Lackawanna Blues

written and performed by Ruben Santiago-Hudson

directed by Loretta Greco
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20 more hp and an awesome list of available features: the intelligence of a voice-recognition navigation system, the visibility
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ABOUT A.C.T.

American Conservatory Theater nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Managing Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and 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 Zumm Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interactions.

The conservatory, led by Melissa Smith, now serves 3,500 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 1963 by William Ball.

Edward Hastings
Artistic Director 1986–92
Words and Plays

WANT TO KNOW MORE ABOUT LACKAWAYNA BLUES?

A.C.T.'s popular performance guides are available in the lobby.

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An American Classic for Over One Hundred Years

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R.O.C.T. presents

LACKAWANNA BLUES
(2001)

Written and Performed by
Ruben Santiago-Hudson

Accompanied by
Bill Sims, Jr., original music/blues guitarist

Directed by
Loretta Greco

{Characters}

Characters

<table>
<thead>
<tr>
<th>Character</th>
<th>Name</th>
</tr>
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<tbody>
<tr>
<td>Narrator</td>
<td>Mr. Lemuel Taylor</td>
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<tr>
<td>Miss Rachel Crosby (&quot;Nanny&quot;)</td>
<td>Norma Finger Pete</td>
</tr>
<tr>
<td>Lady</td>
<td>Small Paul</td>
</tr>
<tr>
<td>Ol' Po' Carl</td>
<td>Feddie Cobb</td>
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<td>Melvin Earthman</td>
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<td>Norma &amp; Gerald</td>
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<td>Norma's Mom</td>
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<td>Saul</td>
<td>Jimmy Lee &amp; Pauline</td>
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<td>Dick</td>
<td>Bill</td>
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<tr>
<td>Bill</td>
<td>Mr. Lucious</td>
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<tr>
<td>Sweet Tooth Sam</td>
<td>Tina</td>
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{Place}

Lackawanna, New York

{Time}

Then and Now

Lackawanna Blues will be performed without an intermission.

{Additional Staff}

Curtis Hodge, Production Supervisor • Les Reinhards, Stage Management Intern

{Special Thanks To}

George C. Wolfe, Rosemarie Tischler, John Dias, Joy Tomasko, Buzz Cohen, Dana J. Harrel, Vincent Cirrincione, and the people of Lackawanna, NY

This production is sponsored in part by

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UNITED AIRLINES: Joan and Bob McGrath

Lackawanna Blues was originally produced at the Joseph Papp Public Theater/New York Shakespeare Festival (George C. Wolfe, Producing Director), April 2001.

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Lackawanna Blues 7
A.C.T.
American Conservatory Theater

Carey Perloff, Artistic Director • Heather Kitchen, Managing Director

presents

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Directed by
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Scenery and Costumes by
Myung Hee Cho
Lighting by
James Vermeulen
Sound by
Garth Hemphill
Stage Manager
Julie Haber
Assistant Stage Manager
Kimberly Mark Webb

CHARACTERS

Narrator
Mr. Lemuel Taylor

Miss Rachel Crosby ("Nanny")
Numb Finger Pete

Lady
Small Paul

Ol' Po' Carl
Feddie Cobb

Ricky
Melvin Earlman

Lottie
Norma & Gerald

Junior
Norma's Mom

PLACE
Lackawanna, New York

TIME
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**Lackawanna Blues**

**LOVINGLY TRANSPORTS US BACK** to Ruben Santiago-Hudson’s childhood in Lackawanna, New York, a thriving steel town on the banks of Lake Erie that, along with other northern cities, experienced waves of African-American urban migration in the 1950s and 60s. Jobs were plentiful, the ports were bustling, jazz streamed from the local nightclubs, and there was plenty of trouble to be found by anyone who went looking for it. Santiago-Hudson’s spellbinding tour de force is a glowing tribute to Miss Rachel.” ‘Nanny’ Crosby, the selfless and spirited surrogate mother who raised him in her boarding house at 32 Wason Avenue, a safe haven for any stray man, woman, or child in need of a place to call home.” In ‘Nanny’s’ rooming house, everyone had his or her own story,” remembers Santiago-Hudson. “Everyone came from a different place to Lackawanna, and, as Nanny would say,

“Everybody got scars—some you could hide better than others, but eventually they all show. Whatever your past is, whatever your life is, eventually, it’s all gonna get out.”

