

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

Lackawanna Blues

written and performed by
Ruben Santiago-Hudson

directed by Loretta Greco



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Volume 9, Issue 2
November 2002

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A.C.T. Box Office
415.749.2ACT

A.C.T. Web Site
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Cover photos courtesy of Ruben Santiago-Hudson

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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 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 3,500 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.

GEARY THEATER AUDIENCE PHOTO BY KEN FRIEDMAN



Carey Perloff, *Artistic Director* • Heather Kitchen, *Managing Director*

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Carey Perloff, Artistic Director • Heather Kitchen, Managing Director

presents

LACKAWANNA BLUES

(2001)

Written and Performed by
Ruben Santiago-Hudson

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

Directed by
Loretta Greco

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

CHARACTERS

Narrator	Mr. Lemuel Taylor	Jimmy Lee & Pauline
Miss Rachel Crosby ("Nanny")	Numb Finger Pete	Saul
Lady	Small Paul	Dick Johnson
Ol' Po' Carl	Feddie Cobb	Bill
Ricky	Melvin Earthman	Sweet Tooth Sam
Lottie	Norma & Gerald	Mr. Lucious
Junior	Norma's Mom	Tina

PLACE

Lackawanna, New York

TIME

Then and Now

Lackawanna Blues will be performed without an intermission.

ADDITIONAL STAFF

Curtis Hodge, *Production Supervisor* • Les Reinhardt, *Stage Management Intern*

SPECIAL THANKS TO

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

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Producers

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.

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 storytelling 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 Wasson 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 BLUES

by Langston Hughes

I went down to the station
My heart was in ma 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 opens ma mouth an' laughs.

Originally published in *Measure*, June 1926. Reprinted in *Fine Clothes to the Jew*, 1927.

PHOTOS FROM RUBEN SANTIAGO-HUDSON'S CHILDHOOD, COURTESY OF SANTIAGO-HUDSON (THE WOMAN AT BOTTOM CENTER IS "NANNY")

Who's Who



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 Canewell. Also on Broadway, he appeared in George C. Wolfe's *Jelly's Last Jam*. Santiago-Hudson's other New York credits include *Henry VIII*, *Measure for Measure*, and *East Texas Hot Links* 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 *Glengarry Glen Ross* at the McCarter Theatre. His films include *Winning Girls Through Psychic Mind Control* (world premiere, Seattle International Film Festival, 2002), *Domestic Disturbance*, *Shaft*, *Devil's Advocate*, *Blown Away*, *Solomon and Sheba*, *Bleeding Hearts*, *Coming to America*, and *Which Way Home*. Television credits include *Little John* (Hallmark Hall of Fame), "All My Children" (Dr. Zeke McMillan), "Red Sneakers," "Law & Order," "American Tragedy," "Third Watch," "Touched by an Angel," "West Wing," "Early Edition" (recurring), *The Hunt for the Unicorn Killer*, *Rear Window*, "Michael Hayes" (series regular), "NYPD Blue," "New York Undercover," "The Return of Hunter," *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.



BILL SIMS, JR. (*Original Music/Guitarist*) is an internationally respected "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 Blues Band, for which he is both lead guitarist and lead vocalist, in 1988. In addition, he is a cofounder of the all-star American Roots Orchestra. Sims tours extensively both domestically and internationally. He won an OBIE Award for *Lackawanna Blues*, which is 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); Nilo Cruz's *Two Sisters and a Piano* (Joseph Papp Public Theater); Laura Cahill's *Mercy* (Vineyard Theatre); Amparo Garcia's

Under a Western Sky (INTAR/Women's Project); Nilo Cruz's *A Park in Our House* (New York Theatre Workshop); and Migdalia Cruz's *Salt* (Actor's Studio). Recent regional productions include: *Dirty Blonde* (Cincinnati Playhouse); *Stop Kiss* (Oregon Shakespeare Festival); *Nostalgia* and *Two Sisters and a Piano* (South Coast Repertory); *The Marriage of Figaro* (UCSD at the Mandell Weiss); and *Gross Indecency* (PlayMakers Repertory Company); in addition to productions at the McCarter 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 *PASSAGE: Stories from the Cuban balseros* (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 *Meshugah* for Naked Angels. Greco received her M.F.A. from Catholic University. She is a recipient of Princess Grace and Drama League fellowships.

