GEM OF THE OCEAN

BY AUGUST WILSON

DIRECTED BY
RUBEN SANTIAGO-HUDSON

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an american conservatory theater

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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 Executive Director Heather Kitchen, A.C.T. embraces its responsibility to preserve, 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 four 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 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 Zetto 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 education, and community interaction.

The conservatory, led by Melissa Smith and George Thompson, now serves 3,000 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Teri Hatcher 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 the American actor training programs, while serving as the creative engine of the company at large.

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A.C.T. has a long history of excellence in the performing arts. Since its inception in 1965, A.C.T. has been committed to producing high-quality, thought-provoking theater that challenges and inspires its audience. The theater has consistently received critical acclaim and has won several major awards, including the Tony Award for Outstanding Theatre Performance and Training. A.C.T. is known for its diverse repertoire, which includes both classic and contemporary works, and its commitment to supporting emerging artists. The theater has grown significantly over the years, expanding its facilities and increasing its audience base. Today, A.C.T. continues to be a leader in the American theater community, offering a unique and dynamic approach to theatrical production.
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Theater was founded
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Genie of the Ocean 5
FROM THE ARTISTIC DIRECTOR

Dear Friends,

The last two words of August Wilson's luminous play Gem of the Ocean are, “So live.” I first heard these words spoken on stage a week after August Wilson had died.

The fiercely life-affirming spirit of the play has become perhaps even more potent in the wake of August’s death. Four months after the fact, it is still hard to believe that the incredibly fertile imagination that created all that language has been stopped. August was such a lover of theater, such a spinner of yarns, such a celebrator of the English language in all its surprising and complexity that the American theater will seem sadly silent without him. But he left behind a treasure trove of material that will continue to be part of the repertoire into our distant future, and we are thrilled to introduce you to one of the most recent additions to that repertoire, Gem of the Ocean, which we present in honor of his memory.

Like all of August’s plays, Gem had a lengthy gestation period. One of the people most instrumental in bringing this play to life was our beloved Ruben Santiago-Hudson (last seen at A.C.T. in his own masterful Lackawanna Blues, and before that in his Tony Award-winning performance in August Wilson’s Seven Guitars). Ruben played Caesar in the Broadway production of Gem of the Ocean, and August became excited by the notion of Ruben carrying on the spirit of his work by directing a production of the play himself. We joined forces with the McCarter Theatre to collaborate with Ruben on this production, which opened in Princeton shortly after August’s death in early October.

I was in Washington, D.C., directing Hildy at the time, and A.C.T. Executive Director Heather Kitchen and I drove three hundred miles north through pouring rain to catch the first phase of Ruben’s work on the play. We arrived during a technical rehearsal, just as Aunt Ester was welcoming Citizens Barlow into the City of Bones. I will never forget standing at the back of that theater, soaking wet, listening to that incredibly magical language as a 285-year-old woman took a young man on the spiritual journey of his lifetime.

Gem is a play about belief in the face of complete darkness, and as with all of August’s work it is a play about survival against the odds. It is also one of his most magical, lyrical, visionary plays, a play about the future that takes place a hundred years ago. It is fascinating to me that at the end of August’s life he reached back to the beginning of the century, and the beginning of his epic cycle of African-American history, to find the launching pad for the long story he had already told. I know he would have been delighted that our two remarkable core acting company members Steven Anthony Jones and Gregory Wallace are taking part in this journey, along with long-time A.C.T. favorite Michele Shay and a remarkable company of artists new to the Geary stage who are prepared to take you on an adventure to the other side and back. As Aunt Ester reminds Citizen when she welcomes him into her home: “You on an adventure, Mr. Citizen. I bet you didn’t know that. It’s all adventure. You signed up for it and didn’t even know it.”

Welcome to Gem of the Ocean, and to our celebration of August Wilson.

Yours,

Carey Perloff
A.C.T. Artistic Director

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The Overcoat
Created by Morris Panych
and Wendy Berling
Adapted from "The Overcoat,"
by Nikolai Gogol
Music by Dmitri Shestopalov
AUG 25-SEP 25

Cat on a Hot Tin Roof
by Tennessee Williams
Directed by Israel Hicks
OCT 13–NOV 13

Sexual Perversity in Chicago
by David Mamet
Directed by Peter Riegert
JAN 5–FEB 5

Gem of the Ocean
by August Wilson
Directed by Ruben Santiago-Hudson
FEB 10–MAR 12

The Rivals
by Richard Brinsley Sheridan
Directed by Lillian Groag
MAR 23–APR 23

A Number
by Caryl Churchill
Directed by Anna D. Shapiro
APR 28–MAY 28

Happy End
by Bertold Brecht
Music by Kurt Weill
Book and Lyrics adapted
by Michael Feingold
Directed by Carey Perloff
JUN 8–JUL 9

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A NOTE FROM THE DIRECTOR

When Santiago-Hudson has a reverence, as both an actor and a director, for "the larger-than-life spirit in August Wilson's plays that has the power to transport us to places we never could have imagined possible," Santiago-Hudson won a Tony Award for his portrayal of Cassius Clay in Wilson's Seven Guitars (also at A.C.T. in 1995) and played Caesar in the Broadway production (2004) of Gem of the Ocean, before he made the daunting transition last year to directing Wilson's work.

Gem of the Ocean is the penultimate play in Wilson's extraordinary dramatic cycle of ten plays, each set in a different decade of the 20th century, and each a link in an ongoing chain of experience and emotion connecting the successive generations of this country's African Americans. "August did something no other writer has done in our generation, by chronicling an entire history and predilection of a people in this country," says Santiago-Hudson. "No one else has done this. Not Edward Albee. Not Eugene O'Neill. Not Tennessee Williams. Not any of these wonderful writers."

Wilson set Gem of the Ocean, like eight of his other plays, in his beloved Hill District of Pittsburgh, an impoverished but vital neighborhood, in 1900—a year Wilson said captivated his imagination because "you could walk around and find the people who [had been] slaves. I find that incredible." The home of 285-year-old former slave Aunt Ester at 1839 Wylie Avenue—mentioned, like Aunt Ester herself, in several of Wilson's plays—serves as a safe haven in Gem for all those lost souls, young and old, who seek out her grace and guidance.

Santiago-Hudson spoke to the cast and A.C.T. staff on the first day of Gem of the Ocean rehearsals in January about celebrating Wilson's passionate vision and magnificent legacy. An unusually musical actor—who was last seen at A.C.T. in 2002 in his autobiographical play Lackawanna Blues (accompanied by blues guitarist and Gem of the Ocean composer Bill Sims, Jr.)—Santiago-Hudson remembered a conversation he had had with Wilson, just weeks before the playwright's death in October 2005. Santiago-Hudson was inspired by the potential of incorporating traditional African music, ritualized drumming and chanting, into the production, to unlock the magic in the play. The music and percussive energy, says Santiago-Hudson, allows the actors and the audience alike to "feel the balance of the room change, feel the magnificence of the spirit."

I don't look at Gem of the Ocean as just a play. I look at it as an experience and an illuminating journey. We are going to start in one place, and we're going to end up in a completely different place. And anyone who participates in this journey, on-stage or in the audience, will go somewhere with us that you've never been before—as long as you give your heart to it.

We, the audience, can't take the journey until Citizen [Barlow, who is led in Gem's central scene by Aunt Ester to the City of Bones, a mythical graveyard at sea] believes in what he feels, and not until Aunt Ester believes what she sees: that a paper boat made from her own bill of sale into slavery has become a ship called the Gem of the Ocean and will transport them to a place where Citizen's soul can be cleansed. Only then can we, the audience, do the same thing and journey along with them.

During the run of Gem of the Ocean on Broadway, I felt like the City of Bones scenes remained problematic. They are crucially important to the play, and to our understanding of Citizen's spiritual journey, and yet it felt like we hadn't ever really solved, theatrically, the journey to the City of Bones. I had been watching the problems in rehearsals and had my own thoughts about how we might solve it. And finally one day during a technical rehearsal, I was sitting in the back of the theater with August, and we were going 'round and 'round, changing the City of Bones scenes back and forth in all directions. As August got up to go smoke a cigarette, we started talking about the scene and he said to me, "OK, fix it. Tell me one thing you'd do." And I told him my idea the City of Bones is an African ritual. It starts with drums and it ends with drums. Real drums. Nothing modern.