**HOMESICK BLUE**

by Langston Hughes

I went down to the station.
My heart was in my mouth.

Went down to de station.
Heart was in my mouth.

Lookin’ for a box car.
To roll me to de South

Homesick, Blues, Lawd,
'S a terrible thing to have.

Homesick Blues is
A terrible thing to have.

To keep from cryin’
I open my mouth an’ laughs.


**WHO’S WHO**

**BILL SIMS, JR.**

(Original Music / Guitarist) is an internationally renowned artist. His critically acclaimed **1999 CD release** "The House of the Blues." His musical knowledge of the many facets of the blues.

His predecessor, Bill Sims (Warner Bros.), demonstrates his "Master of the Blues." He was the subject of the critically acclaimed 1999 TV documentary "An American Love Story" (PBS), for which he composed many of the songs on the soundtrack. He also wrote the music for the critically acclaimed film "Miss Ruby's House" (part of the PBS Women in Film series) on songs and other commercial projects, including "Mercer's Blues" and "Coca-Cola," and "Romanticism with Watermelon." (Vineyard Theatre, Music Theatre Group; Entertaining Mr. Stowe and Nostalgia (South Coast Repertory), "Youth" and "The Witch and the Wardrobe" and "Once Upon This Island" (Children's Theatre Company), "In the Name of the Opera" and "Concerto (Music Theatre Group), Under a Western Sky (INTAR/Women’s Project); Nil’s Cruz’s "Park in Our House" (New York Theatre Workshop); and Mikhaila Cruz’s "Salt (Actor’s Studio)."

Recent regional productions include: "Dirty Blonde" (Cincinnati Playhouse); "Step Kiss" (Oregon Shakespeare Festival); "Nights and Two Sisters and a Piano" (South Coast Repertory); "The Marriage of Figaro" (USCSD at the Mandell Weiss); and "Gus Indecent" (PlayMakers Repertory Company); in addition to productions at the McCarther Theatre, Intiman Theatre, La Jolla Playhouse, Cleveland Play House, Williamstown Theatre Festival, St. Louis Repertory, and Coconut Grove Play House. Greco also directed the national and international tour of *Having Our Say* (The Market Theatre, Johannesburg, South Africa) and is the author of *BESSIE: Stories from the Cuban Balcony* (AREA Stage and Coconut Grove Play House).

Upcoming projects include *Romeo and Juliet* for the Oregon Shakespeare Festival and the New York premiere of *Emily Mann’s Mammy’s for Naked Angels.* Greco received her M.F.A. from Catholic University. She is a recipient of the Princess Grace and Drama League Foundation.  

**MYUNG HEE CHO** (Scenic and Costume Design) designed *Off Broadway, at the Long Wharf Theatre and Manhattan Class Company, for the U.S. tour, and in London. Her other credits include: *Dirty Blonde* (Cincinnati Playhouse); 36 Vistas (costume design, The Public Theater, Berkeley Repertory Theatre); *Lackawanna Blues* (The Public Theater, McCarther Theatre); "Swimming with Watermelon" (Vineyard Theatre, Music Theatre Group; Entertaining Mr. Stowe and Nostalgia (South Coast Repertory), "Youth" and "The Witch and the Wardrobe" and "Once Upon This Island" (Children’s Theatre Company), "In the Name of the Opera" and "Concerto (Music Theatre Group), Under a Western Sky (INTAR/Women’s Project); Nil’s Cruz’s "Park in Our House" (New York Theatre Workshop); and Mikhaila Cruz’s "Salt (Actor’s Studio)."

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**LORETTA GRECO** (Director) directed the world premiere of *Lackawanna Blues* at The Joseph Papp Public Theater. Other New York premieres include: *Kurt Harnett’s The Gift of the Magi* (Playwrights Horizons); "The Return of Harvey," (Daddy’s Girl," "Dear John," and "Another World." Santiago-Hudson received an M.F.A. from Wayne State University and a B.A. from SUNY Binghamton.**
Lackawanna Blues LOVINGLY TRANSPORTS US BACK to Ruben Santiago-Hudson’s childhood in Lackawanna, New York, a thriving steel town on the banks of Lake Erie that, along with other northern cities, experienced waves of African-American urban migration in the 1950s and 60s. Jobs were plentiful, the ports were bustling, jazz streamed from the local nightclubs, and there was plenty of trouble to be found by anyone who went looking for it.

