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ACT THEATRE

PRESENTS

THE EDUCATION OF RANDY NEWMAN

OCTOBER 24 - DECEMBER 1

PREVIEWS OCTOBER 18 - 23

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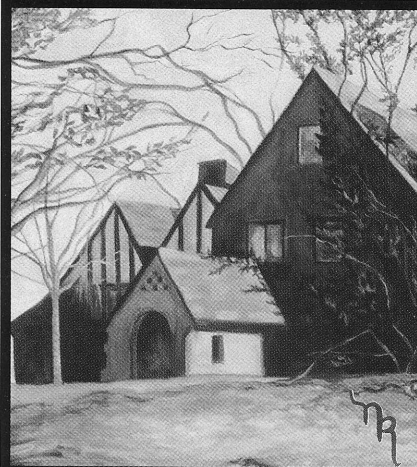
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e-mail: barry@acttheatre.org
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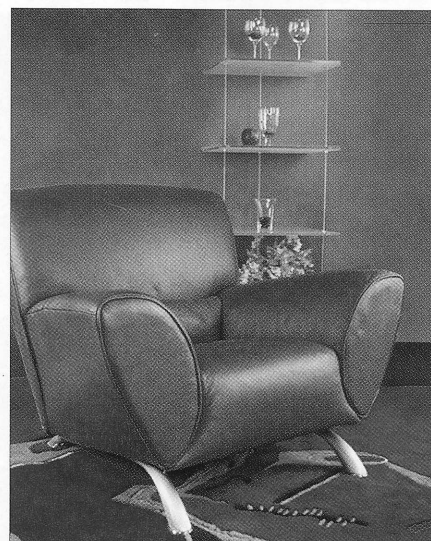
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presents

THE EDUCATION OF RANDY NEWMAN

Music and Lyrics by Randy Newman

Conceived by Michael Roth, Jerry Patch, and Randy Newman

Directed by Gordon Edelstein and Myron Johnson

THE COMPANY

Lovena Fox, Daniel Jenkins, William Katt, Allan Louis,
Brooke Sunny Moriber, Cathy Richardson, Jeff Trachta

Musical Direction, Vocal Arrangements, and Orchestrations by Michael Roth

MUSICIANS

Keyboards	Michael Roth
Acoustic guitar, electric guitar, synthesizer	Greg Fulton
Drum set, vibraphone, percussion	Chris Monroe
Acoustic bass, electric bass	David Pascal
Trombone, bass trombone	Greg Schroeder
Alto sax, tenor sax, clarinet, flute, English horn	David Long
Violin, electric violin	Tom Dziekonski

Scenic Designer	Douglas Stein
Costume Designer	Martin Pakledinaz
Lighting Designer	David Weiner
Projection Designer	Wendall K. Harrington
Sound Designer	Beth Berkeley
Stage Manager	Anne Kearson
Orchestra Manager	David Pascal
Projection Assistant	Michael Clark
Production Assistants	Jessica Bomball, Madeleine Vilches
Assistant Lighting Designers	Ann Cieccko, Lauren Phillips
Casting	Binder Casting

Audience members are reminded to please silence all electronic devices such as cell phones, pagers, and watch alarms prior to the show.

The actors and stage manager employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States. Musicians playing in the orchestra for this performance are represented by the American Federation of Musicians of the United States and Canada, Local 76-493, AFL-CIO/CLC.

The Education of Randy Newman was developed at South Coast Repertory in Costa Mesa, California; David Emmes and Martin Benson, founding artistic directors.

ACT gratefully acknowledges the generous assistance of Ira Pittelman and Emanuel Azenberg in presenting the workshop and ACT production of this play.

ACT gratefully acknowledges the generous assistance of David Skinner and ShadowCatcher Entertainment, LLC in presenting the workshop and ACT production of this play.

The Education of Randy Newman is sponsored by a generous grant from



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MUSICAL NUMBERS

ACT ONE

La.

Henry Adams	The Company
Dixie Flyer	Daniel, The Company
New Orleans Wins the War	Daniel, Cathy, Jeff, The Company
If We Didn't Have Jesus	Allan, The Company
Four Eyes	Daniel, Jeff, The Company
Louisiana 1927	Lovena, The Company
Kingfish	William, The Company
Sail Away	Daniel, The Company
Rednecks	The Company
Lullaby	Lovena, Cathy, Brooke
Roll with the Punches	Allan
My Country/Follow the Flag	Daniel, The Company
There's a Party at My House	William, The Company
Mom's Advice	Cathy, Daniel
Days of Heaven	Cathy
Shame	William, The Company
Septet:	
Bad Boy	
Mama Told Me Not to Come	
New Orleans Wins the War/Reprise	The Company
I Love L.A.	The Company

ACT TWO

L.A.