So later, as director, I took out all the synthesized music and started instead with real acoustic sounds, even some drumming played on stage by the actors. I want the people onstage transported into a ritual, and this has to mean that things will happen that don't normally happen. Languages change and will be spoken that aren't normally spoken. We speak Yoruba. We speak Twi. We speak Wolof. We speak Afrikaans. Looks change. Smells change. Touches change. Movements change. And we bring you, the audience, through a change, too.

It's important that the actors do this themselves, live in their own voices, so the characters feel that they are experiencing something new and magical. When they do, then anything at all can happen in the City of Bones. But not until then.

Bill Sims, Jr., has written the incidental and opening and closing music, so that throughout Gem of the Ocean there is a consistent voice of the African-American community. There is a voice of our history. All the music is acoustic: banjo, piano, guitar, djembe (drums), percussion, and voice. I remember telling August, "In every single one of your plays, there is an opportunity for something much bigger than life to happen. And I think that special something needs to emanate from inside your characters." I don't think characters should come flying in or levitate above the stage, if we can't first get to that feeling inside ourselves. If we can feel something is ethereal, larger than life—something that you can't imagine happening, but that must happen—only then can it reveal its power.
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So go ahead and laugh, Clown. Have fun. Cry. Enjoy yourself. But this is August Wilson and it is history, and when you leave the theater I want you educated, illuminated, and nurtured. I want your heart full with an experience that you haven't had before.

—Ruben Santiago-Hudson

“You THINK YOU SUPPOSED TO KNOW EVERYTHING. LIFE IS A MYSTERY. DON T KNOW LIFE IS A MYSTERY? I SEE YOU STILL TRYING TO FIGURE IT OUT. IT AIN T ALL FOR YOU TO KNOW. IT S ALL AN ADVENTURE. THAT S ALL LIFE IS. BUT YOU GOT TO TRUST THAT ADVENTURE.”

—Aunt Ester, Gem of the Ocean

The A.C.T. production of Gem of the Ocean is dedicated to the life and work of August Wilson. A.C.T. also honors the memory of producer Benjamin Mordecai III (1944–2005), a passionate champion of August Wilson's career and of new writing for the American theater.
AUNT ESTER’S CHILDREN: A CENTURY ONSTAGE

BY AUGUST WILSON

This essay, which serves as the preface to King Hedley II (TCG Books), was written in the spring of 2000, before the playwright had begun Gem of the Ocean and Radio Golf, the final two plays in his 20th-century cycle. It first appeared in the New York Times (April 23, 2000).

In 1975 I wrote a short story titled “The Greatest Blues Singer in the World.” As it turned out, the text of the story was very short. I began, “The streets that Balboa walked were his own private ocean, and Balboa was drowning.” That seemed to communicate the idea with more clarity than I could hope to gain by adding to it, so I stopped and typed “The End.”

I had conceived a much longer story that spoke to the social context of the artist and how one's private ocean is inextricably linked to the tributary streams that gave rise to, and occasioned, the impulse to song.

Before one can become an artist one must first be. It is being in all facets, its many definitions, that endows the artist with an immutable sense of himself that is necessary for the accomplishment of his task. Simply put, art is beheld to the klin in which the artist was fired.

Before I am anything, a man or a playwright, I am an African American. The tributary streams of culture, history, and experience have provided me with the materials out of which I make my art. As an African-American playwright, I have many forebears who have pioneered and hacked out of the underbrush an aesthetic that embraced and elevated the cultural values of black Americans to a level equal to those of their European counterparts.

Out of their experiences, the sacred and the profane, was made a record of their traverse and the many points of epiphany and redemption. They hallowed the ground and provided a tradition gained by will and daring. I count it a privilege to stand at the edge of the art, with the gift of their triumphs and failures, as well as with the playwrights down through the ages who found within the turbulent history of human thought and action an emollient conduct worthy of art. The culture of black America, forged in the cotton fields of the South and tested by the hard pavements of the industrial North, has been the ladder by which we have climbed into the New World. The field of manners and rituals of social intercourse—the music, speech, rhythms, eating habits, religious beliefs, gestures, notions of common sense, attitudes toward sex, concepts of beauty and justice, and the responses to pleasure and pain—have enabled us to survive the loss of our political will and the disruption of our history. The culture’s moral codes and sanction of conduct offer clear instructions as to the value of community, and make clear that the preservation and promotion, the propagation and rehearsal of the value of one’s ancestors is the surest way to a full and productive life.

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Instead, I wanted to present the unique particulars of black American culture as the transformation of impulse and sensibility into codes of conduct and response, into cultural rituals that defined and celebrated ourselves as men and women of high purpose. I wanted to place this culture on stage in all its richness and fullness and to demonstrate its ability to sustain us in all areas of human life and endeavor and through profound moments of our history in which the larger society has thought less of us than we have thought of ourselves.

From Joe Turner’s Come and Gone (which is set in 1913) to King Hedley II (set in 1985), the cycle covers almost 80 years of American history. The plays are peopled with characters whose ancestors have been in the United States since the early 17th century.

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“THERE IS A GRACE BEYOND MATTER. IT IS OUR WAY OF KNOWING, AND ACCEPTING, THE SPLENDOUR OF DEATH WITH ITS VOLUMINOUS ATLAS. WE FIND IT WHEN WE MUST.”

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AUGUST WILSON (1945–2005) is the author of Jitney, Ma Rainey’s Black Bottom, Fences, Joe Turner’s Come and Gone, The Piano Lesson, Two Trains Running, Seven Guitars, King Hedley II, Gem of the Ocean, and Radio Golf. These works explore the heritage and experience of African Americans, decade by decade, over the course of the 20th century. His plays have been produced at regional theaters across the country and all over the world, as well as on Broadway. Honors include Pulitzer Prizes for Fences (1987) and The Piano Lesson (1990); a Tony Award for Fences; Britain’s Olivier Award for Jitney; seven New York Drama Critics’ Circle Awards; and an Emmy nomination for The Piano Lesson screenplay. Wilson received Rockefeller and Guggenheim fellowships, the Whiting Writers’ Award, a 2003 Heinz Award, a National Humanities Medal from the president of the United States, numerous honorary degrees, and the only high school diploma ever issued by the Carnegie Library of Pittsburgh. He was an alumnus of New Dramatists, a member of the American Academy of Arts and Sciences, and a 1995 American Academy of Arts and Letters inductee. He was raised in Pittsburgh’s Hill District. Wilson died in October 2005; he is survived by his wife, costume designer Constanza Romero, and his two daughters, Sakesia Anais and Anula Carmen Wilson.

In August 2005, as Wilson put the final touches on Radio Golf, completing his cycle, he responded to the announcement that he had been diagnosed with terminal liver cancer: “I’ve lived a blessed life. I’m ready.” On October 17, Jujamcyn Theaters unveiled the marquee on the newly renamed August Wilson Theater (formerly the Virginia) on Broadway, a fitting tribute to one of the most important voices in the American theater.

American Conservatory Theater
AUNT ESTER’S CHILDREN: A CENTURY ONSTAGE

BY AUGUST WILSON

This essay, which serves as the preface to King Hedley II (TCG Books), was written in the spring of 2000, before the playwright had begun Gem of the Ocean and Radio Golf, the final two plays in his 20th-century cycle. It first appeared in the New York Times (April 23, 2000).

In 1975 I wrote a short story titled “The Greatest Blues Singer in the World.” As it turned out, the text of the story was very short. I began, “The streets that Balboa walked were his own private ocean, and Balboa was drowning.” That seemed to communicate the idea with more clarity than I could hope to gain by adding to it, so I stopped and typed “The End.”

I had conceived a much longer story that spoke to the social context of the artist and how one’s private ocean is inextricably linked to the tributary streams that gave rise to, and occasioned, the impulse to song.

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future, their pockets lined with fresh hope and an abiding faith in their own abilities and their own heroes.

From Gerald Loomis’s vision of the bones rising out of the Atlantic Ocean (the largest unmarked gravestones in the world) in Joe Turner’s Come and Gone, to the pantheon of vengeful gods ("The Ghosts of the Yellow Dog") in The Piano Lesson, to Aunt Estes, the then 349-year-old conjure woman who first surfaced in Two Trains Running—the metaphorical presence of a spirit world has become increasingly important to my work. It is the world that the characters turn to when they are most in need.

