The 39th Annual Production of

The Christmas Revels

In Celebration of the Winter Solstice

Patrick Swanson, Director
George Emlen, Music Director and Children’s Director
Lynda Johnson, Production Manager
Jeremy Barnett, Set Design
Len Schnabel, Lighting Design
Heidi Anne Hermiller, Costume Design
William Winn, Sound Design
Judy Erickson, Choreography

with
The Roaring Gap Chorus
The Rocky River Children
The Cambridge Symphonic Brass Ensemble
The Stony Point String Band
The Smoky Mountain Dancers
The Sourdough Mummers
Janice Allen
Leon Joseph Littlebird
Suzannah Park
David Coffin
Pinewoods Morris Men
and
Lord of the Dance

Infrared listening devices and large-print programs
are available at the Sanders Theatre Box Office
Dear Friends,

This year, like many families, we are staying home for the holidays. There is no place like it. The best part of course is that family members who see little of each other during the year tend to reunite at this special time. To our Revels celebration we have invited a few representatives of the greater American family, communities that collectively give our culture its unique identity.

This year’s Revels grows out of a Native American idea of the world as a series of interlocking hoops, a metaphor which speaks to the many disparate immigrant groups who make up our nation, and to some extent describes Revels itself.

In a Christmas Revels program article for our 25th anniversary production Larry Rosenwald made a thought-provoking statement. “Revels is not essentially a musical event — rich in music as it is — but a congregational event.” Is it true that a large part of the pleasure in Revels is in the actual gathering together in this special place at this special time? The lobby is always full of people unwinding scarves and loudly greeting and hugging each other as at an annual reunion. It is like the international arrivals gate at the airport.

Revels is different from other theatrical events. The songs and dances and plays take place on stage, usually in a village setting, but in a sense we in the audience are the larger village and with our participation the whole experience is intensified. There is nothing more thrilling than a whole audience singing very quietly together or shouting out “Welcome Yule!”

Home is where the heart is; may the two be united this year in the celebration you are about to be a part of.

Patrick Swanson, Artistic Director
INTRODUCTION

Welcome to the 39th annual Christmas Revels!

We begin with Black Elk’s vision of the earth’s geometry, a world of intersecting circles and hoops and at the center the ubiquitous Tree of Life. America, the New World, is a young country by comparison to the rest of the civilized world, but to Native Americans the land has a much longer history and deeper significance. To the extent that our country has developed it has been shaped by the many jostling immigrant traditions that over the years have coexisted and mutated throughout the land.

Here, we will patchwork together a few of the musical traditions that make up the American cultural quilt. Suzannah brings us authentic Appalachian music with its haunting modal tunes; Janice brings us spirituals, ring shouts and children’s games from the African American South; and from right here in New England, the bony harmonies of shape-note hymns and the simple transcendent melodies of the Shaker communities stand as emblems of the numerous American musical sub-cultures. Against a history of revolution and friction between many of the settlers of this country there are yet a few persistent commonalities. Embedded in the music and stories that you will hear today are symbols and themes that seem to indicate a common heritage. We invite you to discover them.

THE PROGRAM • PART ONE

An American Overture
THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

1 Black Elk’s Vision
From Black Elk Speaks, the recorded vision of Oglala Sioux chieftain Black Elk as dictated to John G. Niehardt in 1930.
LEON JOSEPH LITTLEBIRD
2 Bright Morning Stars
This haunting melody, with Irish roots, is sung here in a harmonization by Tony and Irene Saletan.
Suzannah Park • The Roaring Gap Women

3 Hallelujah || Sherburne
Two hymns from The Original Sacred Harp, the bible of shape-note singing, a 19th-century music-reading system in which differently-shaped noteheads are matched with their own “fa-sol-la” syllables.
The Roaring Gap Chorus

4 Go, Tell It on the Mountain
African American spiritual.
The Roaring Gap Chorus • The Rocky River Children
The Cambridge Symphonic Brass Ensemble

ALL SING:
Go, tell it on the mountain, over the hills and everywhere,
Go, tell it on the mountain that Jesus Christ is born!

5 Appalachian Running Set
To the tune “Breaking Up Christmas.”
The Roaring Gap Dancers • The Stony Point String Band

6 Appalachian Songs and Games
Angel Band
A counting song from South Carolina; “angels” may be added in groups of ten up to 100.

Come Let Us Sing
One of many versions of a cumulative counting song, from the singing of the Singing Armstrong Family, Suzannah Park’s grandparents.

Brother Ephus
Another song from the Armstrong Family.
Suzannah Park • The Rocky River Children
The Stony Point String Band
7  *Wicked John and the Devil*
Susan Cooper’s dramatized version of an Appalachian Jack Tale collected by Richard Chase.

**Bobbie Steinbach, Narrator/Beggar/St. Peter**  
**Brian Claflin, Wicked John**  
**Jake Zane, Young Devil**  
**Jessi Beaton-Hellman, Teen Devil**  
**Ben Soule, Papa Devil**

8  *Band Set*
Coleman’s March, Durang’s Hornpipe, Johnny Court the Widow and Cousin Sally Brown. John Durang, America’s first professional dancer and supposedly George Washington’s favorite entertainer, took violin lessons from a German dwarf named Hoffmaster, who wrote this hornpipe for him in 1785.

**The Stony Point String Band**  
**Appalachian Clogging: Suzannah Park, Eden Macadam-Somer and Gillian Stewart**

9  *Jonkonnu*
An African American visiting tradition which appears in different forms throughout the Caribbean and in New Orleans and the Carolinas. Spelled in many different ways, one intriguing explanation for the origin of the name is the French word *inconnu* ("unknown"), which addresses the heavy disguise element in the performances.

10  *Sheep, Sheep, Don’t You Know the Road?*
From the singing of Bessie Jones and the Georgia Sea Island Singers.

**Janice Allen • The Roaring Gap Chorus**

11  *Yonder Come Day*
The Jonkonnu figures move in a “ring shout,” a sacred ceremony in which participants sometimes enter an ecstatic or trance state.

**Janice Allen • The Roaring Gap Chorus**

12  *Angels Hovering ’Round*
An old hymn revived by Lucy Simpson.