It's Money That I Love	The Company
Vine Street/Summer/Lucinda	Daniel, The Company
I Think It's Going to Rain Today	Daniel, Brooke
Love Story	Daniel, Brooke
Better Off Dead	Cathy, Lovena, The Company
I'll Be Home	Daniel, Brooke
Song for the Dead	Allan, The Company
Political Science	Daniel, The Company
Short People	Daniel, The Company
My Life is Good	Daniel, William, The Company
Stupid Little Songs	Brooke, Daniel
Miami	Jeff, The Company
Real Emotional Girl	Jeff
You Can Leave Your Hat On	Jeff, Allan, William, Daniel
When He Loved Me	Brooke
Take Me Back	Daniel, The Company
I Just Want You to Hurt Like I Do	Daniel, Lovena, The Company
Sage Advice	Daniel, Jeff
Pants/I'm Dead	Daniel, The Company
No One Dies in Rock and Roll	Daniel, Cathy
Feels Like Home	Daniel, Cathy
Duck with Money	Allan, Cathy, Daniel
Laugh and Be Happy	Allan, The Company
The World Isn't Fair	Daniel, The Company
Finale/Days of Heaven	Daniel, The Company

This list of musical numbers is subject to change.

Continuing 'Education'

*ACT and One of America's Top Songwriters
Take a Theatrical Look at 20th Century America*

by Jerry Patch

He is a songwriter's songwriter, a musician's musician. People in the business call him "California's George Gershwin," and compare him to Kurt Weill, Irving Berlin and even Aaron Copland.

Top talent lines up to "guest" on his albums (Mark Knopfler and Ry Cooder

on guitar; Linda Ronstadt, Don Henley and The Eagles, Rickie Lee Jones, Tom Petty, Bob Seger and members of Fleetwood Mac on backup vocals). He is a cult figure in the Netherlands. But if he's reached household name status in his own country, it's more likely because of his film scores and the virtually annual Oscar nominations that come with them (*Toy Story*, *A Bug's Life*, and *Monster's Inc.* recently, going all the way back to *Ragtime* and *The Natural*).

Randy Newman has been writing songs for 40 years. He's made money at it for 38. But at the ASCAP royalty window, he's not a Beatle. Newman began recording his own songs in 1968, and the closest he's come to a pop hit is "Short People," a song about the absurdity of prejudice—which many people misinterpreted as an actual

prejudiced attack on the vertically challenged. Pop radio programmers decided "I Love L.A." wouldn't appeal beyond Southern California and didn't play it.

In those pop venues maybe it wouldn't. Most pop song hits depend upon instant accessibility, on hooks and

grooves that can be digested at a single hearing, and a vagueness that allows the listener to place him or herself into the voice of the song. Newman's songs are usually opposite: complex expressions sung by specific characters, sometimes in shifting rhythms, which create a world and an event within it. They are not easy listening, or background music for the listener's fantasies. They are rock 'n' roll art songs,

tracking lives from innocence to experience, and their specificity makes them theatrical. Which is why the best place for *hearing* them may turn out to be the theatre.

In working with Michael Roth on a form for this show, I became aware of what a treasure trove Newman's songs are—something Michael had known for years. Besides coming up with a good

continued on next page

photo: Mark Jordan



RANDY NEWMAN (SEATED) WITH
JERRY PATCH (LEFT) AND MICHAEL ROTH.

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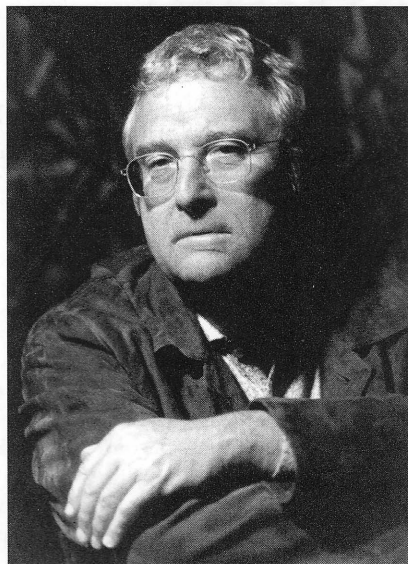
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night in the theatre, we wanted his audiences to come away with a real appreciation of the best of a great American artist.

Newman reminds me of two other songwriter/composers—Stephen Foster and Franz Schubert. Often composed in pop idiom but with the craft and technique of serious music, Newman's songs are expressions of American culture in the same way that Schubert's art songs have spoken to generations of Germans about their heritage. Both feature songs in which the piano and vocal partner equally. Schubert's homage to the icon Erl King isn't that far from Newman's nod to Louisiana's Kingfish, Huey Long.