Aunt Estes has emerged for me as the most significant persona of the cycle. The characters, after all, are her children. The wisdom and tradition she embodies are valuable tools for the reconstruction of their personality and for dealing with a society in which the contradictions, over the decades, have grown more fierce, and for exposing all the places it is lacking in virtue.

Theater, as a powerful conveyer of human values, has often led us through the impossible landscape of American class, regional, and racial conflicts, providing fresh insights and fragile but enduring bridges of fruitful dialogue. It has provided us with a mirror that forces us to face personal truths and enables us to discover within ourselves an indomitable spirit that recognizes, sometimes across wide social barriers, those common concerns that make possible genuine cultural fusion.

With the completion of my latest play, King Hedley II, I have only the "bookends," the first and last decades of the 20th century, remaining. As I approach the cycle’s end, I find myself a different person than when I started. The experience of writing plays has altered me in ways I cannot yet fully articulate.

As with any journey, the only real question is: "Is the port worthy of the cruise?" The answer is a resounding "Yes." I often remark that I am a struggling playwright. I’m struggling to get the next play on the page. Eight down and counting. The struggle continues.

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Joe Turner’s Come and Gone

When August Wilson wrote his breakthrough success, Ma Rainey’s Black Bottom, in 1984, he had no idea he had embarked on a cycle of plays that would take more than two decades to complete.

It wasn’t until he was writing The Piano Lesson, three plays later, that it dawned on him that by setting his plays in different decades of the 20th century, he was gradually constructing a cycle. It would focus on “the largest issues and ideas that black people faced in those times,” he said in 1986, shortly after he realized what was taking shape.

Many playwrights have had dreams on that scale; few have seen them realized. Yet Wilson’s ambitious goal has been reached. All of the plays have been produced, with eight reaching Broadway.

As the cycle continued, the plays became more sprawling and more referential to one another—with characters showing up in more than one play. The atmosphere of the neighborhood where Wilson grew up, Pittsburgh’s Hill District—hardly present in the first two produced plays—became stronger.

Gem of the Ocean


Plot: A young man seeks an old seer’s counsel about a violent incident, while a former Underground Railroad guide frets over his sister and a black constable tries to enforce the white man’s law.

Inside Info: This was Wilson’s first play since Ma Rainey with a dominant female character, the 285-year-old Aunt Estes, who was mentioned but not seen in Two Trains Running and King Hedley II. Wilson said, in 1904, “you could walk around and find people who were slaves. I find that incredible.”

Joe Turner’s Come and Gone

Set in: 1911 • Premiere: 1986 • A.C.T. Production: 1989

Plot: A mysterious man in search of his wife, accompanied by his young daughter, arrives at a boarding house where a neighbor tries to help him rediscover his identity.

Inside Info: Wilson has called this play his favorite. His inspiration came from a photograph of Romare Bearden’s painting Mill Hand’s Lunch Bucket. The titular character is offstage—he’s the white man who pressed the leading character into peonage in the South.

Ma Rainey’s Black Bottom


Plot: In a Chicago recording studio, “Ma” Rainey and her band—exploited by the white-run music industry—fall into strife among themselves.

Inside Info: The fourth play Wilson wrote was his first to be produced—and the only play in his 20th-century cycle set outside Pittsburgh. Wilson said: “Ma Rainey isn’t about ‘This is what you took from us’ but ‘This is so valuable what you’ve taken from us.’”

The Piano Lesson


Plot: Boy Willie, a sharecropper from the South, wants to sell his family’s ancestral piano. His Pittsburgh sister Berniece insists on keeping it—the piano has the carved faces of their great-grandfather’s wife and daughter, who were sold in exchange for the piano during the days of slavery.

Inside Info: Wilson picked up his second Pulitzer for this story. Skip James’s blues song “Special Delivery” was part of Wilson’s inspiration—he said he “wanted to write a play like that song—with the same grace, elegance, power.”

Seven Guitars


Plot: A group of neighbors in the backyard of a tenement house returns from the Civil War, and the play flashes back to the final week of the young singer-songwriter who died.

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BY DON SHIRLEY

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Gem of the Ocean
WHO'S WHO IN GEM OF THE OCEAN

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O WISO ODERA (Cintam Barros) recently appeared in For the Love of Three Oranges at LA Jolla Playhouse and MacBook at Boston’s Commonwealth Shakespeare Company. Odera is a recent graduate of the University of California at San Diego M.F.A. ’09. The actor received a United Negro College Fund Grant in 2007 and has been a member of the Emerging Artist Fellowship Program since 2008. His recent credits include The Exonerated (Atlantic Theater Company) and Cross of Iron (Roundabout Theatre Company). In 2007, he received the Actors’ Equity Foundation Fellowship in New York City. Odera is currently an intern at Roundabout Theatre Company. He is a member of the Actors’ Equity Association.

ROSALYN RUFF (Black Mary) appeared in the McCarther Theatre Center production of Gem of the Ocean. Ruff has appeared Off-Broadway in The Cherry Orchard and Macbeth at The Classical Theatre of Harlem and Kill Dills, by Oyono, for the Working Theatre. With the Acting Company, she toured the country in Pudd’nhead Wilson (A.U.D.E.L.C.O. nomination) and The Taming of the Shrew. Regional theater credits include The Heart Is a Lonely Hunter at Alliance Theatre Company/The Acting Co.; King Lear at Yale Repertory Theatre; The Oddfellow Plays for the Shakespeare Theatre D.C. at the 2005 Aspen Festival in Greece; A Piano: Sleeping Beauty, Once in a Lifetime, and In the Blood at People’s Light & Theatre Company; and Three Faces and a Funeral at the American Repertory Theatre. Television appearances include “The Jury,” “The Sopranos,” and “All My Children.” Ruff was awarded the 2001 Barrymore Award for Outstanding Lead Actress in a play and the 1999 Buffalo Artyard Award for supporting actress for The Amen Corner. She holds an M.F.A. from the Institute for Advanced Theatre Training at Harvard University.

RAYNOR SCHEINE (Rutherford Sewell) appeared in the McCarther Theatre Center production of Gem of the Ocean. An Actor’s Equity member since 1973, Scheine is a veteran of more than 100 theater productions, 50 feature films, and countless television appearances and is thrilled to be playing Rutherford Sewell again, a role he originated in Joe Turner’s Come and Gone in 1986 (six cities and Broadway—220 performances) and reprised now in Gem of the Ocean (four cities and Broadway—220 performances). He has two feature films in theaters now: Transamerica, with Felicity Huffman, and The New World, with Colin Farrell. Films to be released later this year include: The Sentinel, with Michael Douglas and Eva Longoria, Steeling Martins Lane, with Dylan Baker, and Man of the Year, with Robin Williams. Favorite film credits include Fried Green Tomatoes, My Cousin Vinny.

JITNEY
Set in: 1977 • Premiere: 1982
Plot: The owner of an unlicensed cab business faces the threat that his building will be demolished, while his son—out of prison after 20 years—seeks a reconciliation.

Inside Info: The first play that Wilson wrote for his cycle is the only one of the ten that never reached Broadway—although it did play off Broadway. Although Wilson is known for king-size first drafts, he had to expand the original jetney. He joked: “If it’s a 90-minute play, no one will know it’s mine.”

KING HEDLEY II
Set in: 1985 • Premiere: 1999
Plot: The title character, just out of jail, is saving money to open a video store but instead becomes a bank robber.

Inside Info: Marion McClinton took over the reins from Lloyd Richards as Wilson’s director with this play, which is set in the same backyard and has two of the same characters as Seven Guitars. McClinton said, “I’ve worked on Shakespeare, Beckett, and Genet, and they were a walk in the park compared to this play.”

RADIO GOLF
Set in: 1997 • Premiere: 2005
Plot: While Aunt Ester’s house is scheduled for demolition, Hamond Wilkes II wants to teach kids in the neighborhood how to play golf—and wants to become Pittsburgh’s first black mayor. His partner helps a white radio investor take advantage of minority ownership tax breaks.

Inside Info: Wilson examines the contemporary black middle class. The play includes a character from Two Trains Running, two descendants of characters in Gem of the Ocean, part of the set from Fences, and a speech that was cut from King Hedley II.

FENCES
Set in: 1957 • Premiere: 1985
Plot: A former Negro League baseball player who was born too soon to make the transition to the major leagues now collects garbage and nurses grudges against his athletic 17-year-old son.

Inside Info: Probably because of its original star, James Earl Jones, this Pulitzer- and Tony-winning play is considered Wilson’s foremost star vehicle.