**The Roaring Gap Chorus • The Rocky River Children**  
**All Sing**
13 *Spring Defeats Winter*
A Native American tale by Joseph Bruchac.
León Joseph Littlebird

14 *Emerald Stream*
A modern hymn in shape-note style by Seth Houston, who wrote it while on a canoe trip in northern Quebec when he was 17.
The Roaring Gap Chorus • The Rocky River Children

15 *The Lord of the Dance*
Sydney Carter’s modern lyrics to the Shaker Song “Simple Gifts” are here translated into dance using a compilation of traditional English morris dance steps by Carol Langstaff, Martin Graetz and Jonathan Morse.
David Coffin • The Roaring Gap Chorus • The Rocky River Children
Pinewoods Morris Men • The Cambridge Symphonic Brass Ensemble

**ALL SING AND DANCE:**
Dance, then, wherever you may be;
I am the lord of the dance, said he,
And I’ll lead you all wherever you may be,
And I’ll lead you all in the dance, said he.

**INTERMISSION**

**THE PROGRAM • PART TWO**

16 *Navajo Hunting Chant*
A chant by Leon Joseph Littlebird in the Dine language based on a longer Navajo hunting song.
The Roaring Gap Men

17 *Abbots Bromley Horn Dance*  
Pinewoods Morris Men • David Coffin, Recorder

18 *Guide Me, O Thou Great Jehovah*
This stirring text is from the Welsh author William Williams.
Suzannah Park
19 *Black Elk’s Invocation*
From *Black Elk Speaks*. After the battle of Wounded Knee, Black Elk’s tone is elegiac. He sees himself as having failed to realize the vision granted to him on behalf of his people.

**Leon Joseph Littlebird**

20 *Mother Ann’s Song*
One of several songs attributed to Ann Lee, founder of the Shaker sect.

**The Roaring Gap Women**

21 *Simple Gifts*
“Gifts” were spiritual visions, signs and instructions that were an important part of Shaker community life.

**The Rocky River Children**

22 *I Will Bow and Be Simple*
Another “gift” song, credited to Mary Hazard of the Lebanon, NY, Shaker community, in an arrangement by Marleen Montgomery.

**The Roaring Gap Dancers and Chorus • The Stony Point String Band**

23 *The Tree of Life*
Written by Richard McNeman and published in 1812 in Hancock, Massachusetts. The tree is an important Shaker symbol, visible only to those who are pure.

**David Coffin**

24 *Circular March || Followers of the Lamb*
Shaker dance, often involving complex walking and weaving patterns, was a vital part of the worship experience. Men and women never danced together (as they do here), nor did they speak.

**The Smoky Mountain Dancers • The Roaring Gap Chorus**

25 *Devotion*
In Shaker culture, singing also accompanied work.

**The Rocky River Children • The Roaring Gap Chorus**

26 *The Cherry Tree Carol*
Kentucky version of an old folk legend, arranged by George Emlen.

**Suzannah Park • David Coffin • The Roaring Gap Chorus • The Stony Point String Band**
27  *What You Gonna Call that Pretty Little Baby?*  
Traditional African American spiritual.  
*Janice Allen*

28  *Shout for Joy*  
A Christmas spiritual from the singing of Odetta.  

*Almost Day*  
This Louisiana song refers to the belief that the rooster crows at midnight on Christmas Eve.  
*Janice Allen • The Rocky River Children*

29  *Children, Go Where I Send Thee*  
Another cumulative counting song, this one from the African American tradition.  
*Janice Allen • The Smoky Mountain Dancers*  
*The Rocky River Children • The Stony Point String Band*  

**ALL SING:** He was born, born, born in Bethlehem!

30  *Rounds*  

*Peace Round*  
Jean Ritchie paired the opening of Psalm 133 to this old English round melody.  

**ALL SING**

1. 

2. 

3. 

4. 

What a good-ly thing If the children of the world Could dwell to-gether In peace. O,
Dona Nobis Pacem

An anonymous prayer for peace.

ALL SING

1. Dona nobis pacem, pacem,
2. Dona nobis pacem,
3. Dona nobis pacem.

Wondrous Love

From *The Original Sacred Harp*, author and composer unknown.

THE ROARING GAP CHORUS • THE ROCKY RIVER CHILDREN
THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

ALL SING (music on following page)

Mummers’ Play

A truncated version by Patrick Swanson of the Appalachian mummers play collected by Richard Chase.

THE SOURDOUGH MUMMERS

BOBBIE STEINBACH, PRESENTER
MICHAEL CHASE AND JIM HENDERSON, HORSE
BEN SOULE, JOHN BARLEYCORN
DAVID TORREY, OLD BET
MAC HOWLAND, FATHER TIME
JACOB KIELY-SONG, JACK FINNEY
**Wondrous Love**

3. To God and to the Lamb I will sing, I will sing,
4. And when from death I’m free, I’ll sing on, I’ll sing

To God and to the Lamb, who is the great I AM. While millions join the theme I will sing, I will sing,
And when from death I’m free I’ll sing and joyful

**Kentucky Wassail**

Wassails are sung as a seasonal blessing by carolers. This version traveled with early British colonists to southern Appalachia, where it was collected and adapted by John Jacob Niles.

**The Roaring Gap Chorus • The Rocky River Children**

**The Stony Point String Band**

**Longsword Dance**

The English longsword dance is here adapted to the Appalachian tune “Sandy Boys” by Judy Erickson.

**The Smoky Mountain Dancers • The Stony Point String Band**

**Milford**

This rousing shape-note hymn is unusual for its staggered entrances right at the start, not just in the second section, the customary place for the fuguing tune.

**The Roaring Gap Chorus**
35 The Shortest Day
This poem, written for Revels by Susan Cooper in 1977, has become a traditional part of Christmas Revels performances throughout the country.

DAVID COFFIN
ALL SHOUT: Welcome Yule!

36 The Sussex Mummers’ Carol
This traditional carol is sung as an ending to the folk play in Horsham, Sussex. In each of the ten cities where Revels is produced annually, this carol is sung with the audience at the conclusion of each performance. The brass arrangement is by Brian Holmes, with descant and final verse harmonization by Ralph Vaughan Williams.