Foster was reportedly a depressive personality and dipsomaniac who lived in New York City and died at the age of 37. His best loved songs were pipe dreams, if not in fact outright lies, about the American experience of his day, especially in the South. Americans Dreamed of Jeanie and Doo-dahed at the Camptown Races while the Civil War loomed. America needed Foster: many of his songs told the fibs America needed to romanticize and justify the slave trade



RANDY NEWMAN

that fueled its economy.

A century after Foster, Newman is secure enough as an artist to tell unpleasant truths about our nation to generations secure enough in America's might to listen. To see what a difference that century makes, compare Newman's "Rednecks" to Stephen Foster's "Old Black Joe" or

"Old Folks at Home." As Foster was pre-Twain, Newman is definitely post—the misfits in his songs are all descendants of our archetypal outsider, Huckleberry Finn. And he uses melodies as beautiful and grand as Foster's to vivify the horrors of slavery, as in "Sail Away."

Working with Newman is a privilege. He is a complete artist: lyric writer, composer, pianist, performer, storyteller, and intellectual *sans* pretense. In his studio are scores by Ravel, Stravinsky and Shostakovich. He still reveres Fats Domino. He is a kind and generous man who insists he can find the sins and insecurities of his characters inside himself.

So can we, if we're honest. And being honest is at the core of being Randy Newman.

A NOTE FROM THE MUSIC DIRECTOR

Randy's work belongs on a shelf somewhere between Foster, Charles Ives, and Fats Domino—his work is a celebration of our country's eclectic personality, our tradition of restless and maverick invention: on the one hand a thorough enjoyment of the freedom of freewheeling dissonance, on the other a genuine appreciation and love of the fabulous C major triad, especially when you've earned it. His ability to look at all of us with no condescension, musical or otherwise, is extraordinary. Composing isn't a horse race—it's ludicrous to imply that Randy could ever beat or even tie Ives, for example, at his game, or that he or any other composer would want to (well, maybe late at night, but come the morning...). He is one of our best though, each note is an honest one, and that is something.

—Michael Roth

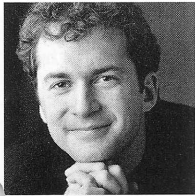
THE COMPANY



LOVENA FOX

Lovena gives thanks to God for all blessings. Born and raised in Vancouver, B.C., she now resides in New York City. Lovena is thrilled to be in Seattle so close to her family

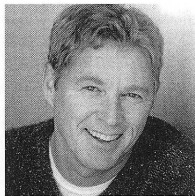
and friends. Highlights in Lovena's career include starring as Lucy in *Jekyll & Hyde* for which she won the 2002 Connecticut Critics Circle Award for Outstanding Actress. She also starred as Sarah in the national tour of *Ragtime*. Her critically-acclaimed performance received a Best Actress nomination at the 2001 National Broadway Theatre Awards. Lovena was lead singer of the BMG/RCA recording R&B duo Love & Sas. Her lead vocals on four top 10 singles in Canada won two Juno Awards (Canadian Grammy). Her solo CD is available in the lobby or on her website at www.lovenafox.com.



DANIEL JENKINS

Daniel is pleased to be making his first appearance at ACT. On Broadway, he was seen in *Wrong Mountain, Big, Angels in America*, and he received a Tony

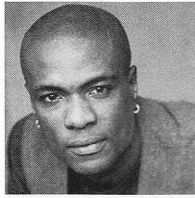
nomination for *Big River*. Off-Broadway he has appeared in *Dream True, Maiden's Prayer, Triumph of Love, Johnny Pye*, and *Feast Here Tonight* for which he also composed the music. Regionally, Daniel has appeared at La Jolla Playhouse, Actors Theatre of Louisville, the Eugene O'Neill Theatre Conference and five seasons at the Sundance Playwright's Lab. Daniel has worked with director Robert Altman in the films *O.C. and Stiggs, Tanner '88*, and *The Caine Mutiny Court-Martial* for CBS, filmed in Port Townsend. Other film credits include *Cradle Will Rock* directed by Tim Robbins, *In Country, Glory, Florida Straights, Five Corners* and the upcoming *Infested* and *The Perfect You*. On television he has been seen on "Law & Order: Criminal Intent," "Cracker," and "Going to Extremes."



WILLIAM KATT

An alumni of South Coast Repertory, William began his career as an actor while studying music theory at Orange Coast College. He has appeared on stage at

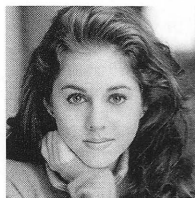
the Phoenix Repertory in New York, Center Theatre Group, Mark Taper Forum, Cleveland Play House, and the Broadway production and video of *Pippin* directed by Bob Fosse. His credits include films such as *Carrie, Big Wednesday*, and *House*, and appearances on TV in "The Greatest American Hero," *Perry Mason* TV movies, and "Top of the Hill." This is his first appearance at ACT.