MYUNG HEE CHO (*Scenic and Costume Design*) designed *Wit* 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 Views* (costume design, The Public Theater, Berkeley Repertory Theatre); *Lackawanna Blues* (The Public Theater, McCarter Theatre); *Swimming with Watermelons* (Vineyard Theatre, Music Theatre Group); *Entertaining Mr. Sloane* and *Nostalgia* (South Coast Repertory); *Gum* (Women's Project and Productions); *Gertrude and Alice* (Foundry Theatre); *Gum* and *An Almost Holy Picture* (Center Stage); *The Lion, the Witch and the Wardrobe* and *Once on This Island* (Children's Theatre Company); *The Running Man* (jazz opera) and *Conviction* (Music-Theatre Group,

Who's Who

Prince Music Theater, and Spoleto Festival); *Jocasta* (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 Sins* (The TheatreWorks in Singapore). She received a Connecticut Critics Circle Award for her design of Liz Diamond's 1994 production of *School for Wives* and a 1995 Princess Grace Award. She served as production designer of *V-DAY/The Vagina Monologues 2000-02* at Madison Square Garden and the Apollo 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 Few Stout Individuals*; Rebecca Gilman's *The Glory of Living*; Stephen Adly Guirgis's *Our Lady of 121st Street*; Neil LaBute's *The Shape of Things* and *bash: latter-day plays*; Ruben Santiago-Hudson's *Lackawanna Blues*; *Slanguage*, written and performed by Universes; Nilo Cruz's *Two Sisters and a Piano*; Diana Son's *Stop Kiss*; *Bombitty of Errors*; David Cale's *Betwixt*; Marsha Norman's *Trudy Blue*; Han Ong's *Middle Finger* and *The Watcher*; and The Drama Department's production of *Uncle Tom's Cabin, or Life Among the Lowly*. Upcoming New York productions include: *The Mercy Seat*, by Neil LaBute. Regional credits include productions at PlayMakers Repertory Company, UNC, The Oregon Shakespeare Festival, Berkeley Repertory Theatre, Intiman 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*, *Blithe Spirit*, *The Beard of Avon*, *Celebration* and *The Room*, "Master Harold"...and the boys, *Enrico IV*, *Glengarry Glen Ross*, *The Misanthrope*, *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

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WHO'S WHO

earned *Drama-Logue* Awards for his work on *Jar the Floor*, *A Christmas Carol* (South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Fortinbras*, 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*, *Blithe 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 stage 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 Beard of Avon*, *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 *Picasso 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 Philanderer* at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

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

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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.

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Producers

Joan and Bob McGrath

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 Slaughter

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. 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

June 24–July 27, 2003

A.C.T. PROFILES



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 *Hecuba*, *The Misanthrope*, *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*, *Antigone*, *Creditors*, *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 Colossus of Rhodes* 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 Chekhov's *The 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 Ezra Pound's *Elektra*, 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 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 American Red Cross and of Big Brothers/Big Sisters,

San Francisco and the Peninsula.