TWO TRAINS RUNNING
Set in: 1969 • Premiere: 1990
Plot: A group of regulars hangs out at a cafe that might be condemned—or might be bought by the nearby mortuary owner. Romance blossoms between an ex-con and a waitress.

Inside Info: This play is more conversation-oriented than most of Wilson’s previous plays. The oral tradition is “how the values of black culture are passed along,” Wilson said. “The history is not written down; the mythology is not written down.”

AMERICAN CONSERVATORY THEATER
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STEVEN ANTHONY JONES (Solly Two Kings), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Female Transport, Love's James, Waiting for Gudie, Yolen, The Three Sisters, The Dance, Night and Day, Buried Child, A Christmas Carol (Ebenezer Scrooge), Celebration and The Room, "Master Harold" . . . and the Boys, The Misenchrist, The Invention of Love, The Threepenny Gypsy, Tarantula, Indian Ink, Mosala, Insurrection: Holding History, Seven Guitars, Othello (title role), Desigual, Miss Evers' Boys, Clare, Joe Turner's Come and Gone, Saint Joan, King Lear, Golden Boy, and Fool. Other local theater credits include Fuente Oregena and McDonagh (Berkely Repertory Theatre); A You Like It (San Francisco Shakespeare Festival); The Cherry Orchard, Every Moment, and The Island (Eureka Theatre); Side Man (San Jose Repertory Theatre); and Division Street (Oakland Ensemble Theatre). He originated the role of Private James Wilkie in the original production of A Soldier's Play at the Negro Ensemble Company in New York. His many film and television credits include two seasons of "Midnight Caller.

This article originally appeared in the Los Angeles Times August 7, 2005 (© 2005 Los Angeles Times).

RAYNOR SCHEINE (Rutherford Sully) appeared in the McCarter Theatre Center production of Gem of the Ocean. An Actors' Equity member since 1973, Scheine is a veteran of more than 100 theater productions, 50 feature films, and countless television appearances and is thrilled to be playing Rutherford Sully again, a role he originated in Joe Turner's Come and Gone in 1986 (six cities and Broadway—320 performances) and reprises now in Gem of the Ocean (four cities and Broadway—220 performances). He has two feature films in theaters now: Transamericans, with Felicity Huffman, and The New World, with Colin Farrell. Films to be released later this year include: The Sentinel, with Michael Douglas and Eva Longoria; Stealing Marlin Lane, with Dylan Baker; and Man of the Year, with Robin Williams. Favorite film credits include Fried Green Tomatoes, My Cousin Vinny, she toured the country in Pudd'nhead Wilson (AULDELCO nomination) and The Taming of the Shrew. Regional theater credits include: The Heart Is a Lonely Hunter at Alliance Theatre Company; The Acting Co.; King Lear at Yale Repertory Theatre; The Oddfellow Plays for the Shakespeare Theatre D.C. at the 2003 Arts Festival in Greece; A Pasiteo; Sleeping Beauty; Once in a Lifetime; and In the Blood at People's Light & Theatre Company; and Three Faces and a Funeral at the American Repertory Theatre. Television appearances include "The Jury," "The Sopranos," and "All My Children." Sullen was awarded the 2001 Barrymore Award for outstanding lead actress in a play and the 1999 Buffalo Arvits Award for supporting actress for The Amen Corner. He holds an M.F.A. from the Institute for Advanced Theatre Training at Harvard University.

C. WILLIAM PROCTOR (Eli) appeared in the McCarter Theatre Center production of Gem of the Ocean. Proctor recently appeared in For the Love of Three Oranges at La Jolla Playhouse and Macbeth at Boston's Commonwealth Shakespeare Company. Proctor is a recent graduate of the University of California at San Diego M.F.A. Actor Training Program, where he appeared in Angels in America: Millennium Approaches, The Seagull, Topdog/Underdog, and A You Like It. Film and television credits include Relative Obscurity, The Thirteenth, The Unit, and "Narrative." He is a recipient of the George C. Wolfe Theatre Award from the Princess Grace Foundation. This summer, Odera will join the acting company of the Summer Shakespeare Festival at The Old Globe in San Diego, where he will appear in Titus Andronicus and A Midsummer Night's Dream.


OOWISO ODERA (Chittim Barwise) recently appeared in For the Love of Three Oranges at La Jolla Playhouse and Macbeth at Boston's Commonwealth Shakespeare Company. Odera is a recent graduate of the University of California at San Diego M.F.A. Actor Training Program, where he appeared in Angels in America: Millennium Approaches, The Seagull, Topdog/Underdog, and A You Like It. Film and television credits include Relative Obscurity, The Thirteenth, The Unit, and "Narrative." He is a recipient of the George C. Wolfe Theatre Award from the Princess Grace Foundation. This summer, Odera will join the acting company of the Summer Shakespeare Festival at The Old Globe in San Diego, where he will appear in Titus Andronicus and A Midsummer Night's Dream.

Two groups of regulars hang out at a café that might be condemned—or might be bought by the nearby mortuary owner. Romance blossoms between an ex-con and a waitress. This play has more conversation oriented than most of Wilson's previous plays. The oral tradition is "how the values of black culture are passed along," Wilson said. "The history is not written down; the mythology is not written down."
Who's Who

Alo Ventura, The Rookie, The Quick and the Dead, and Nothing Lasts Forever, with Sam Jaffe.

Michele Shay (Aunt Ester) is best known for her Tony-nominated performance in August Wilson's Seven Guitars, for which she received Outer Critics Circle and NAACP awards. On Broadway, she was also seen in Samm Art Wilson's Home (Negro Ensemble Company) and Ntozake Shange's For Colored Girls... (New York Shakespeare Festival). Off-Broadway credits include playing Titania opposite William Hurt in A Midsummer Night's Dream (NYSF), Lisa Loomee's The Waiting Room (The Vineyard), Split Second, Coriolanus, with Morgan Freeman and Gloria Foster, Mustapha Maturah's Playboy of the West Indies (Lincoln Center), and her OBIE Award-winning performance in Maturah's Meetings, with Carl Lumbly. Recent regional credits include the world premieres of Radio Golf by August Wilson (Yale Repertory Theatre), and The Gud Committee (Barrington Stage Company). At A.C.T. she has appeared in Seven Guitars, and in Horizon and Singer's Boy, both with Olympia Dukakis. Other regional credits include Flying West (Pasadena Playhouse), House Arrest, with Anna Deavere Smith (Mark Taper Forum), and Waiting to Be Invited (ACT Theatre, Seattle) and Blues for an Alabama Sky (Denver Center Theatre Company), both directed by John E. Hicks. Film and television credits include He Got Game, One True Thing, "Family Law," "Judging Amy," "The Cosby Show," "ER," and the role of Henrietta Morgan on NBC's "Another World." A graduate of Carnegie Mellon University, Shay also directs and is a professional coach. She received a Fox Foundation Grant to study the connection between acting and the healing arts, a pursuit which has become a passion.

Gregory Wallace (Casanova), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Lilies, or The Revival of a Romantc Drama, The Gesteater, A Doll's House, Waiting for Godot, The Three Sisters, The Duchess, Night and Day, Billets D'Amour, Sister, Celebration and The Room, "Master Harold"... and the boys, The Misfits, Edward II, A Christmas Carol, Tartuffe, Insurrection: Holding History, and Angels in America (Bay Area Theatre Critics Circle Award). Other theater credits include Our Country's Good (Broadway), A Light Shining in Buckinghamshire (New York Theatre Workshop), As You Like It (Public Theater), Much Ado about Nothing (Alliance Theatre), The Sermons ( Guthrie Theatre), The Learned Ladies (Williamsstown Theatre Festival), King Lear (Whole Theater), The Queen and the Rebel (Center Stage), and The Beaux' Stratagem (Berkeley Repertory Theatre). Screen credits include Peter Sellars's The Cabinet of Dr. Ramirez, The Beverly Hillbillies, Dark Gudios, "Crime Story," and Internal Affairs. Wallace is a Fox Fellow and a graduate of the Yale School of Drama.

Karen Aldridge (Understudy) recently finished work on Marin Theatre Company's world premiere production of Splittin' the Raft. Internationally, she performed in a yearlong, 17-country tour as Matilda.