THE ROCKY RIVER CHILDREN • THE ROARING GAP CHORUS
THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE
ALL SING

God bless the master of this house with
God bless the mistress of this house with
God bless your house, your children too, your

happiness beside; Where e’er his body
gold chain round her breast; Where e’er her body
cattle and your store; The Lord increase you

rides or walks, his God must be his guide, his
sleeps or wakes, Lord send her soul to rest, Lord
day by day, and send you more and more, and

God send must be his guide.
send her soul to rest.
more and more.
The Players

THE ROCKY RIVER CHILDREN
Anna Abbanat
Eleanor Carlile
Isabelle Charles
Sophie Dagenhart Culpepper
Grace Curtis
Abby Dickson
Nicole Haas-Loomis
Rhia Henderson
Eleanor Holton
Alice Jacob
Marissa Kearney
Jacob Kiely-Song
Ellie Laabs
Benjamin Morris
Chloe Page
Mikayla Paquette
Hamish Swanson
August Williams
Honor Williams
Jake Zane

PINEWOODS MORRIS MEN
Frank Attanasio
Jerry Callen
Adam Cole-Mullen
David Conant
Bill Cronin
Jan Eliot
David Fleischmann-Rose
Dan Groher
Peter Kruskal
Joe Kynoch
Dave Overbeck
Steve Roderick
Natty Smith
Shag Graetz
Tom Kruskal

THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE
Ken Pullig, trumpet
Greg Hopkins, trumpet
Richard Hudson, horn
Philip Swanson, trombone
Greg Fritze, tuba
Sarah Tenney, timpani

THE STONY POINT STRING BAND
Eden MacAdam-Somer, fiddle
Larry Unger, banjo and guitar
Bill Smith, banjo, guitar and hammered dulcimer
Frank Drake, double bass
David Coffin, recorder and pennywhistle

JONKONNU
Corinne Boet-Whitaker
Silas Howland
Ben Soule
Bobbie Steinbach, Fancy Man
David Torrey
Artistic Staff
Stage Director: Patrick Swanson
Music Director and Children’s Director: George Emlen
Set Design: Jeremy Barnett
Costume Design: Heidi Anne Hermiller
Lighting Design: Len Schnabel
Sound Design: William Winn
Properties Design: Andrew Hebert-Johnson
Make-up Design: Hannah Woodbury
Choreography: Judy Erickson
Program and Flyer Design: Sue Ladr
Program Notes: George Emlen, Patrick Swanson

Production Staff
Production Manager: Lynda Johnson
Production Stage Manager: Marsha Smith
Stage Manager: Elizabeth Locke
Children’s Stage Manager: Lynda Johnson
Assistant Children’s Stage Manager: Erika Roderick
Children’s Assistant: Jesse Beaton-Hellman
Chorus Assistant: Lakshmi Nagak
Assistant Stage Manager: Gillian Stewart
Assistant Stage Manager: Brielle Ervin
Technical Assistant: Andrew Hebert-Johnson
Technical Director and Master Carpenter: Andrew Barnett
Master Electrician and Light Board Operator: Alfredo Carballo
Costume Production: Costume Works
Costume Manager: Lynne Jeffery
Wardrobe Supervisor: Seth Bodie
Scenic Painter: Holly Diaz
Carpenters: George Savage, Adrian Nussdorfer
Props Day Coordinator: Nancy Hanssen
Production Volunteer Coordinator: Nancy Hanssen
Cast Party: Bruce Pratt, Chris Beasley
Production Assistant: Nancy Hanssen Jesse Beaton-Hellman
ASL Interpreters: Joan Wattman, Katy Burns
Revels Records Sales Coordinator: Jen Sur
Photography: Roger Ide
Video Production: Michael Kolowich and Shawn Whitaker, DigiNovations
Program Printing: Fleming Printing

Volunteers

THANKS
Deep appreciation to friends far and wide: to Mary Ann Haagen, Joel Cohen, Bruce Hill and Rob Emlen for help with Shaker research; to Kiri Miller for shape-note hymn advice; to Ken Rich for the loan of a drum made by Arnold Herrera of the Cochiti Tribe; to Jim Henderson for technical assistance on the web;

Fleming Ad
THE MISSION of Revels is to cultivate authentic cultural traditions and celebrate the cycle of the seasons — through staged performances of song, dance and drama, education programs, and opportunities for participation by all.

_The Christmas Revels_ is also presented in Tacoma, WA; Portland, OR; Oakland, CA; Santa Barbara, CA; Boulder, CO; Houston, TX; Hanover, NH; New York, NY; and Washington, DC.

**BOARD OF DIRECTORS**

Mary Ella Feinleib, _president_
Lauren Puglia, _vice president_
Clark L. Bernard, _treasurer_
Carl W. Corey, _clerk_
Stephen Batzell
John W. Cole
Goettle IV
Christian W. Hughes
Robert Hurley
Carol Lasky
Silas Mark
Emily Williams

**STAFF**

Gayle Rich, _executive director_
Patrick Swanson, _artistic director_
George Emlen, _music director_
Alan Casso, _marketing director_
Leah White, _development director_
Jennifer Sur, _office manager_
Ed Sweeney, _business manager_
Sue Ladr, _art director/designer_
Kay Dunlap, _Revels Repertory Company director_
Jeanne Kelly, _volunteer manager_
Lynda Johnson, _production manager_
Michelle Roderick, _education director_
Foley Hoag LLP, _legal counsel_

**ADVISORY COMMITTEE**

Frederick Bay
Susan Cooper
Harvey Cox
David Griesinger
David Langstaff
Kristin Linklater
Sir George Martin, C.B.E.
Margaret K. McElderry
Ifeanyi Menkiti
Jean Ritchie
Terrence A. Tobias

**VOLUNTEER STAFF**

Jim Beardsley
Arthur Ferguson, _photographer_
Nancy Hanssen
Susan Kemp
Michael Kolowich, _video archivist_
Kristie Rampton
Julie Smith
Anne von Rosenberg

Revels was founded in Cambridge, Massachusetts in 1971 and established in 1974 as a non-profit, tax-exempt organization. The Christmas Revels program © 2009 Revels, Inc. “Christmas Revels,” “Sea Revels,” “Midsummer Revels” “SummersDay Revels” and “Revels” are ® service marks of Revels, Inc., Watertown, MA. All rights reserved.
Gifts

Celebrate the Season with music from Revels and from our featured artists

David Coffin
Suzannah Park
Leon Joseph Littlebird
Larry Unger and Eden MacAdam-Somer

CD:
Wassail! Wassail! with many songs from this year’s Christmas Revels


On Sale in the Lobby and online at the Revels Shop: www.revels.org
“Hear, you who have ears to hear what the Spirit says… to him who is victorious I will give the right to eat from the tree of life that stands in the Garden of God.” Revelation 2:7

What is it about trees, anyway? They seem to be everywhere in the symbolism of all the spiritual traditions of the world. The Bible opens with one, the tree of the knowledge of good and evil in Genesis, and ends with one, the tree of life in Revelation. Are they the same tree? Scholars have argued the point for years, with no consensus yet. Furthermore, the tree in the Garden of Eden incorporates a range of middle-eastern myths about trees well known to the biblical writers. There were trees in sacred groves guarded by dragons or serpents. So was the serpent that winds itself around the tree in Genesis a descendent of one of these earlier ones?

In most of these myths, it is immortality that man is seeking when he takes that fatal bite from the fruit of the tree. The whole plot of the ancient Gilgamesh epic centers on this quest for immortality, which fails, as it always does. Is the tree then also a symbol of man’s illegitimate Faustian aspiration to escape his mortality, to “become as god”?