ALLAN LOUIS

Allan is very proud to be making his ACT debut. Allan created the role of Booker T. Washington for the American premiere of *Ragtime* (Shubert Theatre and the first

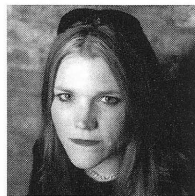
national tour). Allan was born in Haiti and grew up in Florida. After finishing his studies at The Goodman School, he worked consistently in Chicago. Allan's range as an actor, singer, and dancer makes for a diverse list of credits: Eugene Ionesco's *Exit the King*, Athol Fugard's *My Children! My Africa!*, *Hamlet, Ain't Misbehavin', A Funny Thing Happened on the Way to the Forum, Working, Rosencrantz and Guildenstern are Dead, A Raisin in the Sun*, and Vinnette Carroll's original musical *Don't Bother Me, I Can't Cope!* TV credits include Stephen Bochco's "City of Angels," "The Jamie Foxx Show," "Martin," "Sparks," and "NYPD Blue."



BROOKE SUNNY MORIBER

Brooke is proud to be a native New Yorker. She was most recently seen on Broadway in the revival of Stephen Sondheim's *Follies*, playing the role of

young Heidi Schiller. Also on Broadway she originated the roles of Nadine in *The Wild Party*, Iola Stover in *Parade*, Lily in *James Joyce's The Dead*, and appeared in *Les Misérables* (where she made her debut as Young Cosette), and Andrew Lloyd Webber's *Aspects of Love*. Off-Broadway credits include *James Joyce's The Dead, The Joffrey Nutcracker* (City Center), *Consumer Behavior* (NY Fringe Festival), and Hazelwood Jr. High. TV: "Swift Justice," "As the World Turns," 1999/2000 Tony Awards. Film: *A Town's Revenge*. Music: *The Wild Party* and *Parade* original cast recordings, Jason Robert Brown and *Friends* concert at the Guggenheim, and *The Duplex Night Club*. Brooke is also a singer/songwriter and is working on an album to be produced in the near future. As a personal note, she is thrilled to be a part of this very special project.

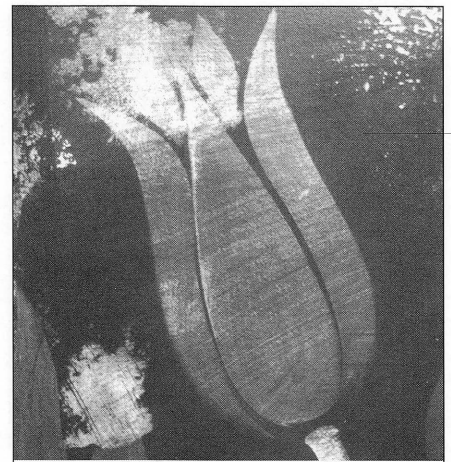


CATHY RICHARDSON

Cathy came out singing at birth and has not stopped wailing since. Hundreds of gigs in the Chicago music scene and four critically-

acclaimed CDs earned her cult-hero status in her hometown and "Best Band" awards from the *Chicago Tribune* and *Fox News*. She made her theatrical debut portraying the legendary Janis Joplin in the musical, *Love, Janis* in

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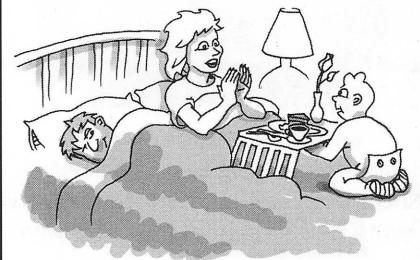
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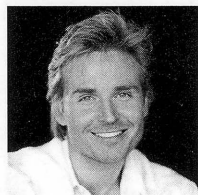
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THE COMPANY

Chicago (1999), Sag Harbor, NY (2000) and opened the show off-Broadway in April 2001. Now, Cathy is honored to be furthering her own education as part of the wonderful cast of *The Education of Randy Newman*. You've heard Cathy's voice on countless national TV and radio ads, albums by other artists from Nash Kato to Celine Dion, and soundtracks like HBO's *The Vagina Monologues*. For more info, visit www.CRBand.com.



JEFF TRACHTA
Jeff Trachta is most recognized as Thorne Forrester on CBS's "The Bold and the Beautiful," a role which he played for eight years. Jeff made his Broadway debut

starring as Danny Zuko in Tommy Tune's revival of *Grease*. His award-winning one-man play *Agency* (Robby Award, L.A. Theatre Critics Choice Award) ran for over a year in Los Angeles. Jeff received an Ovation nomination and won the DramaLogue Award for his role as Kenny Brewster in the Los Angeles premiere of *Three Guys Naked from the Waist Down*. Jeff is also an accomplished recording artist. His first album soared to the top of the European charts, the first in a string of recordings to earn double-platinum sales worldwide.