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HOMESICK BLUES by Langston Hughes

I went down to the station. My heart was in my mouth. Went down to de station. Heart was in my mouth. Looked for a box car. To roll me to de South.

Homesick Blues. Loved, ‘S a terrible thing to have. Homesick blues is. A terrible thing to have. To keep from cryin’. I opens my mouth an’ laughs.

Originally published in Masses, June 1926. Reprinted in Five Clothes in the Sun, 1927.

RUBEN SANTIAGO-HUDSON *

(Playwright/Performer) appeared on Broadway and at A.C.T. in August Wilson’s Seven Guitars, winning Tony, Clarence Derwent, Drama League, Outer Critics’ Circle, and FANY awards for his performance as Cassel. Also on Broadway, he appeared in George C. Wolfe’s Jelly’s Last Jam. Santiago-Hudson’s other New York credits include Henry Fonda, Measure for Measure, and East Texas Hot Licks at the Public Theater/New York Shakespeare Festival, A Soldier’s Play and Ceremonies in Dark Old Men at the Negro Ensemble Company, and Deep Down at INTAR. His regional credits include A Raisin in the Sun at the Williamstown Theatre Festival and Gypsy Queen at the McCarter Theatre. His films include Winning Girls Through Psyche Mind Control (world premiere, Seattle International Film Festival, 2002), Domestic Disturbance, Shaft’s Double, Shaft’s Advent, Broken Arrow, Solomon and Sheba, Breaking Hearts, Coming to America, and Which Way Home. Television credits include Little John (Hallmark Hall of Fame), “All My Children” (Dr. Zehet McMullan), “Red Sneakers,” “Law & Order.” American Tragedy, “Third Watch,” “Toasted by an Angel,” “West Wing,” “Early Edition” (returning), The Hunt for the Unborn Killer, Rear Window, “Michael Hayes” (series regular), “NYPD Blue,” “New York Undercover,” “The Return of Hawke,” “Daddy’s Girl,” “Dear John,” and “Another World.”

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BILL SIMS, JR.

(Original Music/Composer) is an internationally renowned as "Master of the Blues." His critically acclaimed 1999 CD release Bill Sims (Warner Bros.) demonstrates his knowledge of the many facets of the blues. While he obtained his formal musical education at Ohio State University, his degree in the blues comes from working with many of the legendary masters of the form. He founded his own band, Bill Sims and the Cold Blooded Blue Band, for which he is both lead guitarist and lead vocalist, in 1988. In addition, he is a founder of the all-star American Roots Orchestra. Sims tours extensively both domestically and internationally. He won an OBIE Award for Lackawanna Blues, which was his second theater collaboration with Ruben Santiago-Hudson, following Deep Down at INTAR. Sims was the subject of the critically acclaimed ten-hour 1999 TV documentary "An American Love Story" (PBS), for which he composed many of the songs on the soundtrack. He also wrote the music for the critically acclaimed film Miss Ruby’s House (part of the PBS Women in Film series) and songs for many commercials, including Mercedes-Benz, Coca-Cola, and Reebok.

LORETTA GRECO (Director) directed the world premiere of Lackawanna Blues at The Joseph Papp Public Theater. Other New York premieres include: Karen Hartman’s Gum (Women’s Project); Nilu Cruz’s Two Sisters and a Piano (Joseph Papp Public Theater); Laura Cahill’s Mercy (Yardbird Theatre); Amos Garcia’s Under a Western Sky (INTAR/Women’s Project); Nina Crass’s Park in Our House (New York Theatre Workshop); and Mikhail Lomak’s Sail (Actor’s Studio).

Recent regional productions include: Dirty Blonde (Cincinnati Playhouse); Step Kiss (Oregon Shakespeare Festival); Notes and Two Sisters and a Piano (South Coast Repertory); The Marriage of Figaro (UCSD at the Mandell Weiss); and Gina Indecency (PlayMakers Repertory Company), in addition to productions at the McCarter Theatre, Irina Theatre, La Jolla Playhouse, Cleveland Play House, Williamstown Theatre Festival, St. Louis Repertory, and Coconut Grove Play House. Greco also directed the national and international tour of Having Our Say (The Market Theatre, Johannesburg, South Africa) and is the author of BISSAGE: Stories from the Cuban Barrios (AREA Stage and Coconut Grove Play House).