Not entirely, for there is also the symbol of the tree as life-giving and beatific, another symbol the Bible shares with many other faiths. In the first Psalm, the righteous man is compared to “a tree standing by the water.” In Native American religion the tree symbolizes life and seasonal renewal. Further afield, the Buddha is sitting beneath a Bo tree when he achieves enlightenment. Immediately he places his right hand on the ground to indicate that he remains faithful to the earth even with nirvana now open. Even the slitherly serpent does not always have to play...
the heavy. In Hindu iconography, the god Vishnu is pictured lying on the cosmic waters with his beautiful consort Lakshmi, supported by the serpent and with, of course, a lotus the size of a small tree growing from his navel. Krishna repairs to the forest of Vrindivan to play his flute and disport with the cowgirls. So what is it, exactly, about trees? Why do they pop up everywhere?

I think the answer is that although human beings create symbols to point to the great mystery that envelops us, we do not just invent them arbitrarily. There are such things as “natural symbols.” There are elements in our environment that lend themselves to enlistment as symbols because of their natural properties. Trees are the best example. Scrubby or lofty, stately or scraggly, in all colors from dark copper to golden yellow, some fade then come to life. Others remain stubbornly green despite the cold and the dark. Trees speak to us in various voices, if we only listen. Might our ancestors have sensed what is now a scientific fact: that we need trees? They absorb our carbon wastes and supply us with life giving oxygen. Trees are the “natural symbols” par excellence. And remember:

“Poems (in this case program notes) are made by fools like me,
But only God can make a tree.”

Harvey Cox is Hollis Research Professor of Divinity, Harvard University and author of The Future of Faith.
The composer Richard Wagner used the term *gesamtkunstwerk* to describe a fusion of arts and literature into a total experience that transcends anything achievable in any one art form. This is surely what Revels does, in its own distinctive way. We weave choral singing, folk and ritual dancing, poetry, folk plays, children’s games and audience participation into a larger-than-life, rich tapestry of seasonal celebration. We delight in juxtaposing the ancient and the contemporary, the familiar and the surprising, the sacred and the profane, the quiet and the boisterous.

At the heart of this synthesis lie two elements that distinguish us from Wagnerian music drama (along with a few other artistic details) – authenticity and tradition. When we set out to create a Revels production we focus on three objectives simultaneously: theme, artists and material. As we zero in on a cultural theme we also identify possible “tradition bearers” representing those cultures, who then bring us great music, beautiful dances, engaging stories and mysterious rituals. To a large extent, our choice of theme depends on finding a guest artist who embodies the traditions and spirit of a culture, and who is also open to the way in which Revels shapes and presents the material they bring to us.

A crucial shift in the creative process occurs when tradition bearers share with us the deeper meanings and broader contexts of their material. We need to understand the intention of these songs and stories in order for them to come alive and be convincing. Our audiences need to sense that this material comes from an authentic source, and that it is being passed along with a respect that honors the traditions from which it sprang. Audiences instantly recognize and instinctively respond to the intention behind the performance.

For example, when singer Suzannah Park coached us in singing shape-note hymns like “Wondrous Love,” she reminded us that these hymns derive their power not just from the rugged harmonies and vivid religious poetry, but also from the singing communities in the rural South who for generations have kept the tradition alive. That realization transformed the way we sang these hymns, giving them new fervor and depth.

When singer Janice Allen demonstrated the “ring shout” (a rhythmic shuffle, not a vocal utterance) that you see in “Yonder Come Day,” she explained that it was a sacred movement with roots in African ritual, not an opportunity to let our hair down and go wild. Her explanation completely changed the way we experienced that moment on stage.

When the children sing the Shaker song “Simple Gifts,” as familiar a tune as
any in the American canon, they understand that it is a “gift” song, received from a
divine source through a Shaker elder, who wrote it down for the spiritual enlight-
enment of his community. That understanding can be felt their singing.

Clearly Revels is much more than tradition and authenticity. It is also our
mission to send you home with your hearts warmed and your spirits lifted. To that
end we engage top-notch musicians, designers and technical wizards so that our
production is an impressive feast of color and sound. Without compromising the
power of the traditional material brought to us by our tradition bearers, we want
to deliver a fabulous evening of joyful entertainment.

And that brings us to another essential element in the Revels amalgam: our
amateur chorus. While we bring the highest production values to the Sanders The-
atre stage, we very deliberately select a volunteer chorus, who do not necessarily
come with professional acting or singing credentials. We do this because it is the
amateurs – literally, those who love – who exude the passion and verisimilitude of
a village community and transform the performance into a true celebration of the
season. The same goes for our children: not a polished choir of angelic voices, but
a rough-and-tumble crew of neighborhood kids playing and singing together for
their own amusement.

And let us not forget those moments when the cast turns to you, the audi-
ence, and sweeps you up into its energy with a carol, a round, or even a dance. It is
our goal to involve you in genuine ways, not as a perfunctory sing-along audience
but as an extension of the stage community. Again, it is the volunteer chorus that
establishes that bond with the audience; you see everyday people just like you up
there, making the invitation to join them all the more compelling.

By opening night we hope we have succeeded in creating a music drama that
is a seamless spectacle of community celebration. While not exactly what Wagner
had in mind, we believe we have achieved a synthesis of the arts that is uniquely
ours – and yours.
Many years ago my stepmother, Randy, played for me the very first Revels recording, with Lisle Kulbach performing the Abbots Bromley accompaniment. As a recorder player, I thought to myself: “Now where can I play that tune?” At the time I was playing music in restaurants for tips and food. (Things have improved since.) Most restaurants frown on men dancing around tables with antlers on their heads and the tips would probably not have increased, so I contacted this Jack Langstaff fellow in Cambridge, told him I wanted to play the Abbots Bromley; could he help me? Jack referred me to his daughter Carol in Hanover, and I performed in my first Revels the very next Christmas, singing “The Cherry Tree Carol” and not playing the Abbots Bromley. It wasn’t in that show.

Frustrated but not deterred, I moved to Boston and successfully auditioned with the same song each of the next six years, until Jack was just singing along with me. I performed on the Revels stage with Jack for the next nine years and when, in 1990, Jack took ill in the middle of a run, the producer (Lynne Beasley at that time) said: “David could probably do it, if he could just show up on time!” I’ve been trying to show up on time ever since. My first Revels was 30 Christmases ago and I was but 20 years old.