Who's Who

in Le Costume, directed by Peter Brook. For the Alabama Shakespeare Festival, Aldridge played the role of Alclia in the world premiere of The Dreams of Sarah Brightman, written and directed by Regina Taylor. Chicago credits include: Nina in The Seagull at Writers' Theatre; Catherine in Provoc at The Goodman Theatre (Black Theatre Alliance Award for best actress); Tamra in the world premiere of Tracy Letts' Pulitzer Prize-nominated Man from Nebraska at Steppenwolf Theatre Company; Far Away and In The Blood (Joseph Jefferson Award nomination for best actress, After Dark Award) at Next Theatre; and Lori's Labor at Chicago Shakespeare Theatre. Aldridge holds an M.F.A. in acting from The Theatre School, DePaul University and a B.A. in sociology from UCLA.

Aldo Billingslea (Understudy) has appeared in productions of August Wilson's Ma Rainey's Black Bottom, Joe Turner Come and Gone, The Piano Lesson, and Two Trains Running during O'Neill's The Flury Arts. Arthur Miller's Death of a Salesman, August Strindberg's Miss Julie, Tennessee Williams' A Streetcar Named Desire, and more than 20 different plays by William Shakespeare. He has worked in the Bay Area at Marin Theatre Company; the Magic Theatre, TheatreWorks, Shakespeare Santa Cruz, The Lorraine Hansberry Theatre, Center REPertory Company, and The Z Space Studio. Billingslea has also worked at Portland Center Stage, Portland Repertory Theatre, Tacoma Actors Guild, Sacramento Theatre Company, Piano Repertory Theatre, Theatre Three in Dallas, San Antonio's Majestic Theatre, Oasis Theatre Company in Buffalo, San Diego's Old Globe, the Utah Shakespearean Festival, the Illinois

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Michele Shay (Anita East) is best known for her Tony-nominated performance in August Wilson’s Seven Guitars, for which she received Outer Critics Circle and NAACP awards. On Broadway, she was also seen in Samm Art Williams’s Home (Negro Ensemble Company) and Ntozake Shange’s For Colored Girls. . . (New York Shakespeare Festival). Off-Broadway credits include playing Titania opposite William Hurt in A Midsummer Night’s Dream (NYSF), Lisa Loomer’s The Waiting Room (The Vineyard), Split Second, Coriolanus, with Morgan Freeman and Gloria Foster, Mustapha Matura’s Playboys of the West Indies (Lincoln Center), and her OBIE Award-winning performance in Mural’s Meetings, with Carl Lumbly. Recent regional credits include the world premieres of Radio Golf by August Wilson (Yale Repertory Theatre), and The God Committee (Barrington Stage Company). At A.C.T. she has appeared in Seven Guitars, and in Hondo and Singer’s Boy, both with Olympia Dukakis. Other regional credits include Flying West (Pasadena Playhouse), House Arrest, with Anna Deware Smith (Mark Taper Forum), and Waiting to Be Revisited (ACT Theatre, Seattle); and Blues for an Alabama Sky (Denver Center Theatre Company), both directed by John Hicks. Film and television credits include He Got Game, One True Thing, “Family Law,” “Judging Amy,” “The Cosby Show,” “ER,” and the role of Henrietta Morgan on NBC’s “Another World.” A graduate of Carnegie Mellon University, Shay also directs and is a professional coach. She received a Fox Foundation Grant to study the connection between acting and the healing arts, a pursuit which has become a passion.

Gregory Wallace (Caesar), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Lilac, or the Revival of a Romantic Drama, The Groomer, A Doll’s House, Waiting for Godot, The Three Sisters, The Duchess, Night and Day, Biko, Spirits, Celebration and The Room, “Master Harold … and the boys,” The Misanthrope, Edward II, A Christmas Carol, Tarot, Insurrection: Holding History, and Angels in America (Bay Area Theatre Critics Circle Award). Other theater credits include Our Country’s Good (Broadway), A Light Shining in Buckinghamshire (New York Theatre Workshop), As You Like It (Public Theater), Much Ado about Nothing (Alliance Theatre), The Servants (Guthrie Theatre), The Learned Ladies (Williamsstown Theatre Festival), King Lear (Whole Theatre), The Querum and the Rebel (Center Stage), and The Beaux’ Stratagem (Berkeley Repertory Theatre). Screen credits include Peter Sellar’s The Cabinet of Dr. Ramirez, The Beverly Hillbillies, Dark Goddess, Crime Story, and Internal Affairs. Wallace is a Fox Fellow and a graduate of the Yale School of Drama.

Alicia Ventura, The Rookie, The Quick and the Dead, and Nothing Lasts Forever, with Sam Jaffe.

Who’s Who

Alicia Ventura, The Rookie, The Quick and the Dead, and Nothing Lasts Forever, with Sam Jaffe.

Alicia Ventura, The Rookie, The Quick and the Dead, and Nothing Lasts Forever, with Sam Jaffe.
**Who's Who**

Shakespeare Festival, the Shakespeare Festival of Dallas, and the Oregon Shakespeare Festival in Ashland (seven seasons). He is an associate professor of theater arts at Santa Clara University.

**ROBERT ERNST**  
(Producer) has performed at A.C.T. in *The Time of Your Life* as the Armenian (also at Seattle Repertory Theatre), A Christmas Carol, and The Jungle Book. He is a co-founder of the Iowa Theatre Lab and the Blake St. Hawkeyes. Recent credits include Phil Tracy in *The People's Temple* at Berkeley Repertory Theatre and Cesar in *Maritz* at the Aurora Theatre Company. Other credits include The John, A Means for the Middleground, The Late Henry Moss (replacement for Nick Nolte), Eyes for Consuela, Speed of Darkness, Kingfish, and The Joy of Going Somewhere Definite. His film and television credits include Sargents, Jeremy Irons, Flash, Burner, Memo, Escape from Alcatraz, "Nash Bridges," and "Hill Street Blues." In 1987 Ernst broke the Guinness Book world record for the longest continuous performance—by performing both set material and improvisation for twenty-four hours and one minute.

**W. GENE MABREY**  
(Stage Manager) has performed in various Bay Area venues over the past 25 years. He has appeared in several productions at The Lorraine Hansberry Theatre, including August Wilson's *Two Trains Running* (Mr. West) and *Jitney* (The Boss). He repeated the role of Mr. West in *Two Trains Running* with TheatreWorks. With Marin Theatre Company, he performed in *One Flew Over the Cuckoo’s Nest* and *Becket*. He recently understudied the role of Pops in Berkeley Repertory Theatre’s production of *Juno and the Paycock*. Mahney is a graduate of San Francisco State University, where he received degrees in psychology and theater arts. He has trained in Phil Bennett's Stanislavsky Method of Psychophysical Action and continues to work with Susan Nance on voice, singing, and the Alexander technique.

**RUBEN SANTIAGO-HUDSON**  
(Director) has received Tony, OBIE, AUDELCO, Helen Hayes, Clarence Derwent, Drama League, and New Professional Theatr's Shining Star awards for his work as an actor. His autobiographical stage play, *Lakashama Blues*, which debuted at Joseph Papp's Public Theater, received OBIE, Helen Hayes, and HBO Arts Festival awards. He recently received the Humanities Award for outstanding television screenplay for *Lakashama Blues*, which aired on HBO last year and garnered seven Emmy nominations, including one for outstanding made-for-television movie, the National Board of Review Award for best film or miniseries made for cable TV, and a Golden Globe nomination for best motion picture made for television. Santiago-Hudson made his directorial debut at the McCarter Theatre Center with *Gem of the Ocean*. He has appeared on the Geary Theater stage in A.C.T.’s 2002 production of *Lakashama Blues* and in August Wilson’s *Seven Guitars* in 1995.

**MICHAEL CARNAHAN**  
(Scene Designer) designed sets for the McCarter Theatre Center production of *Gem of the Ocean*. Carnahan’s regional and off-Broadway credits include *Howie in the Rookie at Irish Arts*, *Pogomation and Intrigue and Love at Cockayne Rep*, Brando at Aedux, The Warhol’s Blind Date at Blind Fate, The Miser, Candide, True West, and Mudsheet. He designed for four seasons at the Williamstown Theatre Festival, where his credits included *Tougher, Create Fats, Eric Bogosian’s Red Angel*, *An Silent Country Called Youth*, *The Checkers Cycle*, *Cabrillo & Main*, and *Ruben Santiago-Hudson’s Lakashama Blues*.