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Who's Who

Prince Music Theater, and Spadelago Festival; Joana (open) and Fire Dance (Voice and Vision); The Gypsy and the Yellow Canary and A Language of Their Own (Public Theater); and The Wedding Dance (Crosstrails Theatre). International credits include Red (Singapore Repertory); and Mortal Sin (The Theatre Works in Singapore). She received a Connecticut Critics Circle Award for her design for Lee Diamond’s 1994 production of School for Wren and a 1995 Princess Grace Award. She served as production designer of V-DAY/The Virgin Monologues 2000-02 at Madison Square Garden and the Apollis Theatre in New York.

JAMES VERMEULEN (Lighting Designer) designed the Broadway production of Design for Living at the Roundabout Theatre Company. His most recent New York premieres include: John Guare’s A Free-Spirit Individual; Rebecca Gilman’s The Glory of Living; Stephen Adly Guirgis’s Our Lady of 121st Street; Neil LaBute’s The Shape of Things and both latter-day plays; Ruben Santiago-Hudson’s Lackawanna Blues; Slangwyg, written and performed by Universes; Nilo Cruz’s Two Sisters and a Piano; Diana Son’s Stop Kiss; Blankety ofERROR; David Cale’s The Leopard, Marsh Novel’s Truthy Blue; han Ong’s Middle Finger and the Witcher; and The Drama Department’s production of Uncle Tom’s Cabin, or Life Among the Lowly. Upcoming New York productions include: The Merry Snot, by Neil LaBute. Regional credits include productions at PlayMakers Repertory Company, UNC, The Oregon Shakespeare Festival, Berkeley Repertory Theatre, Ithaca Theatre, Trinity Repertory Company, Long Wharf Theatre, Milwaukee Repertory Theater, Cincinnati Rep, and Walnut Street Theatre. Fashion credits include: Gucci, Milan Autumn/Winter 2002, and Yves Saint Laurent Paris Autumn/Winter 2002.

GARTH HEMPHILL (Sound Designer) is in his sixth season as A.C.T.’s resident sound designer. He has designed more than 100 productions, including, for A.C.T.: Night and Day, Buried Child, For the Pleasure of Seeing Her Again, The Glass Menagerie, Bitch Spirit, The Board of Aven, Celebration and The Room, Master Harold… and the boys, Entrée W, Glengarry Glen Ross, The Misunderstood, Frank Loesser’s) Hans Christian Andersen, Edward II, The House of Mirth, The Invention of Love, The Threepenny Opera, Insurrection: Holding History, A Christmas Carol, Mary Stuart, Old Times, and A Streetcar Named Desire (Bay Area Theatre Critics’ Circle Award). He has earned Drama-League Awards for his work on Jar on the Floor, A Christmas Carol (South Coast Repertory), The Things You Don’t Know, Bitch Spirit, New England, Life Together, Teeth, A Spouse, Firehook, and the world premiere of Richard Greenberg’s Three Days of Rain.

JULIE HABER (Stage Manager) is the administrative stage manager for A.C.T. This season she assisted on Night and Day, and she recently stage-managed A.C.T. productions of For the Pleasure of Seeing Her Again, Bitch Spirit, James Joyce’s The Dead (also at the Huntington Theatre Company), Master Harold… and the boys, and Richard Nelson’s Goodnight Children Everywhere. For 20 years Haber was the company warehouse manager for South Coast Repertory, where she worked on more than 70 productions. Other credits include productions at Berkeley Repertory Theatre, La Jolla Playhouse, Santa Fe Festival Theatre, the Guthrie Theater, and Yale Repertory Theatre. She holds an M.F.A. from the Yale School of Drama and has taught stage management at Yale, UC Irvine, and California Institute of the Arts.

KIMBERLY MARK WEBB (Assistant Stage Manager) is in his ninth season at A.C.T., where he worked most recently on Night and Day, Buried Child, The Glass Menagerie, The Board of Aven, James Joyce’s The Dead, and Celebration and The Room. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions. Other credits include Flues at the Lapin Agile in San Francisco, The Woman Warrior for Center Theatre Group in Los Angeles, Mary Stuart and the Lady from the Sea at Boston's Huntington Theatre Company, Hecuba at the Williamstown Theatre Festival, and The Philanthropist at Aurora Theatre Company Webb served as production stage manager at Theatre Three in Dallas for six years.