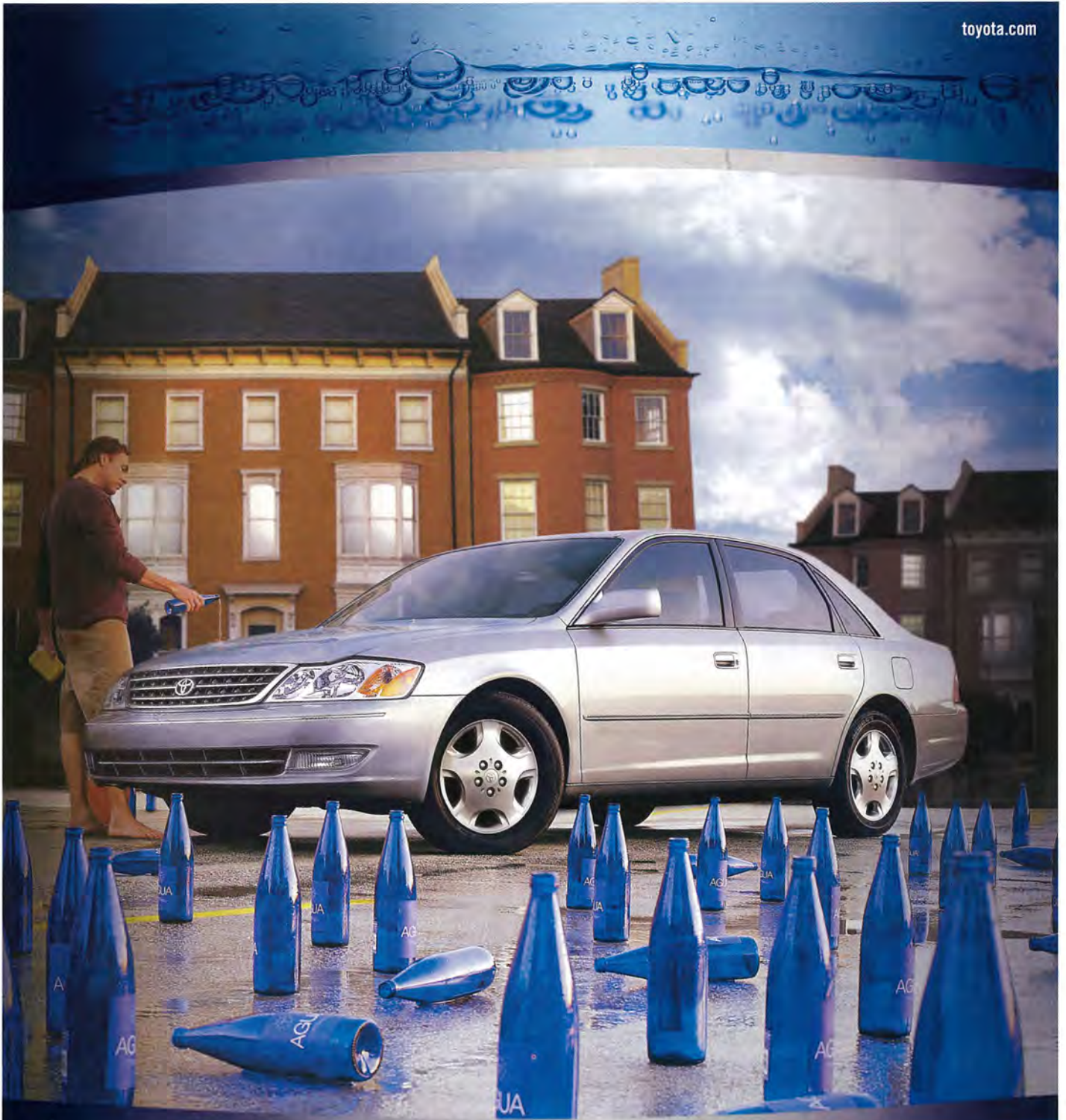
Kitchen is serving her third term on the executive committee of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards.

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 Theater. 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.



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Chris Akerind, *Lighting*
Beaver Bauer, *Costumes*
Myunghee Cho, *Costumes & Scenery*
Jeff Curtis, *Sound*
Kent Dorsey, *Scenery*
Christine Dougherty, *Costumes*
Judith Dolan, *Costumes*
Kate Edmunds, *Scenery*
Ralph Funicello, *Scenery*
James F. Ingalls, *Lighting*
Brian MacDevitt, *Lighting*
Peter Maradudin, *Lighting*
Anna R. Oliver, *Costumes*
Scott Pask, *Scenery*
Nancy Schertler, *Lighting*
Annie Smart, *Scenery*
Jim Vermeulen, *Lighting*
Kimberly J. Scott, *Lighting Design Associate*
Dustin O'Neill, *Scenic Design Associate*

Stage Management

Julie Haber, *Administrative Stage Manager*
Elisa Guthertz, Shona Mitchell,
Katherine Riemann, Francesca Russell,
Kimberly Mark Webb, *Stage Managers*

Scene Shop

Adam Bennes, *Shop Foreman*
Jonathan Young, *Lead Builder*
Leo Loverro, *Mechanic*
Brad Lublin, *Purchasing Agent*
Demarest Campbell, *Chargeman Scenic Artist*
Jennifer Williams, *Senior Scenic Artist*
B. J. Frederickson, *Scenic Artist*

Costume Shop

David F. Draper, *Manager*
Joan Raymond, *Assistant Manager*
Cynthia Quiroga, *Design Assistant*
Brian Perkins, *Administrative Assistant*
Thiem Ma, Quyen Ly, *Tailors*
Kirsten Tucker, *First Hand*
Maria Montoya, *Head Stitcher*
Jane Boggess, *Accessories Artisan*