**KAREN PERRY**  
(Costume Designer) designed costumes for the McCarter Theatre Center production of *Gem of the Ocean*. Perry is one of entertainment’s foremost costume designers. Career highlights include Spike Lee’s *Do the Right Thing*, John Sayles’s *The Brother from Another Planet*, Joel/Looking (dir. Jason Alexander), *Bring in Da Noise, Bring in Da Funk* on Broadway. "Saturday Night Live," the UPN sitcom "Aby," and the acclaimed CBS original movie *One Day in Montgomery: The Rosa Parks Story*, for which she received a Costume Designers Guild Award nomination. Perry has also worked as a personal wardrobe stylist to several premier artists, including Gregory Hines, with whom she has collaborated on numerous commercials, marketing campaigns, and theatrical projects, including *The Tao* Caba, *CBS’s "The Gregory Hines Show,“* and the Showtime original film *Bayjangles*. She is the recipient of the Lifetime Achievement Award in costume design for American and Black American theatre, film, and television, presented at the National Black Theatre Festival.

**JANE COX**  
(Lighting Designer) designed lighting for the McCarter Theatre Center production of *Gem of the Ocean*. Recent credits include *Dame Edna: Back with a Vengeance* in San Francisco and on Broadway, and designs for Brooklyn Academy of Music, Playwrights Horizons, the Vineyard Theatre, Signature Theatre, the New...
Who's Who

Shakespeare Festival, the Shakespeare Festival of Dallas, and the Oregon Shakespeare Festival in Ashland (seven seasons). He is an associate professor of theater arts at Santa Clara University.

ROBERT ERNST (Understudy) has performed at A.C.T. in The Time of Your Life and as the Armenian (also at Seattle Repertory Theatre), A Christmas Carol, and June and the Popsack. He is a co-founder of the Iowa Theatre Lab and the Blake St. Hawkeyes. Recent credits include Phil Tracy in The People’s Temple at Berkeley Repertory Theatre and Cesar in Marituo at the Aurora Theatre Company. Other credits include The John, A Means for the Midges, The Late Henry Moss (replacement for Nick Nolte), Eyes for Consuela, Speed of Darkness, Kingfish, and The Joy of Going Somewhere Definite. His film and television credits include Sargents, Jumper Jack Flash, Banger, Mere, Escape from Atlantis, “Nash Bridges,” and “Hill Street Blazes.” In 1987 Ernst broke the Guinness Book world record for the longest continuous performance—by performing both set material and improvisation for twenty-four hours and one minute.

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MICHAEL CARNAHAN (Scenic Designer) designed sets for the McCarter Theatre Center production of Gem of the Ocean. Carnahan’s regional and off-Broadway credits include House Truck, The Choirboys, A View from the Bridge, and July 4th at the McCarter Theatre Center.

The role of the Newlyweds in The Midwest’s Blind Date at Blind Date, Te Miser, Candide, True West, and Misunderstood. He designed for four seasons at the Williamstown Theatre Festival, where his credits included Tough Guys, Create Faux, Eric Bogosian’s Red Angel, A Distant Country Called Youth, The Cheek by Jowl, Cabaret & Main, and Ruben Santiago-Hudson’s Lach Brunswick Blues.

KAREN PERRY (Costume Designer) designed costumes for the McCarter Theatre Center production of Gem of the Ocean. Perry is one of entertainment’s foremost costume designers. Career highlights include Spike Lee’s Do the Right Thing, John Sayles’ The Brother from Another Planet, Just Licking (dir. Jason Alexander), Bring in Da Noise Bring in Da Funk on Broadway, “Saturday Night Live,” the UPN sitcom “Abbey,” and the acclaimed CBS original movie One Day in Montgomery: The Rosa Parks Story, for which she received a Costume Designers Guild Award nomination. Perry has also worked as a personal wardrobe stylist to several premier artists, including Gregory Hines, with whom she has collaborated on numerous commercials, marketing campaigns, and theatrical projects, including The Tree Coda, CBS’s “The Gregory Hines Show,” and the Showtime original film Bajangles. She is the recipient of the Lifetime Achievement Award in costume design for American and Black American theatre, film, and television, presented at the National Black Theatre Festival.

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The San Francisco productions of White Christmas, Jersey, and Picasso at the Lapin Agile, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Oedipus, Before. Before, A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.’s Creditors and Box Appetit! She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors’ Equity Association, the ’98-’99 UArts’ contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

MCCARTER THEATRE CENTER (Coproducer), under the leadership of Artistic Director Emily Mann and Managing Director Jeffrey Woodward and located on the campus of Princeton University, is recognized as one of the nation’s premier theater companies and performing arts centers. Significant productions include the premieres of Christopher Durang’s Miss Witherspoon, Stephen Diets’ Last of the Boys and Fiction, Nilo Cruz’s Anna in the tropis (2005 Pulitzer Prize winner), Regina Taylor’s Crocuses, Daal Orlandesmith’s Yodelman (2002 Pulitzer Prize finalist), Emily Mann’s Having Our Say (three Tony nominations, including best play and best director), Athol Fugard’s Valley Song and Serres and Rejoicing, and Stephen Sadowski’s Marvin’s trilogy. McCarter, home to the Matthews and Berlind Theatre, has also produced major new productions of August Wilson’s Gem of the Ocean, Edward Albee’s A Delicate Balance (OBIE Awards for direction by Emily Mann and performance by Rosemary Harris), and David Leveaux’s production of Electra (three Tony nominations). For more information, visit www.mccarter.org.

DICk DAlEY’S (Stage Manager) previous works include A Christmas Carol, A Moon for the Misbegotten, and Hanning for Godot (A.C.T.), the world premiere of The Opposite of Sex: The Musical and Dr. Faustus, written and directed by David Mamet (Magic Theatre); River’s End, Bus Stop, Communicating Doors, The Last Schwartz, and Visions of Karen (Martin Theatre Company); Masha and Russian V’ (Commonwealth Shakespeare Company); Goldilock and Twelve Night (L.A. Women’s Shakespeare Company); The Salamandar Diaries, An Unmarried Woman’s Boston Acres, and Pure PolyEsther (The Theatre Offensive); Tongues of Fire, a multimedia production on the life and works of Jaime Gil de Biedma, King Lear, and Henry V (The Company of Women); Roman and Juliet, Dust for One, and Julius Caesar (Shakespeare & Company); and The Resistible Rise of Arturo Ui, Ain’t Misbehavin’, The Night Larry Kramer Kissed Me, A Closer Walk with Patsy Cline, and Nine. He also had a seven-year run as the production manager at Emerson College in Boston.

KATHERINE RIEHMANN (Assistant Stage Manager) has worked on productions of Hildegard The Christmas Carol, Love James, The Constant Wife, American Buffalo, Frank Loesser’s Han Christian Andersen, Stockbrocker’s Life, The House of Mirth, The Invention of Love and Wrong Mountain for A.C.T. She has also worked on productions of Our Town, Cloud Nine, Culture Club in America, and The Oresteia for Berkeley Repertory Theatre and on The Importance of Being Earnest and Much Ado about Nothing for California Shakespeare Theatre.
York Shakespeare Festival/Public Theater, Classic Stage Company, and Primary Stages in New York. Regional and international credits include work with the Guthrie Theatre, CenterStage, Arena Stage, Long Wharf Theatre, the Alliance Theatre, CTC, the National Theatre in London, and the Project Theatre in Dublin. Cox was the recipient of a National Endowment for the Arts/ Theatre Communications Group grant 2001-03.

GARTH HEMPHILL (Sound Designer) was A.C.T.’s resident sound designer for eight years and is now freelancing full time. He has designed more than 150 productions, including 15 world and American premieres and many more West Coast premieres for some of today’s greatest playwrights, including Tom Stoppard, Richard Nelson, Richard Greenberg, and Christopher Durang. Hemphill has earned numerous awards for his work on musicals and dramatic works, from the classics to new plays. Favorite A.C.T. productions include: The Three Sisters, The Constant Wife, The Diary of a Young Girl, Lascarasana Blues, Indian Ink, Buried Child, For the Pleasure of Seeing Her Again, The Board of Avon, Enrico IV, Glengarry Glen Ross, Frank Loesser’s Elia Kazan’s The Innokentiyev, The House of Mirth, The Illusion of Love, The Threepenny Opera, Insurrection: Holding History, Mary Stuart, and A Streetcar Named Desire.

