuart, and Uncle Vanya; the world premieres of Leslie Ayvazian’s Singer’s Boy; and acclaimed productions of The Threepenny Opera, Old Times, Arcadia, The Rose Tattoo, Antigone, Creation, Home, and The Tempest. Her work at A.C.T. also includes the world premieres of Marc Blitzstein’s No for an Answer, David Lang/Mac Wellman’s The Difficulty of Crying a Field, and the West Coast premieres of British playwright David Hare’s The Colours of Rhodes (a finalist for the Susan Smith Blackburn Award). Her new play, Luminous 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 premiere of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lorie 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, Canada’s largest regional theater. Following 15 years of stage and production management, Kitchen received her M.B.A. from the internationally renowned Richard Ivy 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 Reardon 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.

by arrangement with AAAArtists International Ltd.

presenting

MARK NADLER

TSCHAIKOWSKY

(and Other Russians)

All musical arrangements by MARK NADLER

Fazioli Concert Grand Piano provided by Piedmont Piano Company.

Tour Direction
AAAArtists International Ltd/Arthur Shulman, President
363 Amsterdam Ave #211
New York, New York 10023
Phone: 212.799.4824 • Fax: 212.874.3613 • E-Mail: Ashulman@aol.com

THERE WILL BE NO INTERMISSION AT THIS PERFORMANCE.
Running Time: Approximately 90 minutes.
A.C.T. Profiles

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THERE WILL BE NO INTERMISSION AT THIS PERFORMANCE.

Running Time: Approximately 90 minutes.

Mark Nadler
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*)

“Icarus”
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 Walliswich

“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*)

“Tschaiikowsky (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 Barter (from *Once Upon a Mattress*)

The Composers
(in alphabetical order)

Federico Akinmenko • Nikolay Archirouscheff • Antony Arnessky • Mily Baklazev • Aleksandr Borodin

Dmytro Boromynsky • Cesare Cui • Aleksandr Dargomyzhsky • Nikolay Dimitrieff • Vladimir Dukelev

Aleksandr Glazunov • Reinhold Gliere • Mikhail Glinka • Leopold Godowsky • Aleksandr Grechaninov

Aleksandr Ilyinsky • Vassily Kalinovik • Yurayu Karganov • P. Klouchinsky • Nikolay Kosenkov

Aleksandr Kopysy • Artemy Koretschenko • Ivan Krjyhosovsky • Anatoly Lyadov • Witold Malleschevsky

Igor Markievitch • Nikolay Medtner • Stanislaw Moniuszko • Modest Mussorgsky

David Nowakowski • S. W. Panchenko • Sergey Poboysky • Sergey Rachmaninoff • Vladimir Rebikov

Nikolay Rimsky-Korsakov • Anton Rubinstein • Joseph Rubinstein • Vassily Sapelnikoff

Igor Sergeyevitch • Dmitry Shostakovitch • Aleksandr Sokolov • Nikoal Sokolov

Igor Stravinsky • Alexander Tcherrepin • Nikolay Tchermyik • Dimitri Tiomkin

Peter Itisch Tchaikowsky • Sergey Vasilenko • Alexander Winfield • Vassily Zolotareff

About Mark Nadler

Mark Nadler started in and cowrote the off-Broadway Gershwin 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*, written with Dtain Hampton. For his show *Tschaiikowsky (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 *Caroll Hall*. He created and costars in *Something Wonderful: A Richard Rodgers Centennial Celebration*, which has been touring since 2001, *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 Stich Henderon and the New York Pops Orchestra and has been a soloist with the Baltimore Symphony, Portland Symphony, Schenectady 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 Zardi’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, Maxin’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 *Dame Edna: The Royal Tour* and as Pinlay Pickles in *TheSketch of Avenue B*. At Lincoln Center, he cowrote, directed, and starred in *Semanaa*, a tribute to Jimmy Durante for the Reel to Real series. Other New York theatrical credits include Nicky in *Noel Coward’s The Forges For New Directions Theatre* and leading roles in *John Gielgud’s productions of Robert Patrick’s Unlaid Down and To Dinner with Friends*, directed by Peter Pope. Favorite regional roles include Tony Whittcomb, the outrageous hairdresser in *The Fi. Lauderdale and San Francisco companies of *Shadow Madness*, the octogenarian piano-, yukele-, and chiner-playing, dancing, and singing Miss Mabel in *Radio Gal* (a role he reprised for the cast album); *Lucky in Dames at Sea*, *Lucius in You’re a Good Man, Charlie Brown, and the Leading Player in Pippin.* On television Nadler played Freddie Martin on *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 coachedClose’s performance of “Bye Bye Blackbird” for the film *Miste*. He is a graduate of the Interlochen Arts Academy.

At this performance Mark Nadler plays on the remarkable *FAZIOLI F888*, the world’s largest piano at ten feet, two inches. Fewer than 70 Fazioli pianos are handcrafted each year in Sache, Italy, just outside of Venice. The company began in 1980 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, but 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 d’Fiemme, the same forest where Stradivarius gathered wood for his violins. This unique towneok creates the striking clarity for which the Fazioli has become famous. Tonight’s piano has been provided by Piedmont Piano Company of Oldtland, the exclusive Fazioli dealer for Northern California.
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THE COMPOSERS
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Faedor Akimov
Nikolay Artchouschewoff
Antony Appony
Milly Balcirov
Aleksandr Borodin
Dmytro Bornyansky
César Cui
Aleksandr Dargomyschsky
Nikolay Dimitrieff
Vladimir Dukelsky
Aleksandr Glazunov
Reinhold Glière
Mikhail Glinsky
Leopold Godowsky
Aleksandr Grechaninov
Aleksandr Kilynsky
Vasily Kalinine
January Karganov
P. Khovshchinov
Nikolay Klosovsky
Aleksandr Kopylov
Artemy Krestchenko
Ivan Kryjowsky
Anatoly Lyadov
Witold Malleschewsky
Igor Markievitch
Nikolay Medtner
Stanislaw Moniuszko
Modest Mussorgsky
David Nowakowski
S. W. Pantchenko
Sergey Prokofiev
Sergey Rachmaninoff
Vladimir Rebskov
Nikolay Rimsky-Korsakov
Anton Rubinstein
Joseph Ruoffsminsky
Vasily Sapelnikoff
Aleksandr Scherbakoff
Dmitry Shostakovitch
Aleksandr Sokolov
Igor Stravinsky
Alexander Tcherempin
Nikolay Tchermpin
Dimitri Trojpin
Peter Byichi Tschakowsky
Vassili Velikin
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"First Republic made an instant impression on us. They actually perform when other banks just talk."

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Managing Director,
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First Republic Bank
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