SPECIAL THANKS

ACT Theatre gratefully acknowledges **Sherman Clay Piano** for their assistance with *The Education of Randy Newman*.

ACKNOWLEDGMENTS

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PRODUCTION TEAM

RANDY NEWMAN

Composer and Lyricist

Randy Newman wrote the music and lyrics for his contemporary version of *Faust*, as well as the film scores for *Ragtime*, *Parenthood*, *The Natural*, *Avalon*, *A Bug's Life*, *Pleasantville*, *Toy Story*, *James and the Giant Peach*, and *Toy Story 2* among many others, resulting in three Grammy Awards and 16 Academy Award nominations. In March 2002 he was awarded his first Oscar for the song "If I Didn't Have You" from the film *Monsters, Inc.* His albums include *Sail Away*, *Good Old Boys*, *Little Criminals*, *Trouble in Paradise*, *Land of Dreams*, and two 1999 releases: a four-CD box set retrospective entitled *Guilty: 30 Years of Randy Newman*, and the critically acclaimed *Bad Love*, his first studio album of original songs in nearly a decade.

GORDON EDELSTEIN

Co-Director

Gordon Edelstein recently became artistic director of the Long Wharf Theatre in New Haven, Connecticut after serving as ACT Theatre's artistic director since 1997. Gordon directed this season's opening production of *Mourning Becomes Electra* starring Jane Alexander. Last year at ACT he directed the sold-out production of Donald Margulies' Pulitzer Prize-winning *Dinner with Friends*. Previously at ACT Gordon directed the world premiere of *God of Vengeance* and the American premiere of *A Skull in Connemara*, which had an extended run at the Roundabout Theatre in New York. His other directing work has been seen around the country, from the Perseverance Theatre in Alaska to Arena Stage in Washington, D.C. He is married to Joan Berman and has two children, Marlena and Noah.

MYRON JOHNSON

Co-Director/Choreographer

Myron Johnson founded Ballet of the Dolls, a full-time professional dance theatre company in Minneapolis in 1986 and has served as its artistic director and principal choreographer ever since. He was associate artistic director for the Children's Theatre Company in Minneapolis from 1971 to 1985, where he conceived and directed more than 50 original plays. As a free-lance director he has worked at The Guthrie Theater, South Coast Repertory, Arizona Theatre Company, Chanhassen Theatre in Minneapolis, and the theatre program of the Sundance Institute.

MICHAEL ROTH

Co-Conceiver, Musical Direction,

Vocal Arrangements, and Orchestrations

Michael Roth, a composer and sound designer whose work encompasses theatre, film, dance, and chamber music, has been a resident composer and artist at the La Jolla Playhouse and South Coast Repertory (over 75 productions including the premieres of *Dinner with Friends*, also seen off-Broadway, *A Walk in the Woods*, seen on Broadway and PBS, and the Culture Clash musical *The Birds*, also seen at Berkeley Rep). Previous collaborations with Randy Newman include editing the *Anthology* and *Bad Love* songbooks and orchestrating his *Faust*. Recent projects: *Summer Moon* here at ACT Theatre and Sharon Ott's *Pygmalion* at the Seattle Rep, many collaborations with Mac Wellman including *The Allegory of Whiteness* (music/theatre premiere, 2001 Humana Festival), Des McAnuff's film *Bad Dates*, the

independent feature *Holy Days*, Anne Bogart's *The Women*, collaborating with Tom Stoppard and Carey Perloff on the American premieres of *Indian Ink* and *The Invention of Love*, and with Garry Marshall, the musical version of *Happy Days*. The CD of Michael's chamber opera *Their Thought and Back Again* is available via e-mail at Rothmusik@aol.com.

JERRY PATCH

Co-Conceiver

Jerry Patch has been affiliated with South Coast Repertory in Costa Mesa, California, since 1967 and has served as dramaturg on more than 125 new plays there since 1980. He is also a playwright, whose plays have been produced at SCR and other theatres and for television. He served for seven years as artistic director of the theatre program of the Sundance Institute and currently directs South Coast Rep's Pacific Playwrights Festival.