Costume Rentals

Callie Floor, *Supervisor*
Maggie Whitaker, *Rentals Assistant*

Properties

Tom Fortier, *Supervisor*
Jeff White, *Assistant*
David Katz, *Artisan*

Wigs

Rick Echols, *Wigmaster*

Geary Theater Stage Staff

Maurice Beesley, *Head Carpenter*
Jim Dickson, *Head Electrician*
Suzanna Bailey, *Sound Head*
Jane Henderson-Shea, *Properties Head*
Miguel Ongpin, *Flyman*
Mark Pugh, Tim Wilson, *Stagehands*
Todd Bergman, *Wardrobe Supervisor*
Tom Blair, Kevin Shea, *Stage Door Monitors*

Interns

Rachel Dulaney, Laurie O'Brien, *Properties*
Amanda Mendelsohn, *Wigs*
K Mauldin, Les Reinhardt,
Stage Management
Jeremy Katz, *Technical Design*
j. j. Bergovoy, *Sound Design*
Claire Townsend, *Costume Shop*
Kyra, *Costume Rentals*

ADMINISTRATION

Jeffrey P. Malloy, *General Manager*
Dianne Prichard, *Company Manager*
Caresa Capaz, *Company Management Assistant*
Nathan Baynard, *Executive Assistant*
Barbara Gerber, *Volunteer Coordinator*
Beulah Steen, *Receptionist*

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Candler Gibson, *Associate Director*
Michele Casau, *Manager of Individual Giving*
Leah A. Hofkin, *Manager of Foundation and Government Relations*
Anne Marie Sanders, *Development Officer*
Courtney Holst Ebner,
Membership Coordinator
Jen McKay, *Special Events Coordinator*
Sarah L. Kahn, *Development Research*
Connie McCue, *Assistant*
Y-Jean Mun, *Special Events Assistant*

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Matt Jones, Linda Lauter, Jennifer Starkey,
Associates
Kate Stewart, *Human Resources Administrator*
Tryn Miller, *Office Assistant*

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Thomas Morgan, *Director*
James Sheerin, *Database Applications Manager*
Ryan Montgomery, *Web Administrator*
Joone Pajar, *PC IT Assistant*
Conchita Payne, *Macintosh IT Associate*

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Victoria Shelton, *PR Representative*
Jon Wolanske, *PR & Marketing Associate*
Jim Neuner, *PR & Marketing Intern*

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Jessica Werner, *Associate Editor*

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Valerie York, *Manager*
Randy Taradash,
Audience Development Manager
Catherine Weis, *Graphic Artist*
Edward Budworth,
Group Sales Representative

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David Engelmann, *Head Treasurer*
Lynn Skelton, *SMAT and Group Sales Treasurer*
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McNicol, Alberta Mischke, Ranielle
Rodrin, Sam Kekoa Wilson, *Treasurers*

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Travis Porter, Carol M. Yamasaki, Doris
Yamasaki, *Coordinators*

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Janny Hazelaar, Nancy Hermione, Cathryn
Hrudicka, Keith Klipenstein, Miriam
Korpi, Jerry Mark, Frederic Poirier,
Patrick Praetzel, John Raymond, Molly
Viebrock, Sarah Zesmer, *Agents*

Front of House

Larry Vales, *Geary Theater Manager*
Debra Selman, *Assistant Theater Manager*
Eva Ramos, *House Manager*
Colleen Rosby, *Assistant House Manager*
Joseph Fernandes, Colleen Rosby,
Door Persons
Alberta Mischke, *Guided Tour Director*
Oliver Sutton, *Head of Security*

Operations

Lesley Pierce, *Manager*
Burt Smith, *Assistant Facilities Manager/Geary Theater*
Len Lucas, *Assistant Facilities Manager/30 Grant*
Seth Margolies, *Crew*
Curtis Carr, Jr., Mike Fernandez, *Security*

