Lackawanna Blues

written and performed by Ruben Santiago-Hudson

directed by Loretta Greco
The 260-hp Acura MDX with electronic 4-wheel drive. We've taken the SUV even further. The new wave of MDX has 20 more hp and an awesome list of available features: the intelligence of a voice-recognition navigation system, the visibility of a rearview camera and the fun of a DVD entertainment system. Plus a standard 4-wheel-drive system that has always provided exceptional traction on sand, or on your way to it. Surf over to acura.com or call 1-800-TO-Acura.
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About A.C.T.

American Conservatory Theater nurturing 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 30th 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 playwrighting. 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.

GERRY THEATRE AUDIENCE PHOTO BY KEN FREDRIKSSON

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Alan L. Stein

Chairman Emeritus

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Edward Hastings

Artistic Director 1986–92

Lakawanna Blues 5
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presents

Lackawanna Blues
(2001)

Written and Performed by
Ruben Santiago-Hudson

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

Directed by
Loretta Greco

Scenery and Costumes by
Mylene Lee

Lighting by
James Vermeulen

Sound by
Garth Hemphill

Stage Manager
Julie Haber

Assistant Stage Manager
Kimberly Mark Webb

Characters

Narrator
Mr. Lornell Taylor

Miss Rachel Crosby (“Nanny”)
Nomb Finger Pete

Lady
Small Paul

Ol’ Po’ Carl
Feddie Cobb

Ricky
Melvin Earl Thomas

Lottie
Norma & Gerald

Junior
Norma’s Mom

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 Circinione,
and the people of Lackawanna, NY

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Producers

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Joan and Bob McGraith

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

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 Watson 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, "Everyone 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 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 Masear, June 1926. Reprinted in Fine Clothes to the Jew. 1927.

Who's Who


BILL SIMS JR. (Original Music/ Guitar) is an internationally renowned "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 co-founder of the all-star American Roots Orchestra. Sims tours extensively both domestically and internationally. He won an OBIE Award for Lackawanna Blues, which was his second theater collaboration with Ruben Santiago-Hudson, following Deep Down at INTAR. Sims was the subject of the critically acclaimed ten-hour 1999 TV documentary "An American Love Story" (PBS), for which he composed many of the songs on the soundtrack. He also wrote the music for the critically acclaimed film Miss Ruby's House (part of the PBS Women in Film series) and songs for many commercials, including Mercedes-Benz, Coca-Cola, and Reebok.

LORETTA GRECO (Director) directed the world premiere of Lackawanna Blues at The Joseph Papp Public Theater. Other New York premieres include: Karen Hartman's Gum (Women's Project); 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 Ball (Actor's Studio). Recent regional productions include: Dirty Blonde (Cincinnati Playhouse); Step Kiss (Oregon Shakespeare Festival); Nino's and Two Sisters and a Piano (South Coast Repertory); The Marriage of Figaro (USCD 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, Williamsport Theatre Festival, St. Louis Repertory, and Coconut Grove Play House. Greco also directed the national and international tour of Having Our Say (The Market Theatre, Johannesburg, South Africa) and is the author of BISSAGE: Stories from the Cuban bailarina (AREA Stage and Coconut Grove Play House). Upcoming projects include Romeos and Juliet in the Oregon Shakespeare Festival and the New York premiere of Emily Mann's Maudgalya 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 WIG off Broadway, at the Long Wharf Theatre and Manhattan Class Company, for the U.S. tour, and in London. Her other credits include Dear Blonde (Cincinnati Playhouse), 16 Virgins (costume design, The Public Theatre, Berkshire Repertory Theatre); Lackawanna Blues (The Public Theatre, 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 organ) and Conviction (Music-Theatre Group), Lackawanna Blues
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Who’s Who

Prince Music Theater, and Spoleto Festival; Joustra (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 Wimps and a 1995 Princess Grace Award. She served as production designer of V-DAY/The Virginia Monologues 2000-02 at Madison Square Garden and the Apollo Theater in New York.