DOUGLAS STEIN

Scenic Designer

Douglas Stein previously designed *The Crucible* at ACT. Broadway credits include *Dirty Blonde*, *Our Town*, *The Regard of Flight*, *Largely New York*, *Falsettos*, *Fool Moon*, *Timon of Athens*, *The Molière Comedies*, *The Government Inspector* and John Leguizamo's *Freak*. Off-Broadway he received Obie Awards for *Through the Leaves*, *Texts for Nothing* with Bill Irwin, and Edward Bond's *Saved*. He also received the 2002 Lucille Lortel Award and Outer Critics Circle and Drama Desk nominations for Naomi Iizuka's *36 Views*. He has designed for theatres across the country including The Guthrie Theater, American Repertory Theatre, and Mark Taper Forum. Opera and dance credits include *Les Enfants Terribles* by Philip Glass and Susan Marshall for the Brooklyn Academy of Music. A graduate of the Yale School of Drama, he has taught at New York University, Princeton University, and the School of Visual Arts in New York.

MARTIN PAKLEDINAZ

Costume Designer

Martin Pakledinaz returns to ACT where he designed *Scent of the Roses* and *The Crucible*. On Broadway, he won the Tony Award for Best Costume Design for *Thoroughly Modern Millie* (2002) and *Kiss Me Kate* (2000), and received Tony nominations for *The Life and Golden Child*. Other New York credits include *The Diary of Anne Frank*, *Taller Than a Dwarf*, *A Thousand Clowns*, *The Wild Party* (Manhattan Theatre Club), *The Boys from Syracuse*, and *Impossible Marriage*. He has designed several productions for the Seattle Rep, Pacific Northwest Ballet, and Seattle Opera, and has worked extensively with Stephen Wadsworth and Mark Morris. Other awards include the Drama Desk, Obie, Lucille Lortel, Joseph Jefferson, and Helen Hayes, and he has been nominated for the Olivier Award in London.

DAVID WEINER

Lighting Designer

Broadway: *Betrayal*, *The Real Thing*. Off-Broadway: *Boys and Girls* (Playwrights Horizons); *36 Views* (2002 Lucille Lortel and Outer Critics Circle nominations), *References to Salvador Dali Make Me Hot*, *Insurrection* (The Public); *Saved* (Theatre for a New Audience); *Rio Days*, *Rio Nights* (Music-Theatre Group); *You Don't Miss*

PRODUCTION TEAM

the Water (Vineyard). Regional: *Left* (New York Stage & Film); *Under the Blue Sky* (Williamstown); *The Front Page* (Dallas Theater Center); *36 Views* (Berkeley Rep.); *Guys & Dolls* (The 5th Avenue Theatre - Seattle); *Kidnapping Kipling* (Syracuse Stage); *Fallen Angels* (Foxboro Orpheum). Upcoming: *Dinner at Eight* (Lincoln Center).

WENDALL K. HARRINGTON

Projection Designer

Ms. Harrington received the Drama Desk, The Outer Critics Circle and American Theatre Wing awards for the projections in *The Who's Tommy*. Other Broadway credits include: *Amy's View*, *Civil War*, *Putting It Together*, *Freak*, *Ragtime*, *The Capeman*, *Racing Demon*, *Company*, many others. Off-Broadway: *Les Miz* (Visual Director), *As Thousands Cheer*, *Merrily We Roll Along* (3 times!), *Happgood*. Opera/Ballet: *Othello* (ABT), *A View from the Bridge* (Chicago Lyric Opera), *Transatlantic* (Minnesota Opera), and operas in Florence, Vienna and Zurich. Concert: *Stop Making Sense*, *The Talking Heads*. TV: *Great Performances*, *I Hear America Singing*. Sports: Player introductions for the New York Knicks, Rangers, and Liberty at Madison Square Garden. Ms. Harrington is the recipient of the 1995 Obie Award for excellence in projection design and last year's Michael Merritt Award for Design and Collaboration. A founding member of the Drama Department, and the former design director of *Esquire* Magazine, she produced *Words on Fire* for PBS and two fine daughters.

BETH BERKELEY

Sound Designer

Beth returns to ACT where she designed sound for *Goblin Market* and *Violet*. Design credits include *The Sound of Music*, *My Fair Lady*, *Man of La Mancha*, *Evita*, *Desert Song*, *Paint Your Wagon*, *Oliver!*, *West Side Story*, *A Chorus Line*, *The Wizard of Oz*, *Follies*, *The Music Man*, *42nd Street*, *Crazy For You*, *Me and My Girl*, *Singing in the Rain*, *Phantom* (Kopit/Yeston), *Gigi*, *Hot Shoe Shuffle*, *Zorro*, *Camelot*, *Oklahoma!*, *Easter Parade* Revue with Tommy Tune and Sandy Duncan, *Jesus Christ Superstar*, *Grand Hotel*, *Tommy*, *Anything Goes*, *A Little Night Music*, *Hair*, *Most Happy Fella*, also engineering for NBC's Today Show Concert Series. Current projects include the world premiere of *Whatever Happened to Baby Jane - The Musical*. Beth is a member of Seattle's IATSE Local 15. All her love to Jill and Ashley.