CONSERVATORY

Barbara Hodgen, *Administrator*
Craig Slight, *Young Conservatory Director*
Bruce Williams, *Director of Summer Training Congress and Community Programs*
Kate Brickley, *Young Conservatory Off-Campus Education Director*
Tom Haygood, *Production Manager*
Maureen McKibben, *Director of Student Affairs*
Jerry Lopez, Susan Pace, *Financial Aid*
Jack Sharrar, *Director of Academic Affairs*
John Dixon, Mark Jackson, *Conservatory Associates*
Christopher Rader, *Financial Aid/Conservatory Assistant*
Carrie Winchell, *Young Conservatory Assistant*
Matt Jones, *Bursar/Payroll Administrator*
Joe Rosenthal, *Library Coordinator*
Alison Augustin, *Receptionist*

Master of Fine Arts Program

CORE FACULTY

Patrick Anderson, *Humanities*
René Augesen, *Acting*
Marco Barricelli, *Acting*
Jeffrey Crockett, *Voice*
Steven Anthony Jones, *Improvisation*
Francine Landes, *Movement*
Frank Ottiwell, *Alexander Technique*
Priscilla Regalado, *Modern Dance*
Melissa Smith, *Acting*
Deborah Sussel, *Speech, Verbal Action*
Gregory Wallace, *Acting*
Paul Walsh, *Director of Humanities*

ADJUNCT FACULTY

Nancy Benjamin, *Voice*
Glen Canin, *Alexander Technique*
Leslie Felbain, *Mask*
Greg Hoffman, *Tai Chi/Combat*
Deborah Lambert, *Singing*
Peter Maleitzke, *Singing*
Kimberly Hill, *Speech*
Jack Sharrar, *Humanities*

Studio A.C.T.

Andy Alabran, *Acting*
Letitia Bartlett, *Dynamic Movement/Physical Acting/Clowning*
Cynthia Bassham, *Voice and Speech*
Kate Brickley, *Acting*
Mike Carroll, *Acting*
Laura Derry, *Improvisation*
Frances Epsen Devlin, *Singing*
John Dixon, *Acting*
Jeffrey Draper, *Voice and Speech/Acting*
Joseph Feinstein, *Voice and Speech/Acting*
Paul Finocchiaro, *Acting*
Dawn Elin Fraser, *Acting*
Marvin Greene, *Acting*
Christopher Herold, *Acting*
Andrew Hurteau, *Acting*
Mark Jackson, *Acting*
Katie James, *Tap Dance*
Rose Adams Kelly, *Alexander Technique*
Drew Khalouf, *Voice & Speech/Acting*
Francine Landes, *Acting*
Domenique Lozano, *Acting*
Trina Oliver, *Acting*
Regina Saisi, *Improvisation*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Lynne Soffer, *Speech, Acting*
Brent St. Clair, *Acting*
Ava Victoria, *Singing*
Krista Wigle, *Singing*
Bruce Williams, *Audition Techniques, Acting*

Young Conservatory

Letitia Bartlett, *Physical Character*
Kate Brickley, *Acting, Voice & Speech*
Mike Carroll, *Acting*
Dawn-Elin Fraser, *Voice & Speech, Dialects*
Sarah Fry, *Physical Character*
Jane Hammett, *Musical Theater*
Domenique Lozano, *Director, Shakespeare*
David Maier, *Acting*
Christine Mattison, *Dance*
Kimberly Mohne, *Voice & Speech, Dialects*
Pamela Ricard, *Acting*
Amelia Rosenberg, *Acting*
Andy Sarouhan, *Improvisation*
Jack Sharrar, *Directing*
Craig Slight, *Director, Acting*
John Sugden, *Improvisation, Acting, Jr. Performance Workshop*
Gene Thomas, *Camera*
Krista Wigle, *Musical Theater*

New Plays Program

Constance Congdon, Sarah Daniels (London),
Resident Playwrights

Accompanists

Carrie Collins
Naomi Sanchez
Lila Zheltova

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.act-sfbay.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 12–8 p.m. Tuesday through Saturday, and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2ACT 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-sfbay.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling 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 one **Pay What You Wish** performance during the regular run of each production.

Group Discounts

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

AT THE THEATER

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, videos, travel mugs, and other novelty items—as well as books, scripts and *Words on Plays*, are on sale at the souvenir desk in the main lobby and at the Geary Theater Box Office.

Refreshments

Full bar service, sandwiches, salads, and other savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. There is also a 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.

Beeepers!

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 and 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 415.439.2396 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 performance. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

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

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

Wheelchair seating is available on all levels of the Geary Theater. Please call 415.749.2ACT in advance to notify the house staff of any special needs.