JAMES VERMEULEN (Lighting Designer) designed the Broadway production of Design for Living at the Roundabout Theatre Company. His most recent New York premieres include John Guare’s A Free-Style Individual; Rebecca Gilman’s The Glory of Living; Stephen Adly Guirgis’s Our Lady of 121st Street; Neil LaBute’s The Shape of Things and both lesser-day plays; Ruben Santiago-Hudson’s Lackawanna Blues; Stangle, written and performed by Universes; Nile Cruz’s Two Sisters and a Piano; Diana Son’s Stop Kiss; Bondage of Errors; David Cale’s The Watermelon; Masina 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 Locals. 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 Theatre, 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, Billets Spirit, The Board of Aces, Celebration and The Room, Master Harold... and the boys, Enrico W, Glengarry Glen Ross, The Misfits, Frank Loesser’s Hans Christian Andersen, Edward II, The House of Myth, The Invention of Love, Theťg?tqµq’¥qµ, Expiration: Holding History, A Christmas Carol, Mary Stuart, Old Times, and A Streetcar Named Desire (Bay Area Theatre Critics Circle Award). He has earned Drama-Logue Awards for his work on Jar Jar Binks, A Christmas Carol (South Coast Repertory), The Things You Don’t Know, Billets Spirit, New England, Life Together, Teeth, Speak, Firekiss, 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, Billets 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.

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From 90,000 employees

From five major continents

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United is proud to support American Conservatory Theater.

Producers

Joan and Bob McGrath

A.C.T. 2002–03 GEARY THEATER SEASON

NIGHT AND DAY

Directed by Carey Perloff

September 19–October 20, 2002

LACKAWANNA BLUES

Written and performed by Ruben Santiago-Hudson

Directed by Loretta Greco

October 27–December 1, 2002

A CHRISTMAS CAROL

By Charles Dickens

Adapted by Laird Williamson and Dennis Powers

Directed by Craig Slaight

December 7–29, 2002

THE LATE GREAT LADIES OF BLUES AND JAZZ

Created and performed by Sandra Reaves-Phillips

December 27–31, 2002

AMERICAN BUFFALO

By David Mamet

Directed by Richard E. T. White

January 9–February 9, 2003

THE DAZZLE

By Richard Greenberg

Directed by Laird Williamson

February 14–March 16, 2003

THE CONSTANT WIFE

By W. 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 23, 2003

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

American Conservatory Theater

Lackawanna Blues
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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 Stoughton
December 7–29, 2002

THE LATE GREAT LADIES OF BUES AND JAZZ

Created and performed by Sandra Reeves-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. Somers 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

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

United is proud to support American Conservatory Theater.

Producers
Joan and Bob McGrath

* Member of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States,
CAREY PERLOFF (Artistic Director), who recently celebrated her tenth season as artistic director of A.C.T., opened this season with an acclaimed revival of Tom Stoppard's Night and Day. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Tom Stoppard's The Invention of Love and Indian Ink and Harold Pinter's Celebration and The Room; A.C.T.-commissioned translations of 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 Three Penny Opera, Old Times, Arcadia, The Rose Tattoo, Aniguia, Creditor, 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 Crying a Field. Her play The Colours of Rhode was a finalist for the Susan Smith Blackburn Award and was developed at the O'Neill Playwrights Conference in Waterford, Connecticut; last summer it will be produced at A.C.T. in January 2003, directed by Robin Phillips. Later this season Perloff will stage 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 Eugenio (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.
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 theatre, 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 Hesha, *The Misunderstood*, Enrico IV, *Mary Stuart*, and *Uncle Vanya*, the world premiere of Leslie Ayres’ *Singer’s Boy*, and acclaimed productions of *The Three Penny Opera*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditor*, *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 Creating a Field*. Her play *The Colors of Rhode Island* 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.

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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 409 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-9 p.m. Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During 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 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 Bachrach 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 CDs 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.

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. Or you may leave it at your seat number with the house manager, who can be notified if you are called.

Perfumes
The chemicals found in perfumes, colognes, and liquids may 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.

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

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

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

Restrooms are located in 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 Theatres 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 Theatres, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitor 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 theaters, and funded by the Pew Charitable Trusts.

A Christmas Carol
adapted from Charles Dickens by Lani Halliman and Dennis Powers, directed by Craig Staglin 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. Reinvented yourself and those you love to the holiday season's most enduring story of hope, triumph, and transformation.

Save with Family Four-Packs
Buy four tickets for the price of two for all performances December 7, 8 and 10 only.

A.C.T. is a member of the Society of Stage Directors and Choreographers, an independent national labor union.

Two Special Offerings in Our 2002-03 season!

Sandra Reaves-Philips 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, Ms. Maple, Ethel Waters, and Mahalia Jackson. Class, sass, power, and uniqueness—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 brings to a special sorority of singers whose expressiveness, vocal power, and shear physical size recall the classic blues singers of the 20s and those who followed."—Washington Post

Presented by arrangement with Arthur Shapris International, Ltd.

act-sfbay.org 415 749-2ACT

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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.

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Drizzle it all OVER your DESSERT.
(You may even try it on the ice cream.)


Enjoy our quality responsibly. Godiva.com/liqueur