ANNE KEARSON

Stage Manager

Anne is pleased to return to ACT for her fifth season, having stage managed *Wintertime* earlier this year. Other favorites from past seasons include *Big Love*, *A Little Night Music*, *Side Man*, and *Violet*. Locally she has worked at Seattle Repertory Theatre (*The Beauty Queen of Leenane*, *An Ideal Husband*, *Seven Guitars*), and Tacoma Actors Guild (*Miss Julie*, *Oleanna*, *The Glass Menagerie*). Other stage management credits include five seasons with South Coast Repertory, five seasons with Shakespeare Santa Cruz where she served as production stage manager, and two seasons with the Utah Shakespearean Festival. Anne finds continuous joy in her children, Rebecca and Max, and is proud to be the third generation of Kearsons in the entertainment industry.

JAY BINDER

Casting

Binder Casting, Jay Binder C.S.A., Jack Bowdan C.S.A., Mark Brandon, Laura Stanczyk, and Sarah Prosser. Recently for ACT: *Mourning Becomes Electra*. Broadway: *45 Seconds from Broadway*, *Urinetown*, *42nd Street*, *Judgement at Nuremberg*, *A Class Act*, *Seussical: The Musical*, *The Dinner Party*, *The Music Man*, *The Iceman Cometh*, *High Society*, *Golden Child*, *More to Love*, *The Sound of Music*, *Proposals*, *The Last Night of Ballyhoo*, *The Lion King*, *Chicago*, *The King and I*, *Damn Yankees*, *Beauty and the Beast*, *Laughter on the 23rd Floor*, *Lost in Yonkers*, *Jerome Robbins' Broadway*, *Jake's Women*, *The Goodbye Girl*, and *Rumors*. Binder Casting is a seven-time Artios Award winner.

IRA PITTELMAN

Associate Producer

Ira Pittelman has been in the music business for more than 25 years. He began in the early '70s writing songs with Henry Krieger (composer of *Dreamgirls*, *The Tap Dance Kid* and *Side Show*). In 1978, he founded Heartland Music, and over the years has worked with such diverse artists as Placido Domingo, John Denver, Anne Murray, Johnny Mathis, Tammy Wynette, Loretta Lynn, and Smokey Robinson. His Broadway credits include *The Iceman Cometh* starring Kevin Spacey, Neil Simon's *The Dinner Party* with Henry Winkler and John Ritter, *45 Seconds from Broadway*, *Stones in His Pockets*, this year's Tony Award winner *Private Lives*, and the Pulitzer Prize-winning *Topdog/Underdog*. He is presently involved with Emanuel Azenberg in the development of a number of new projects, including a musical adaptation of *Moonstruck*.

EMANUEL AZENBERG

Associate Producer

60 productions on Broadway. 118 Tony Nominations. 36 Tony Awards. 4 films. Professor at Duke University since 1985.

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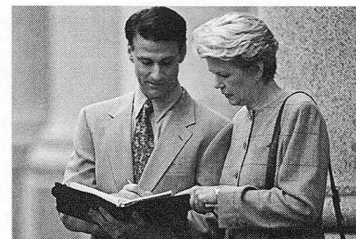
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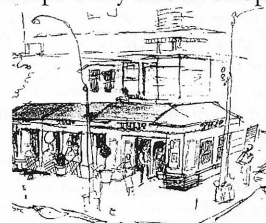
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JIM LODER

Managing Director

Jim was appointed managing director of ACT in February of 2000, after serving as ACT's general manager since July of 1999. He arrived at ACT with 15 years of experience in theatre management, company management, facilities management and operations, as well as human resources experience. He also has an extensive background in construction management and quality assurance. Jim spent five years with Seattle's Intiman Theatre as general manager and another five years as company manager for The Utah Shakespearean Festival. He also spent two years at Seattle Repertory Theatre. He is currently on the board of ArtsWest Theatre and he has also served on the technical advisory committee for Seattle Central Community College's Arts Management Certificate Program. Jim holds an M.F.A. in Drama from the University of California at Irvine and a B.A. in Theatre from Southern Utah State College.

VITO ZINGARELLI

Producing Director

Vito joined ACT as producing director in 1998 after serving as a producing director, production manager and stage manager, independently and at resident professional theatre companies across North America. He trained in stage management and production management at the Guthrie Theater in Minneapolis. Vito became Seattle Repertory Theatre's first production manager from 1980 - 85. After serving as producing director for the Washington State Pavilion at EXPO '86 in Vancouver, Canada, he joined the Berkeley Repertory Theatre and served as production manager from 1987 - 92. He returned to the Pacific Northwest most recently in 1995 after serving as director of production for all producing activities at North America's largest resident theatre company, the Stratford Shakespeare Festival in Ontario, Canada. Prior to his appointment at ACT, Vito served as executive director of the Whidbey Island Center for the Arts near his home on Whidbey Island in Puget Sound.