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United Airlines is the leading carrier at San Francisco International Airport, United’s third-largest hub. United, United Express, and United Shuttle offer nearly 500 daily nonstop flights from San Francisco to more than 60 destinations throughout the United States, Asia, Europe, Mexico, and Canada. The airline employs nearly 18,000 people in the San Francisco area and more than 90,000 people worldwide. United represents the air-travel lifestyle to the local community, generating several billions of dollars in annual economic activity in the San Francisco Bay Area.

Dedicated to serving in the community as well as in the air, United has sponsored numerous Bay Area organizations— including the San Francisco Forty-Niners, the Asian Art Museum, and the Bay Area Sports Hall of Fame—all of which contribute to United’s goal of improving the quality of life in the communities and neighborhoods United serves.

From 90,000 employees
From five major continents
Congratulations to A.C.T. on 36 seasons of great theater in the San Francisco Bay Area.

United is proud to support American Conservatory Theater.

Producers

Joan and Bob McGrath

A.C.T. 2002–03 GEARY THEATER SEASON

NIGHT AND DAY

Directed by Carey Perloff
September 19–October 20, 2002

LACKAWANNA BLUES

Written and performed by Ruben Santiago-Hudson
Directed by Loretta Greco
October 27–December 1, 2002

A CHRISTMAS CAROL

By Charles Dickens
Adapted by Laird Williamson and Dennis Powers
Directed by Craig Slaight
December 7–29, 2002

THE LATE GREAT LADIES OF BLUES AND JAZZ

Created and performed by Sandra Reaves-Phillips
December 27–31, 2002

AMERICAN BUFFALO

By David Mamet
Directed by Richard E. T. White
January 9–February 9, 2003

THE DAZZLE

By Richard Greenberg
Directed by Laird Williamson
February 14–March 16, 2003

THE CONSTANT WIFE

By W.S. Someser Maugham
Directed by Kyle Donnelly
March 27–April 27, 2003

THE THREE SISTERS

By Anton Chekhov
Directed by Carey Perloff
May 8–June 8, 2003

Urinetown, THE MUSICAL

Music and lyrics by Mark Hollmann
Book and lyrics by Greg Kotis
Directed by John Rando
Choreography by John Carrafa
June 24–July 24, 2003
**Who’s Who**

Prince Music Theater, and Spoleto Festival; Jesuits (opera) and Fire Dance (Voice and Vision); The Gypsy and the Yellow Canary and A Language of Their Own (Public Theater); and The Wedding Dance (Crossroads Theatre). International credits include Red (Singapore Repertory); and Mortal Sin (The Theater Works in Singapore). She received a Connecticut Critics Circle Award for her design of Lee Diamond’s 1994 production of School for Women and a 1995 Princess Grace Award. She served as production designer of V-DAY/The Virginia Monologues 2000-2002 at Madison Square Garden and the Apollo Theater in New York.

**JAMES VERMEULEN** (Lighting Designer) designed the Broadway production of Design for Living at the Roundabout Theater Company. His most recent New York premieres include: John Guare’s A Free-S stout Individual; Rebecca Gilman’s The Glory of Living; Stephen Adly Guirgis’s Our Lady of 121st Street; Neil LaBute’s The Shape of Things and two latter-day plays; Ruben Santiago-Hudson’s Lackawanna Blues; Slangways, written and performed by University: Nilo Cruz’s Two Sisters and a Piano; Diana Son’s Stop Kiss; Blindness by Errors; David Cale’s Berenice, Marsh Nishman’s Truthy Blue; Han Ong’s Middle Finger and The Washer; and The Drama Department’s production of Uncle Tom’s Cabin, or Life Among the Lowly. Upcoming New York productions include: The Merry Scoundrelly, by Neil LaBute. Regional credits include productions at PlayMakers Repertory Company, UNC, The Oregon Shakespeare Festival, Berkeley Repertory Theatre, Theatre for the First Time, Trinity Repertory Company, Long Wharf Theatre, Milwaukee Repertory Theater, Cincinnati Rep, and Walnut Street Theater. Fashion credits inclucde: Gucci, Milan Autumn/Winter 2002, and Yves Saint Laurent Paris Autumn/Winter 2002.