In 1983 I was in the mummers’ play and in the band that performed in both Hanover and Cambridge Revels productions, a total of 15 performances. I vowed, “Never again! Too many!” Now of course we perform 17 or 18 shows each year in Cambridge alone. I can’t imagine what Christmas would be like without being on the Revels stage in December. Dancing “Lord of the Dance” in the great hallway is like visiting old friends each year; a fleeting nod here and there is sufficient until next year.

There are some in this audience who have never experienced the presence of Jack Langstaff. Revels is his creation. When I sing “Lord of the Dance” and lead you in song, I’m fulfilling his role. And though I’ve now performed in Revels for more years than Jack, for me this role will always be “the part that Jack built.”

I learned from Jack to blur the line between stage and audience, to sing with you, not to you; and that a Revels show is bigger than any one person. It’s all of us. Nowadays, when I perform for schoolchildren, that idea is carried forward. Couched within the musical notes, the curriculum-based vocabulary, the stories and history, they hear enthusiasm for music, accessibility of music; that is my real message.

Jack has been a friend, mentor, and inspiration. And when I stand here on the Revels stage, I always hear his voice joining in chorus. All the long echoes really do sing the same delight.
Season’s Greetings
from
WBZ NEWS RADIO 1030
wbz.com

New England’s News Watch
Never Stops
Friends of Revels

Revels gratefully acknowledges our donors, whose generosity and loyal support make it possible for Revels to keep cultural traditions alive for future generations. The following contributions were received between November 16, 2008, and November 16, 2009, and represent gifts to all of our programs.

The Revels Annual Fund provides operational support, allowing Revels to engage people of all ages and backgrounds in activities designed to entertain, to nourish the spirit, and to build bridges across generations and cultures. Individual, corporate, government, and foundation gifts make it possible for Revels to sustain its wide range of programs.

For 40 years, Revels founder John Langstaff inspired thousands of children with his passion for singing. The Jackfish Fund honors this remarkable man. Contributions support Revels education programs that include school performances and residencies, after-school programs, children’s choruses in mainstage productions, and the development of curriculum study guides for educators.

There’s still time to give!

Make a gift before December 31st at www.revels.org

Go to “Contribute” and click on “Make a Gift”
or call 617-972-8300 ext. 29.

Thank you for your generosity in 2009!
Friends of Revels
GOVERNMENT, FOUNDATIONS, CORPORATIONS

SPONSORED PERFORMANCES OF THE CHRISTMAS REVELS

Dec. 11, 2009, 7:30 pm: The Seth Sprague Educational and Charitable Foundation
Dec. 19, 2009, 3:00 pm: In loving memory of Dr. Herman K. (Chip) Gold
Dec. 20, 2009, 1:00 pm: Don and Susan Ware
Dec. 21, 2009, 7:30 pm: In memory of Tim Taylor
Dec. 26, 2009, 3:00 pm: Shippen Page and Anne St. Goar

Revels Partners
Arsenal Center for the Arts
Charles River Conservancy
Perkins School for the Blind
Tufts University Office of Alumni Relations

Government
Cambridge Arts Council
Massachusetts Cultural Council

Foundations
Lord/Lady of the Dance
($25,000 + )
Timothy G. Taylor Trust
Master/Mistress of the House
($10,000 + )
Claire & Jack Nath Charitable Foundation
The Seth Sprague Educational and Charitable Foundation
Star ($2,500 + )
KBK Foundation
Mass Humanities
Moon ($1000+)
The Leever Foundation
Linda Cabot Black Foundation
Robert Earll McConnell Foundation
The Taylor Foundation

Corporations
Lord/Lady of the Dance
($25,000 + )
WBZ NewsRadio 1030
Master/Mistress of the House
($10,000 + )
Boston Metro
Sun ($5,000 + )
Cahoots Design
Microsoft Corporation
Morrison Market Strategies
WSBK-TV38

Star ($2,500 + )
CBS Radio WODS Boston
Finale
Titan Worldwide Boston
UpStairs on the Square
WBUJ-FM
Moon ($1,000 + )
Boston Parents’ Paper
Iggy’s Bread of the World
Pinewoods Morris Men
Sustainer ($500+)
Cambridge Innovation Center
Watertown Savings Bank
Wingate Financial Group, Inc.
Patron ($300+)
Cambridge Brewing Company
Living Folk Records and Concerts
Marimba Magic
Parnassus Productions
Whole Foods Market
Zaftigs Delicatessen
Contributor ($75+)
Charles Hotel
Leone Marketing
Sharpe Hill Vineyard
Toscanini’s
Westport Rivers Vineyard & Winery

Matching Gifts
Art Technology Group
Bank of America Charitable Foundation
CA, Inc.
Davidson Holdings, Inc.
IBM Corporation Matching Grants Program
The Leever Foundation
Merrill Lynch & Co. Foundation, Inc.
Microsoft Matching Gifts Program

Mass Cultural Council
massculturalcouncil.org
Leadership Circle
Lord/Lady of the Dance ($25,000.00+)
Ken & Barbara Burnes

Master/Mistress of the House ($10,000.00+)
Ron & Kathy Nath
Shippen Page & Anne St. Goar
Don & Susan Ware

Solstice Circle
Sun ($5,000.00+)
Chris, Nancy & Weston Hughes
Gregory Moore & Wynne Szeto
Dr. Barbara Nath
Susan Grose Rioff
Lenore & George Travis

Star ($2,500.00+)
Donald Duncan
Gilmartin Family Charitable Trust
Mr. & Mrs. Richard Goettle
Michael Kolowich & Kristin Lynde
Renata von Tschamber
Anne & John Turtle

Moon ($1,000.00+)
Anonymous (2)
Chris & Lynne Beasley
Jeannie & Henry Becton
Clark & Susana Bernard
Patricia Blankenhorn
Suzanne E. Clewley
Nat & Caty Coolidge
Jennifer Lenox Craig
Lee & Amy Ellsworth
Jean Fuller Farrington
Mary Ella Feinleib
Jerry Flannelly & Dorrie King
Phyllis Harrington
Melora Krebs-Carter, in Memory of Shirley Brewer
Anne & Bill Low
The Madden Family
Gregory Maguire & Andy Newman
Amelia McCarthy
Mary McDonald
& James D. Supple, Jr.
Rusty Park
Lauren Puglia & Paul Rosenstrach
Bill & Sherry Seaver
Emilie D. Steele
Nora & Norman Stevens
Cynthia Sunderland & Gerrit Zwart
Mary & Gerry Swope
Sean M. Tufty
Dr. & Mrs. C.W. von Rosenberg, Jr.
Emily Beasley Williams & Charles Williams