KURT BEATTIE

Associate Artistic Director

Kurt joined ACT in 2001 as associate artistic director and previously served as the associate artistic director of Seattle Repertory Theatre. At ACT, he directed *Fuddy Meers*, *Fully Committed*, *Miss Golden Dreams* and *Via Dolorosa*, and will direct ACT's upcoming production of *A Christmas Carol*. He has directed locally at Intiman, The Empty Space, the University of Washington, and the Seattle Rep, where he directed "Art." As an actor, he has appeared in leading and major roles at ACT (most recently as Ebenezer Scrooge in *A Christmas Carol*), the Seattle Rep, Intiman, The Empty Space, and at various regional theatres throughout the country.

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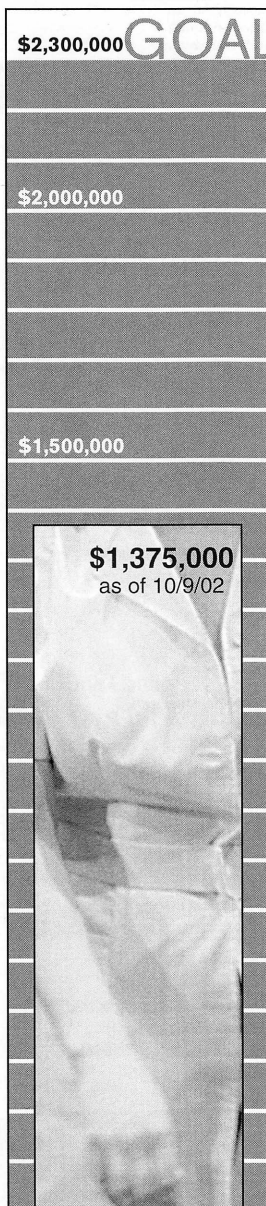
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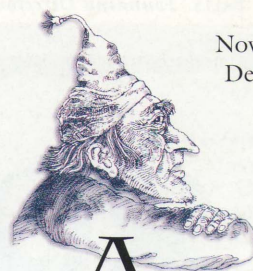
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Directed by David Koch
December 7 - 29

They sing! They dance! They're HappyPants! From the brilliantly creative mind of Scott Warrender (*The Texas Chainsaw Manicurist*, *Das Barbecue*, and *The Washingtonians*!) comes a brand-spanking new and festive holiday show for the whole dysfunctional family. Hosted by National Chair Dancing Champions Fluff and Don LeQwape.

Tickets on sale at the ACT Ticket Office
206-292-7676 or
acttheatre.org

BAH! HUMBUG!

November 29 -
December 28



A Charles Dickens' CHRISTMAS CAROL

Adapted by Gregory A. Falls
Music Composed and Conducted
by Adam Stern
Directed by Kurt Beattie

Tickets on sale now for the
Pacific Northwest's favorite holiday
tradition, *A Christmas Carol*.

Beat the rush! Order your tickets
now for the whole family.
206-292-7676 or acttheatre.org

PERFORMANCE DATES - DECEMBER													
SUN	MON	TUE	WED	THUR	FRI	SAT							
					NOV 29	▲ 30							
					▲ 7:00	▲ 7:00							
▲ DEC 1	2	3	4	5	6	7							
1:00													
4:00													
▲ 8	9	10	11	12	13	14							
1:00		6:00	6:00	6:00	6:00	2:00							
4:00		8:30	8:30	8:30	8:30	7:00							
15	16	17	18	19	20	21							
1:00		6:00	6:00	6:00	6:00	2:00							
4:00		8:30	8:30	8:30	8:30	7:00							
22	23	24	25	26	27	28							
1:00	6:00	1:00	▲ 11	6:00	6:00	2:00							
4:00	8:30	4:00	MEET	8:30	8:30	7:00							

■ Previews	▲ Group Discounts available
■ Non-peak	● Audio-described
□ Peak	■ Sign-interpreted

Ticket Prices

Performance	Seating Area *	Adult	Child** Senior
Previews	I	20.00	16.00
Nov. 29 & 30	II	16.00	14.00
Non-peak			
Dec. 1-4, 26-28	I	28.00	23.00
	II	23.00	21.00
Peak			
Dec. 6-24	I	36.00	30.00
	II	32.00	28.00

*Allen Theatre Seating:
Area I: Rows A-G; Area II: Row H

** Child: 12 and under. Senior: 65 and over. All children must have their own seat. Sorry, children under 4 not permitted. No babes in arms.

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