**GARTH HEMPHILL** (Sound Designer) is in his sixth season as A.C.T.’s resident sound designer. He has designed more than 100 productions, including, for A.C.T., Night and Day, Buried Child, For the Pleasure of Seeing Her Again, The Glass Menagerie, Bilboa Blues, The Board of Avon, Celebration and The Room, Master Harold… and the boys, Encores W, Glengarry Glen Ross, The Manuscript, Frank Loesser’s Hans Christian Andersen, Edward II, The House of Mirth, The Invention of Love, The Threepenny Opera, Insurrection: Holding History, A Christmas Carol, Mary Stuart, Old Times, and A Streetcar Named Desire (Bay Area Theatre Critics Circle Award). He has earned Drama-Lodge Awards for his work on Jar in the Floor, A Christmas Carol (South Coast Repertory), The Things You Don’t Know, Bilboa Blues, New England, Lip Together: Teeth Apart, Firecrakens, and the world premiere of Richard Greenberg’s Three Days of Rain.

**JULIE HABER** (Stage Manager) is the administrative stage manager for A.C.T. This season she assisted on Night and Day and was recently stage-managed A.C.T. productions of For the Pleasure of Seeing Her Again, Bilboa Blues, James Joyce’s The Dead (also at the Huntington Theatre Company), Master Harold… and the boys, and Richard Nelson’s Goodnight Children Everywhere. For 20 years Haber was the company stage manager for South Coast Repertoire, where she worked on more than 70 productions. Other credits include productions at Berkeley Repertory Theatre, La Jolla Playhouse, Santa Fe Festival Theatre, the Guthrie Theater, and Yale Repertory Theatre. She holds an M.F.A. from the Yale School of Drama and has taught stage management at Yale, UC Irvine, and California Institute of the Arts.

**KIMBERLY MARK WEBB** (Assistant Stage Manager) is in his eighth season at A.C.T., where he worked most recently on Night and Day, Buried Child, The Glass Menagerie, The Board of Avon, James Joyce’s The Dead, and Celebration and The Room. During 19 seasons with Berkeley Repertory Theatre he stage-managed more than 70 productions. Other credits include:feasus at the Capitol Play in San Francisco, The Woman Warrior for Center Theatre Group in Los Angeles, Mary Stuart and The Lady from the Sea at Boston’s Huntington Theatre Company, Hedda at the Williamstown Theatre Festival, and The Philanthropist at Aurora Theatre Company Webb serves as production stage manager at Theatre Three in Dallas for six years.

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**UNITED AIRLINES**

**A.C.T. 2002-03 GEARY THEATER SEASON**

**NIGHT AND DAY** by Tom Stoppard
Directed by Carey Perloff
September 19–October 20, 2002

**LACKAWANNA BLUES**
Written and performed by Ruben Santiago-Hudson
Directed by Loretta Greco
October 27–December 1, 2002

**A CHRISTMAS CAROL** by Charles Dickens
Adapted by Laird Williamson and Dennis Powers
Directed by Craig Slaight
December 2–9, 2002

**THE LATE GREAT LADIES OF BLUES AND JAZZ**
Created and performed by Sandra Reaves-Phillips
December 27–31, 2002

**AMERICAN BUFFALO** by David Mamet
Directed by Richard E. T. White
January 9–February 9, 2003

**THE DAZZLE**
by Richard Greenberg
Directed by Lair Williamson
February 14–March 16, 2003

**THE CONSTANT WIFE** by W. Somerset Maugham
Directed by Kyle Donnelly
March 27–April 27, 2003

**THE THREE SISTERS**
by Anton Chekhov
Directed by Carey Perloff
May 8–June 8, 2003

**URINETOWN, THE MUSICAL**
Music and lyrics by Mark Hollmann
Book and lyrics by Greg Kotis
Directed by John Rando
Choreography by John Carrafa

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Producers
Joan and Bob McGrath