Friends of Revels
Sustainer ($500.00+)
Anonymous (2)
Stephen Batzell
Heather & Tom Blake
Barb & Carl Corey
Linc & Lois Cornell
Sheppard Ferguson
Justin & Amanda Fisher
Newell Flatter
Bill & Barbara Gardner
Mac & Priscilla Howland
Bob & Sandy Hurley
Sarah Peskin & Bill Kelley
Adrienne Kimball
Francis J. Kirwin
Kathleen & David Knisely
The Maycock/Sullivan Family
Aney Moot
Mark Nowacki
Jane Culbert & Henry Olds
Louise M. Pascale
Jack & Penny Pearson
Paul Perrotta
Gayle Rich
Luanne Selk & Jon Skillman
Steve Solomon & Kay Dunlap
Mrs. Walter St. Goar
Ronald Thorpe
Terry & Cindy Tobias
Hedy & Tom Whitney

Patron ($300.00+)
Anonymous
Quincy & Zelia Abbot
Betsy & Ned Cabot
Anne & John Codman
Carol March Emerson Cross
Dorothy DeSimone & Joseph Leghorn
Jeffrey & Erica Drazen
Harriet Fell
Helen Glikman & Dan Bartley
Al J. Gowan & Susan Hunziker
The Smith / Granitto Family
Nancy Hanssen & Arthur Ferguson
Nancy Hicks & Joe Horowitz
Swanee Hunt & Charles Ansbacher
Margo & David Jay
Don & Michael Kemp
Mr. Stephen D. Kennedy, in Memory of Schuermie Kettell
Tom & Deborah Kruskal
J. Lawton, Booksellers
Alan & Carol Lyons
Jim & Barbara Miller
Ellen G. Moot
Marsten & Lori Renn Parker
Kevin Madigan & Stephanie Pausell
Douglas E. & Martha L. Poole
Franklin Reece
Nancy Skramstad
Julie & Bob Smith

Sponsor ($150.00+)
Anonymous (7)
Patricia Badger
Tom & Susan Bates
Luther Black & Christina Wright
Kenneth Bongort
Charlotte Brown
Jane & Christopher Carlson
George & Judy Carmany
Alan Casso
David & Melissa Chin
Ed & Hilary Cipullo
Barbara F. Coburn
Lindsay & Charlie Coolidge
Kathleen Corcoran
Cuan & Lee Coulter
Leanne Cowley & Steven Galante
Susan Creamer
Rebecca & Benjamin Cutting
Mr. & Mrs. Ian M. de Buy
Wenninger
Mark & Tricia Deck
Michelle Denault
Mark & Leslie Randall Dooley
Shirley & Skip Earle
The Eccles Family
Jill Brody & Herb Emers
Jan & George Emlen
Wendy Everett
Dr. & Mrs. Richard Fiorini
Steven & Josie Foote
Ms. Barbara Gibbs
R. Good Software, Inc.
Louise B. Graham
Dr. & Mrs. Kenneth W. Gregg
Constance Gresser
Deborah J. & Arthur Hall
Sarah Hancock
The Harper Family
Bill Harris & Terry Rockefeller
The Harte Family
John & Catherine Henn
Sarah Higginbotham
& Chris Neurath
Pam & Todd Hixon
Sarah Cannon Holden
Rosemary & Hartley Hoskins
The Hurtbut Family
Jamie Jaffe & Steve Shuff
Mr. & Mrs. Edward C. Johnson III
Cynthia Jones
Claire & Gordon Kennedy
The Klimk Family
Robin & Joe Kynoch
Dave & Margaret Lazenby
Elizabeth A. Levin
Larry & Peggy Levy
Forbes & Jane Little
Selden & Tuulikki Loring
Judy & Ned Lund
The Lunetta/Duffield Family
Yo-Yo Ma & Jill Hornor
Linda Martin
Sally Mayer
Elizabeth S. Maynard
Tina & Bryant McBride
Dr. & Mrs. George W. McEachern
Suzanne & Lucy Milauskas
Mark Miller & Bonnie Rukin-Miller
Beverly, Wayne & Noah Miller
Jo & Charlie Morgan
Suzanne Mrozak
Perry & Susan Neubauer
Alexander A. Notopoulos & Alexis J. Anderson
Mary L. O’Connor
Jerry Callen
Adriana & Jonathan Poole
The Pope Family
Arnold & Gretchen Pritchard
Richard & Carol Rader
Regan Family
Paul & Kathleen Regan
Chris, Seth & Ben Ripman
Bruce & Virginia Roberts
Terry Rockefeller
Murphy Sewall & Virginia Fulton
Francesco Siega
Ms. Allison Skinner
Frank D. Skinner
Melissa Smith
Carl & Diane Soderland
The Stevenson Family
David B. & Margot D. Stone
Mark & Diane Throop
Joan & Edwin Tiffany
Bill & Heli Tomford
Frances & Peter Trafton
Kenneth & Brenda Troup
Cindie & Peter Umans
Kate & Peter Van Demark
Donna Wainwright & Alan Field
Arthur Waltman & Carol Watson
Mary Weaver, in honor of Carol Lasky
Mrs. Constance V.R. White
Enid Wilson
Victor Troll/Nell Wright