BILL SIMS, JR. (Composer) is an internationally respected “Master of the Blues.” Sims composed the original music for the McCarther Theatre Center production of Gem of the Ocean, as well as for Ruben Santiago-Hudson’s acclaimed autobiographical stage play, Lascarasana Blues. Other stage credits include Moms and Her Ladies at the Producer’s Club Theatre, Deep Down at INTAR Theatre, Tick, Tick…Boom at Freedom Theatre in Philadelphia, and The Crewe at the Intiman Theatre in Seattle. Sims was the subject of the documentary “An American Love Story” (PBS), for which he composed many of the songs on the soundtrack. Other film credits include Miss Ruby’s House, for which he composed the music on the soundtrack, New York Stories for DKNY, and the film version of Lascarasana Blues for HBO. Sims’s voice can be heard in many television and radio commercials. His critically acclaimed 1999 CD release, Bill Sims, demonstrates his knowledge of the many facets of the blues.

BRODERICK SANTIAGO (Composer) is one of this generation’s most talented and versatile entertainers. As a young artist, Santiago fell in love with percussion at a local community center in his hometown of Laskawanna, New York. It was in this environment that the passion for sharing his talent manifested itself in the form of educating others. An accomplished and seasoned entertainer, Santiago has shared the stage with a host of renowned musicians, including Jonathan Butler and Jimmy Delgado. Recently Santiago composed a selection for the Emmy and Golden Globe–nominated HBO film Lascarasana Blues. Santiago is a founding member of Rio Negro, a Latin jazz band based in Atlanta, Georgia. When he’s not teaching, he can be found playing with his band at various high-profile functions around the world.

MERYL LIND SHAW (Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Jersey, and Picasso at the Lapin Agile, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Oedipus. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.’s Creditors and Beside You? She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors’ Equity Association, the steering committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

DICK DALEY’S (Stage Manager) previous works include A Christmas Carol, A Moon for the Misbegotten, and Waiting for Godot (A.C.T.), the world premiere of The Opposite of Sex: The Musical and Dr. Faustus, written and directed by David Mamet (Magic Theatre); River’s End, Bus Stop, Communicating Doors, The Last Schwartz, and Visions of Jersey (Martin Theatre Company); Macbeth and Henry V (Commonwealth Shakespeare Company); Golda’s Balcony and Twelfth Night (L.A. Women’s Shakespeare Company); The Salutandiaris Diaries, Inside/Out, Underlighting committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

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Giam's of the Ocean 23
A.C.T. PROFILES

CAREY PERLOFF (Artistic Director) is celebrating her 14th season as artistic director of A.C.T., where she most recently presented A.C.T.’s acclaimed production of A Christmas Carol (adaptation by Perloff with dramaturg Paul Walsh), David Mamet’s new adaptation of Gravelle-Barker’s The Voysey Inheritance, Tom Stoppard’s The Real Thing, Constance Clooney’s A Mother (an A.C.T.-commissioned adaptation of Goody’s Vasa Zidlerova), Ibsen’s A Doll’s House, Beckett’s Waiting for Godot, Stoppard’s Night and Day, and Chekhov’s Three Sisters. Her production of Maria Ndiaye’s visionary new work Hila, uploaded at A.C.T.’s second space (Zeum) with Laura Piko Productions, traveled to Washington D.C.’s Studio Theatre and then to New York’s 59E59 Theater last fall. She was recently awarded France’s Chevalier de l’Ordre des Arts et des Lettres.

Known for directing innovative productions of classics and contemporary new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard’s The Ferguson (from the Royal National Theatre), and Indian Ink and Porter’s The Celebration and The Room; A.C.T.-commissioned translations of Hevue, The Misanthrope, and Uncle Vanya; the world premiers of Leslie Ayvazian’s Singer’s Boy; and acclaimed productions of The Match, Much Ado About Nothing, Our Times, Artaud, The Raw Tattoos, Antigone, Crichtons, Homo, and The Tempest. Her work at A.C.T. also includes the world premieres of Jill Kissick’s The Road, The Black Box (a finalist for the Susan Smith Blackburn Award); her new play, Luminosity Dating, was developed under a grant from The Ensemble Studio’s Foundation Science & Technology Project, was workshoped last summer at New York Stage and Film, and premiered in New York in April 2005 as the mainstage offering of the First Light Festival at the Ensemble Studio Theatre. She has collaborated with outstanding contemporary writers such as recently Philip Kan Gotanda on his new play After the War (an A.C.T. commission) at the Sundance Institute in July 2004 and Robert O’Hara on Antaeus for the 2005 O’Neill Playwrights Conference.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premieres of Extra Pound’s Elusive, the American premieres of Platner’s Mountain Magic and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1995, she directed the world premiere of Steve Reich and John Adams’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 Leslie and Nicholas.

HEATHER KITCHEN (Executive Director), since joining A.C.T. in 1996, has shepherded the organization’s infrastructure and overseen the company’s expansion and development of performance space and the addition of a third year to A.C.T.’s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at the University of Western Ontario followed a 15-year career as an accountant, David Lang/Mae Wellman’s The Difficulty of Crossing a Field, and the West Coast premiere of her own play The Golden Gate.

Kitchen included Strofford Festival, Canadian Stage Company, Chackettstwon Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As General Manager of The Citadel Theatre, Kitchen managed a five-theatre performing arts complex and school that annually produced 16 productions, an International Children’s Festival, and a Teen Theatre. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Nonprofit arts in Edmonton. An active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big BrothersBig Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in San Francisco and has served three terms on the board of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Parkin magnum’s Business and the Arts Awards. The San Francisco Business Times recently named Kitchen one of the 15 most influential women in the Bay Area nonprofit arena.

MELISSA SMITH (Concessions 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 for six years. She has worked with people of all ages in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actress, she has performed in A.C.T.’s acclaimed Broadway productions and Off-Off Broadway plays and at regional theaters, including A.C.T. in 2004 she toured London and Birmingham (U.K.) in Berkeley Rep’s production of Strindberg’s Miss Julie. Continental Divide: 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 HAIER (Producing Director) began his career with Evan Le Gallienne’s National Repertory Theatre. He also stage-managed the Broadway productions of And Mist We Can’t Decide Drinks a Little and Goony (a musical by Candie 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 now manage 60,000 season subscriptions, and additional background information about the historical and cultural context of the play.

The artist will attend an opening reception at the Geary Theatre on Saturday, March 4, 5-7 p.m. All Gallery at the Geary artwork is available to benefit A.C.T. For more information about Hans Maul, please visit www.galleryatgeary.com or contact Kevin Simmers at 415.474.1066 / kmcreativeoptions@aol.com. I

GALLERY AT THE GEARY

HANS MAULI: URBAN SCENES IN BLACK AND WHITE

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don’t make it to art galleries as often as you’d like? Now you need look no further than the Geary Theatre itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists in a series of rotating exhibits throughout the 2005-06 season.

Black-and-white photographs spanning three decades of work by renowned Swiss photographer Hans Mauli are on view at the Geary, February 10-April 23. A Bay Area resident, Mauli studied art at the Kunstgewerbeschule in Zurich and worked as a graphic designer in Aarau, Copenhagen, London, Paris, and New York. In the late 1960s he worked for the celebrated Herb Lubalin in New York and for the advertising agency Young & Rubicam in Paris. Though graphic design was his profession, he has had an enduring interest in photography since discovering his earliest photos in the public spaces of Swiss cities and towns. He continued to take pictures, although, without access to a darkroom, didn’t make prints of his pictures until many years later.

In 1971, Mauli made a professional switch and established himself in Paris as a successful advertising photographer. After 20 years of working that capacity, he moved to the United States, settling in the Bay Area in 1992, and focused his attention on fine art photography. He rediscovered his old negatives and contact sheets and made the first prints of his early work in the 1990s. Mauli’s fine art prints were exhibited by the Mill Valley Art Commission in 1995 and 1996. He participated in the Hotel Triton Contemporary Art Fair in San Francisco in 1996 and had a one-man show at the Consulate General of Switzerland in San Francisco in 2005. One of his prints, Windswept (copenhagen, 1960) was acquired by the San Francisco Museum of Modern Art in 1997.

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WANT TO KNOW MORE ABOUT GEM OF THE OCEAN?