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

AFFILIATIONS

A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group, the national organization for the American theater, and funded by the Pew Charitable Trusts.



The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



A.C.T. is supported in part by a grant from the National Endowment for the Arts.

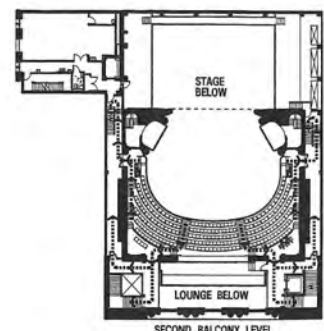
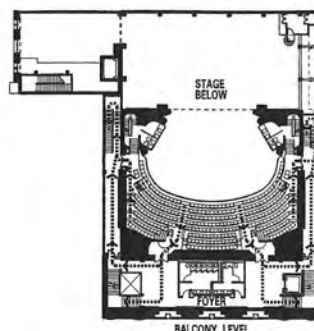
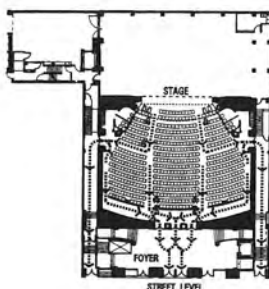


A.C.T. is supported in part by a grant from the Grants for the Arts/ San Francisco Hotel Tax Fund.



A.C.T. is funded in part by the California Arts Council, a state agency.

GEARY THEATER EXITS



Two Special Offerings in Our 2002-03 season!

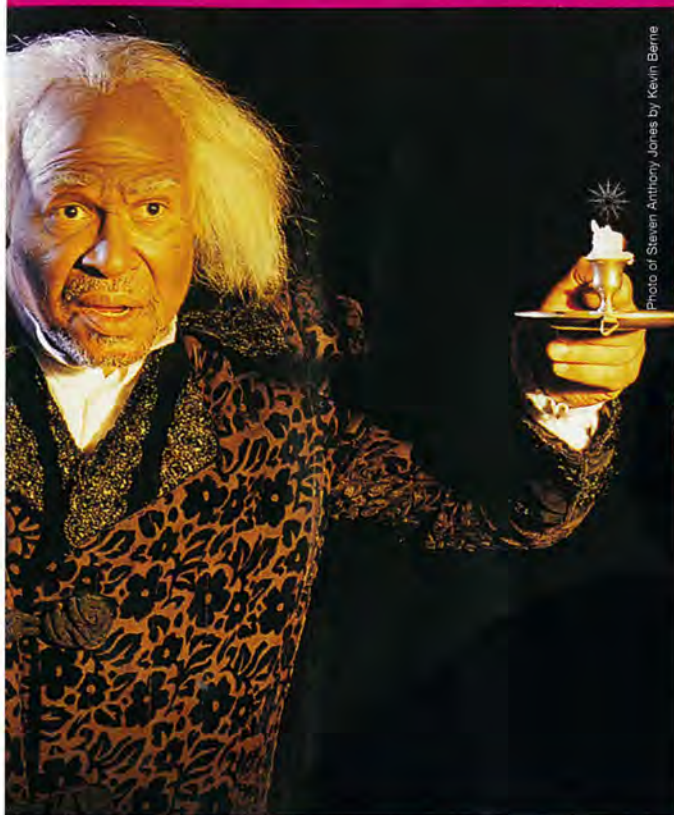


Photo of Steven Anthony Jones by Kevin Berne

A Christmas Carol

adapted from Charles Dickens
by Laird Williamson and Dennis Powers
directed by Craig Slight
starring Steven Anthony Jones

dec 7-29

Featuring A.C.T. acting company member **Steven Anthony Jones** as Scrooge, Dickens's classic returns to the Geary Theater to warm your heart. Reintroduce yourself and those you love to the holiday season's most enduring story of hope, triumph, and transformation.

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Buy four tickets for the price of two for all performances December 7, 8, and 10 only!

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Sandra ReAves-Phillips as Ethel Waters

Sandra ReAves-Phillips in The Late, Great Ladies of Blues and Jazz

dec 27-31

Tickets: \$14-\$50

Acclaimed blues and jazz singer **Sandra ReAves-Phillips** embodies the heart and soul of legendary vocalists Bessie Smith, Billie Holiday, Dinah Washington, Ma Rainey, 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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Geary Theater
San Francisco

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