Contributor ($75.00 +)
Anonymous (23)
Stacy Adams & Daniel Lovett
Gail Amsler
Marcia Anderson
Archie H. Arpiarian
Eric & Barbara Baatz
The Odd Balls
Sara & Stonewall Ballard
Pamela M. Banks
The Barkalow Family
Rodney & Betsy Barker
Mr. & Mrs. Thomas Beal
Roy & Shari Beane
Jim & Marcia Beardsley
Peggy Bedell
Cynthia Bencal
Dr. & Mrs. Brian & Bunny Benton
Joanne Bergen & Thomas Andrew
Howard & Willy Goldswieg & Vesna Besarabic
Georgia Bills & Wes Slate
Joan Beskenis & Alan Bing
Norman Bitsoli
Elaine & Calvin Blaser
Nancy Bond
Francoise Bourdon
Lucy Boynton
Kathryn Brandt
Jane Fisher & Tom Brosnahan
Webb & Jeff Brown
Caleb Brown & Ellen Olson-Brown
Gurdon S. Buck
Tom Burger & Andree Robert
Nina L. Burke
Phil & Hilary Burling
Marilyn Butler & Mark Mancevice
RK Campbell Family
Dr. & Mrs. Philip Carling
Sean Carnathan
The Carrigan Family
Cris & Paul Carter
Fred & Alice Catlin
The Caylor Family
Chris & Felicia Chadbourn
Allan Chertok
Ralph Child & Eliza Blanchard
Janet Childs
Edith Clifford
James Clyde
Harvey B. Cohen
Allison Coleman
Constance Royden & Robert Colgrove
Georgianna Collins & Neil Murray
John, Maggie & Ruth Collins
Deborah Colwell
Arthur & Helene Cornelius
Mr. & Mrs. Christopher Cottle
David B. Cotton
Lynn Courtney
John & Holly Cratsley
Fred Craver
Joanne Creedon
Laura C. Crouse
Jacqueline Olds & Richard S. Schwartz
Ann & Jay Olmsted
Mary Ellen & Peter Onno
Ellen & Bud Page
Jeff, Mary & Mike Peart
Frank & Marie Pereto
Nancy Petaja
Monica Petri & Blaise Heltai
Barbara & Harry Photopoulos
Ann Marie Zimmermann & Chris Piaggi
Pilch/Craren Family
Peter & Daria Plummer
Richard & Jeanne Pounder
Tom Price
Alice Parker
Arnold & Sydell Rabin
Lilian Randall
Nancy B. Rawson
Roger & Lynn Peterson Read
Julia Reade & Rob Duncan
Dan Reagan & Peggy Burchenal
Abram & Martha Recht
Debbie Reed
Howard A. Reed, in memory of Seth O. Reed
Nancye Mims & Christopher Reeve
Peter & Deb Reinhart
Dori & Bert Reuss
Amy & Tim Riley
Connie & Jim Ring
Rev. Nancy Rockwell
Michelle & Steve Roderick
John & Pat Rodgers
Ronga Family
Mr. & Mrs. James Roosevelt
Warren Rosen
Rebecca & Robert Rosenthal
Ms. Eva Rubinstein
Elisabeth Sackton & Liz Coolidge
Dottie Sager
Bridget & Jim Saltonstall
Mr. William C. Sano
Brian Wilson & Annette Sassi
Meta & Ken Scheublin
Carole Schildhauer
Robert Schultz
Kenneth & Cynthia Scott
John Seay
Kristin & Roger Servison
Mike & Maria Sestina
Penelope C. Sharp
Frances Shawcross
Kathryn Roy & Dennis Shedd
Tom & Nancy Shepherd
Dick & Liz Shiers
Vivian Shorbread
Ted & Sally Shwartz
Dr. & Mrs. Richard S. Sidell
Deborah Simmerman
Hildred & Jack Simons
Sinclair Family
Marnie Cabezas Skorupa
Bruce & Kathleen Smith
Jim & Darien Smith
Ros & Dan Smythe
Betty & Al Solbjor
Adrienne St. John
Henry & Soconro Stamm
Cynthia Ganung & Roland Stern
Pearson Stewart & Barbara Rowan
Lisa & Gregg Stone
Meryl Stowbridge
Liz & Dave Strauss
Caroline & Alan Stout
Eve Sullivan
Dick & Cathie Sur
The Sutcliffe Family
Nancy & Shannon Swan
Betty & Bob Sweet
Sheila E. Sylvan
Lynn Taggart & Russell Lane
Carol Taylor & John Deknatel
Charlotte L. Taylor
Betsy Taylor
Mayhew Seavey & Victoria Thatcher
Mr. James Todd
Liv Toftner
Michael & Sharon Tomasulo
The Torrey Family
Robert Towner
Christina Tree & Bill Davis
The Tucker Family
Connie & Marty Tulloch
Alexandra Turner
Mrs. William L. Udall
Pam Van Arsdale & Robert Dewey
Kate van Dyke & Stephen Grasberger
Lisa & Howard Van Vleck
Rosamond B. Vaule
Terry Vazquez, Public Insurance Adjuster
Robert Villa
Victor & Celia Wakefield
Bruce, Deborah & Cameron Walker
Mr. & Mrs. John J. Walsh
Susan Ward
Dan Watt
Susan Webb, on behalf of Jim & Meg Weston
Marjorie D. & Joseph A. Weerts
Catherine L. Weisbroad
Wayne Welke & Reeva Meyer
Dodi Wexler
Bailey & Phil Whitbeck
Katherine Whistone
Grace Whouley
Priscilla Hutt Williams
Hilde & Charles Wilson
Barbara & Michael Wolf
Susan & Michael Wolfe
Hannah Woodbury
Evelyn Wyman
Ron Wyman
Christine P. Yohn
Richard & Siobhan Zane
Laura Zimmerman & Joe Shay
King/Zimmermann Family
Revels Repertory Company

Taking Revels on the road...

Revels marks the moment that summer tilts into autumn with a peaceful, magical event: RiverSing. Bring a picnic and make music with Revels singers and members of local choruses, soloists, and folk band. Join the parade from Harvard Square at 5:45 pm. The singing begins when we arrive at the river. As darkness falls, listen for a mystical saxophone melody floating across the water from an illuminated boat.

Details at www.revels.org

RiverSing

Sunday, September 19, 2010

Banks of the Charles River at the Weeks Footbridge

Revels Repertory Company

THERE’S A MEETING HERE TONIGHT!
March 7, 2010, 4 pm
Arsenal Center for the Arts, Watertown
www.arsenalarts.org
March 28, 2010, 4 pm
Old Ship Church, Hingham
www.oldshipchurch.org
April 11, 20120, 7 pm
First Congregational Church, Shrewsbury
www.fccsm.org

A CELEBRATION OF THE SEA
May 15, 2010, 7 pm
Mystic Seaport, Mystic
www.mysticseaport.org
May 22, 2010, 4 pm
Falmouth Historical Society
www.falmouthhistoricalsociety.org

Now booking for 2010-11:
Voices from the Mountain (Appalachian)
There’s a Meeting Here Tonight! (Hutchinson Family Singers)

Revels Rep also presents school programs featuring children from sponsoring schools.

Details at www.revels.org
Revels Education

Revels Seasonal Workshops introduce children ages 7 – 12 to traditional songs, dances, and folk plays for every season. A wonderful opportunity for children to enter the world of Revels without the stress of auditions or the time commitment of productions.

Register: 617-972-8300 x26 or email mroderick@revels.org

Revels Spring Workshop

Wednesdays, 4:00–5:30 PM
February 3 – March 17, 2010
Performance at Spring Sing, March 20
Tuition: $130

Revels Summer Workshops

Monday-Thursday, 9:00 AM – 3:00 PM
Session 1: July 12-15, 2010
Session 2: July 19-22, 2010
Both end with performance for family & friends
Tuition: $330

Sing with Revels

Our new music class for home schooled children, ages 5-12.
February 3– April 14, 2010. Classes meet Wednesday mornings, 10:00-11:30 am

“This program was exceptional! I appreciate the spirit of generosity, joy, and passion toward song, dance, and play …[and] felt moved by the simple truth of children working hard and playing hard together— many thanks.”