Words on Plays, A.C.T.’s in-depth performance guide series, offers insights into the plays, playwrights, and productions of the A.C.T. subscription season. Each entertaining and informative issue contains a synopsis, advance program notes, study questions, and additional background information about the historical and cultural context of the play.

Individual issues of Words on Plays for each production are available in the lobby and online at www.acl.org. Subscriptions to Words on Plays are also available for the entire 2005-06 season. For more information call 415.749.2250.
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A.C.T. 2005–06 SEASON DONOR BENEFITS

A.C.T.’s donors play a critical role in the company’s success. Their support enables A.C.T. to continue its commitment to commissioning new work while producing fresh interpretations of the classics. To thank our donors for their generous contributions, A.C.T. is pleased to offer the following benefits—which include rare opportunities for “behind-the-scenes” glimpses of the process of making great theater at A.C.T.

SPONSOR $75–$149
• Subscription to Inside A.C.T., A.C.T.’s behind-the-scenes magazine, mailed to your home
• Advance-purchase priority for tickets to A Christmas Carol and productions of A.C.T.’s acclaimed conservatory
• Priority invitation to A.C.T.’s annual New York and London theater tours

SUPPORTER $150–$299
All of the above, plus:
• Invitation to attend a dress or technical rehearsal of an A.C.T. production
• Discounts on A.C.T. merchandise, costume shop rentals, and tickets to conservatory productions

CONTRIBUTOR $300–$599
All of the above, plus:
• Two-for-one ticket coupon valid when purchasing a full-price ticket to an A.C.T. Geary Theater production
• Recognition in the performance program twice during the season
• Invitation to attend a costume or prop scene shop tour

SUSTAINER $600–$999
All of the above, plus:
• Invitation to attend a backstage tour of the Geary Theater
• Recognition in the performance program throughout the season
• Priority processing for purchasing discounted parking during A.C.T. performances

PATRON $1,000–$1,499
All of the above, plus:
• Complimentary guest passes to enjoy the Geary Theater VIP Lounge during intermissions
• Invitation to attend an opening night dinner with A.C.T. trustees, artistic staff, and visiting guests

THE A.C.T. DIRECTORS CIRCLE: $1,500 & ABOVE
Members of the Directors Circle play a leading role in the artistic success of each season at A.C.T., helping to bring thought-provoking, captivating theatrical productions to the Bay Area. This special group of donors makes annual contributions of $1,500 to $9,999, supporting world-class productions at the Geary Theater and the development and staging of new plays. Directors Circle benefits include:

DIRECTOR $1,500–$2,999
• Complimentary parking for A.C.T. subscription performances
• Complimentary refreshments in the Geary Theater’s VIP Lounge during intermissions
• Invitations to attend all opening night dinners with A.C.T. trustees, artistic staff, and visiting guests
• Personalized VIP ticket service to order prime seats and exchange tickets
• Complimentary tickets to A.C.T. Conservatory performances and invitations to new play readings and workshops

PLAYWRIGHT $3,000–$4,999
All of the above, plus:
• Priority seating and personal assistance with your season subscription
• Complimentary subscription to Words on Plays, A.C.T.’s in-depth performance guide

ASSOCIATE PRODUCER $5,000–$9,999
All of the above, plus:
• Opportunity to be recognized as an Associate Producer of a play of your choosing and to attend the first production meeting of your play
• Assistance from A.C.T. in purchasing house seats for Broadway productions in New York City
• Recognition on the donor wall in the Geary Theater throughout the year

THE A.C.T. PRODUCERS CIRCLE: $10,000 & ABOVE
The Producers Circle is comprised of individuals who make generous annual gifts to A.C.T. of $10,000 or more. Each Producers Circle member enjoys extended benefits and privileges, including the opportunity to be recognized as Producer of a production of his or her choosing, as well as to participate in the artistic development of A.C.T.’s season by attending production meetings and technical and dress rehearsals and by watching a performance from the stage manager’s booth in the Geary Theater.
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The A.C.T. Master of Fine Arts Program presents
On the Bun, or The Next Train Through
By Neil Bell
Directed by Sheryl Kaller
March 2-18, 2006

Packed with historical insight, modern wit, and, of course, a sizzling love story, On the Bun brings to life the experiences of artists during the Great Depression. In Neil Bell’s drama, an out-of-work actress named Eleanor hopes to be the tiny town of Buncork to land a role and finds herself in the midst of political scandal, artistic censorship, romance, and, a new generation’s hope for a "new deal."

Previews: March 2 & 3 at 8 p.m.
Opens: March 4 at 8 p.m.
Performance: March 9, 10, 11, 16, 17 & 18 at 8 p.m.
March 5, 11 & 12 at 2 p.m.
March 12 at 2 p.m.

The A.C.T. Young Conservatory presents
WORLD PREMIERE: A collaboration with Theatre Royal Bath
NIGHTGALLAS
By Constance Conneau
Directed by Domenique Lozano
March 24-April 2, 2006

Continuing the A.C.T. Young Conservatory’s international collaboration with Theatre Royal Bath—which has already given life to Jim Grimes’s War Daddy and Sharron MacDonald’s Broken Halflife—A.C.T.’s favorite Constance Conneau blends in her new plays the cultures of the United States and England during the harrowing time of World War II. About a group of young American cadets stationed in England, Nightgallies embraces the common struggle and bond shared by a group of British and American young people.

Performances: March 24, 25, 29 & 30 & April 1 at 7:30 p.m.
March 25 & 26, April 1 & 2 at 2 p.m.*
*Free musical concert, featuring songs of the 1940s, follows each matinee performance.

Tickets: www.aact-sf.org | 415.749.2ACT

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Timothy Howey, Casting Director
Scott Halber, Marketing Director
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The Master of Fine Arts Program presents
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Assistant Director
Karen Kean, Marketing Manager
Melissa Smith
Conservatory Director

Master of Fine Arts Program
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Production Director
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On the Bum or The Next Train Through by Neil Bell
Directed by Sheryl Kaller
March 2-28, 2016

Packed with historical insight, modern wit, and, of course, a sizzling love story, On the Bum brings to life the experiences of artists during the Great Depression. In Neil Bell’s drama, an out-of-work actress named Eleanor hops a train to the tiny town of Bumford to land a role and finds herself in the midst of political scandal, artistic censorship, romance, and, a new generation’s hope for a "new deal."

Previews: March 2 & 3 at 8 p.m.
Openings: March 4 at 8 p.m.
Performances: March 9, 10, 11, 16 & 17 at 8 p.m.
March 5, 11 & 12 at 2 p.m.
March 12 at 2 p.m.

The A.C.T. Young Conservatory presents

WORLD PREMIERE: A collaboration with Theatre Royal Bath

NIGHTINGALES

by Constance Condon
Directed by Domenique Lozano
March 24-April 2, 2016

Continuing the A.C.T. Young Conservatory’s international collaboration with Theatre Royal Bath—which has already given life to Jim Grimley’s War Daddy and Sharron MacDonald’s Broken Halo—the A.C.T. favorite Constance Condon blends in her new play the cultures of the United States and England during the harrowing time of World War II. About a group of young American cadets stationed in England, Nightingales embraces the common struggle and bond shared by a group of British and American young people.

Performances: March 24, 25, 29 & 31, April 1 at 7:30 p.m.
March 25 & 26, April 1 & 2 at 2 p.m.
*Free musical cabaret, featuring songs of the 1940s, follows each matinee performance.

Tickets: www.aact-sf.org | 415.749.2ACT
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-sf.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 a day on our Web site at www.act-sf.org. All seats are final, and there are no refunds. Only current subscribers enjoy performance ticketing privileges and box-office insurance. Subscriptions available by calling 415.749.2290. 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 citizens 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 Bedworth at 415.439.2473.

AT THE THEATER
The Geary Theater is located at 405 Geary Street. The auditorium opens 30 minutes before curtain. The lobby opens one hour before curtain. Bar service and refreshments are available one hour prior to curtain. A.C.T. Merchandise
A.C.T.-branded souvenirs—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and Weekend on Stage, are on sale at the souvenir desk in the main lobby and at the Geary Theater Box Office.

Refreshments
Full bar service, sweets, and 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.

Beepers
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. Text messaging during the performance is very disruptive and not allowed.

Perfumes
The chemicals found in perfumes, cologne, and some 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 415.439.2996 in an emergency.

Lanecomes
A.C.T. performances begin on time. Lanecomes 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 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.

The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local 829 of the IATSE.

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

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Geary Theater Exits

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