*Member of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States.
CAREY PERLOFF (Artistic Director), who recently celebrated her tenth season as artistic director of A.C.T., opened this season with an acclaimed revival of Tom Stoppard’s Night and Day. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Tom Stoppard’s The Invention of Love and Indian Ink and Harold Pinter’s Celebration and The Room; A.C.T.-commissioned translations of Houska, The Misunderstood, Enrico IV, Mary Stuart, and Uncle Vanya; the world premiere of Leslie Ayvazian’s Singer’s Boy; and acclaimed productions of The Threepenny Opera, Old Times, Arcadia, The Rose Tattoo, Amelie, Ordinario, Cradlesong, Home, and The Tempest. Last season her work also included the world premieres of Marc Blitzstein’s No for an Answer and David Lang/Mac Wellman’s The Difficulty of Crossing a Field. Her play The Caloula of Rhode was a finalist for the Susan Smith Blackburn Award and was developed at the O’Neill Playwrights Conference in Waterford, Connecticut, last summer; it will be produced at A.C.T. in January 2003, directed by Robin Phillips. Later this season Perloff will stage Chashoo’s Three Sisters with A.C.T.’s core company. Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Vera Pourn’s Elstava, the American premiere of Poster’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBEIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premieres of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music. Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

HEATHER M. KITCHEN (Managing Director) joined A.C.T. in 1996. Since that time, Kitchen has overseen the company’s expansion and been instrumental in fortifying the organization’s infrastructure and increasing support for A.C.T.’s artists and employees. After earning her B.A. in drama and theater arts at the University of Waterloo in 1975, Kitchen began her career in stage management at the prestigious Stratford Festival. Other career highlights include four seasons as production manager of Theatre New Brunswick, a regional touring company located in Eastern Canada, and as general manager of The Citadel Theatre, then Canada’s largest regional theater. Following 15 years of stage and production management, Kitchen received her M.B.A. from the internationally renowned Richard Ivey School of Business at The University of Western Ontario. She is an active member of the larger San Francisco community, currently serving on the board of the Commonwealth Club of California, and is a past member of the San Francisco Leadership Board of the Americans 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. 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 Congregation, 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 Era Le Gallienne’s National Repertory Theater. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little; Gentil and (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 Eisen’s Little Nell (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.
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American Conservatory Theater is deeply grateful for the generous support of the many individuals, corporations, foundations, and governmental agencies whose contributions make great theater possible.
FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: www.actorstheatre.org.

BOX OFFICE AND TICKET INFORMATION
Geary Theater Box Office
Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-9 p.m. Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During nonperformer weeks, business hours are 12-6 p.m. daily. Call 415.749.2817 and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our Web site at act-sf.org. All sales are final, and there are no refunds. Only 10 percent of your ticket price goes to performance rebooking privileges and lost-ticket insurance. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

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

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

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

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

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

Reception
If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Or you may leave it at your seat number with the house manager, so you can be notified if you are called.

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

Emergency Telephone
Leave your seat location with those who may need to reach you and have them call 415.439.2970 in an emergency.

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

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

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

Restrooms are located in Freda's Columbia Room on the lower level, the Balcony Lobby and the Geary Theatre Box Office.

Wheelchair seating is available on all levels of the Geary Theater. Please call 415.749.2817 in advance to notify the house staff of any special needs. A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available on site.

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Two Special Offerings in Our 2002–03 Season!

Sandra Reaves-Phillips in The Late, Great Ladies of Blues and Jazz
dec 27–31
Tickets: $14–$40
Acidrolled blues and jazz singer Sandra Reaves-Phillips embodies the heart and soul of legendary vocalists Bessie Smith, Billie Holiday, Dinah Washington, Mable Flacko, Ethel Waters, and Mahalia Jackson. Classy, sassy, powerful, and unique—Reaves-Phillips's one-woman tribute captures the essence of the women who defined American blues and jazz. *Sandra Reaves-Phillips captured it all... She belongs to a special sorority of singers whose expressiveness, vocal power, and sheer physical size recall the classic blues singers of the 20s and those who followed.* Washington Post

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A Christmas Carol
adapted by Charles Dickens by Larry Williamson and Dennis Powers directed by Craig Staggs starring Steven Anthony Jones
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Tickets: $14–$40
Featuring A.C.T. acting company member Steven Anthony Jones as Scrooge, Dickens's classic returns to the Geary Theater to warm your heart. Renowned you need and those you love to the holiday season's mad enduring story of hope, triumph, and transformation.

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Washington Post

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