A WORKSHOP PARENT

Revels Salon Series

Eclectic in content, Social in nature

3rd Friday of the month: 7:30 – 9:30 pm

Join us at the historic Commander’s Mansion in Watertown for one or all of these stimulating interactive presentations featuring special friends of Revels. Enjoy a wine and cheese reception with delicious sweets courtesy of Finale.

January 15, 2010

Great American Story of Whaling
Whaling historian Judith Navas Lund tells this important story; with guest David Coffin.

February 19, 2009

Costume Fantasy, Reality and Tradition
Designer Heidi Hermiller shares her particular brand of magic.

April 16, 2009

Minds and Matter in Boston
Photographer Peter Vanderwarker talks about his visual essay of the changing landscape of Boston.

Details at www.revels.org
A Revels Twelfth Night Celebration

Saturday, January 9, 2010 @ 2:30 PM
80 Mt. Auburn Street, Watertown, MA

Revels invites you to “put Christmas to bed” at a family party to mark the end of the season. Merrymaking includes:

- 12th Night cake ritual and hot cider sing along
- Family contra dance
- Craftsmaking for children
- Long sword/rapper sword dancers
- Mummers play
- And a few surprises

To register email Michelle Roderick at mroderick@revels.org or phone 617-972-8300 x26

Revels Spring Sing

Saturday, March 20, 2010
80 Mt. Auburn Street, Watertown, MA

Shake off the cold and drear of winter at Revels’ family celebration of the vernal equinox. Surrounded by sprays of forsythia and early greens, we will welcome in the spring with our favorite Revels’ songs and a couple of easy country dances for all. Midway we’ll pause for a seasonal mummers’ play performed by children from our Spring Workshop. Delicious refreshments will end the festivities.

Details at www.revels.org

Save the date for a delectable journey to the culinary corners of the world as our esteemed Revels chefs compete for fame and fortune!

April 10, 2010

Watch www.revels.org for details
Christ Church Cambridge
The Episcopal Church in Harvard Square

Invites You To Celebrate Christmas With Us

Christmas Eve • Thursday • December 24

5:00 p.m. Join us for a family friendly service including children’s Christmas pageant & Holy Eucharist Rite II with the Christ Church Youth Choir.

11:00 p.m. Join us for our joyous Festival Eucharist Rite II featuring music of the season with the Christ Church Adult Choir.

Christmas Day • Friday • December 25
10:00 a.m. Join us for a quieter celebration of Holy Eucharist Rite II with seasonal hymns, lessons and sermon.

Come celebrate the mystery of the incarnation and the warmth of community

Two blocks from the Harvard T Stop • Across Garden Street from Cambridge Common
Zero Garden Street • Cambridge, MA 02138
617-876-0200 • www.cccambridge.org
Voted JP’s Best Personal Service

Natural Care for Skin, Nails & Hair

62 South St., Jamaica Plain 02130
(617) 524-6867
appointments@freshhair.com
Monday–Friday til 8 pm
Saturday til 5 pm

25% Off any new services for you with this ad

SINGING EAGLE LODGE

A camp for girls ages 8–16 on Squam Lake in the White Mountains
Hiking, land and water sports, and the arts.

August 16–30, 2010

For a brochure:
Linda Briggs, 821 Whitney Avenue
New Haven, Connecticut 06511
(203) 624-0820
www.singineaglelodge.org

The Children’s Book Shop

237 Washington Street
Brookline, MA 02445
(617) 734-7323
www.thechildrensbookshop.net
PATRON INFORMATION

Sanders Theatre in Memorial Hall is operated by the Office for the Arts at Harvard. All inquiries should be addressed to: Memorial Hall/Lowell Hall Complex, 45 Quincy Street, Room 027, Cambridge, MA 02138-3003. Phone: 617.496.4595 Fax: 617.495.2420

Calendar of Events
Available at the Harvard Box Office web site: www.boxoffice.harvard.edu

Smoking
There is no smoking allowed in Memorial Hall.

Restrooms/ Public Telephones
Located on the Lower Level.

Parking: THERE IS NO PARKING AT SANDERS THEATRE.
Free parking for Sanders Theatre events is available at the Broadway Garage, corner of Broadway and Felton Streets, from one hour pre-performance to one hour post-performance. For some student events, patrons will be asked to park at 38 Oxford Street.

Lost and Found
Call 617.496.4595 or visit the Administrative Offices, Memorial Hall room 027. Memorial Hall and Harvard University are not responsible for lost or stolen property.

Latecomers
Latecomers will be seated at the discretion of the management.

Photography and Recording
Use of cameras and audio and video recording equipment is prohibited. Film and tape will be confiscated.

Access for Patrons with Disabilities
Wheelchair accessible seating is available through the Harvard Box Office, telephone 617.496.2222 (TTY 617.495.1642), or in person. Sanders Theatre is equipped with Sennheiser Infraport RI 100 | headset receivers and EZT induction neck loop Assistive Listening Devices, available at the Box Office one-half hour before performance time. For information about parking for disabled patrons, call Marie Trottier, University Disability Coordinator, Monday through Friday, 9 am to 5 pm at 617.495.1859 (TTY 617.495.4801) . Please call at least two business days in advance.

The Harvard Box Office
Ticketing for Sanders Theatre events and more. Phone: 617.496.2222 (TTY 617.495.1642)
Advance Sales: Holyoke Center Arcade, Harvard Square, 1350 Massachusetts Avenue
Open Tues.-Sun., 12 noon to 6 pm. Closed Mondays, some holidays, with limited summer hours.
Pre-Performance Sales: Sanders Theatre at Memorial Hall
Open performance days only, at 12 noon for matinees and 5 pm for evening performances.
Open until one-half hour after curtain.

Ushering
To inquire about ushering opportunities, contact the Production Office at 617.495.5595.

Memorial Hall/Lowell Hall Complex Staff
Director: Eric C. Engel
Assistant Director: Raymond C. Traietti
Program Manager: Ruth A. Polleys
Production Manager: Tina Bowen
Senior Production Associate: Jonathan Salz
Production Service Coordinator: Ilya Luvish

Harvard Box Office Staff
Box Office Manager: Tina L. Smith
Student Ticketing Services Manager: Jason Govostes
Box Office Associate: Bob Bartosch
Box Office Associate: Amy LeBrun
Box Office Associate: Michael Van Devere
AFTER SHOW
dessert & drinks

Located at 30 Dunster Street
in Harvard Square.

finale
your sweet spot
finaledesserts.com

Park Plaza | 617.423.3184
Coolidge Corner | 617.232.3233
Harvard Square | 617.441.9797