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THEATRE
FROM THE
HEART
OF SEATTLE



THE PILLOWMAN
By Martin McDonagh

Miss Witherspoon

BY CHRISTOPHER DURANG

DIRECTED BY M. BURKE WALKER

WINE IN THE
WILDERNESS
By Alice Childress

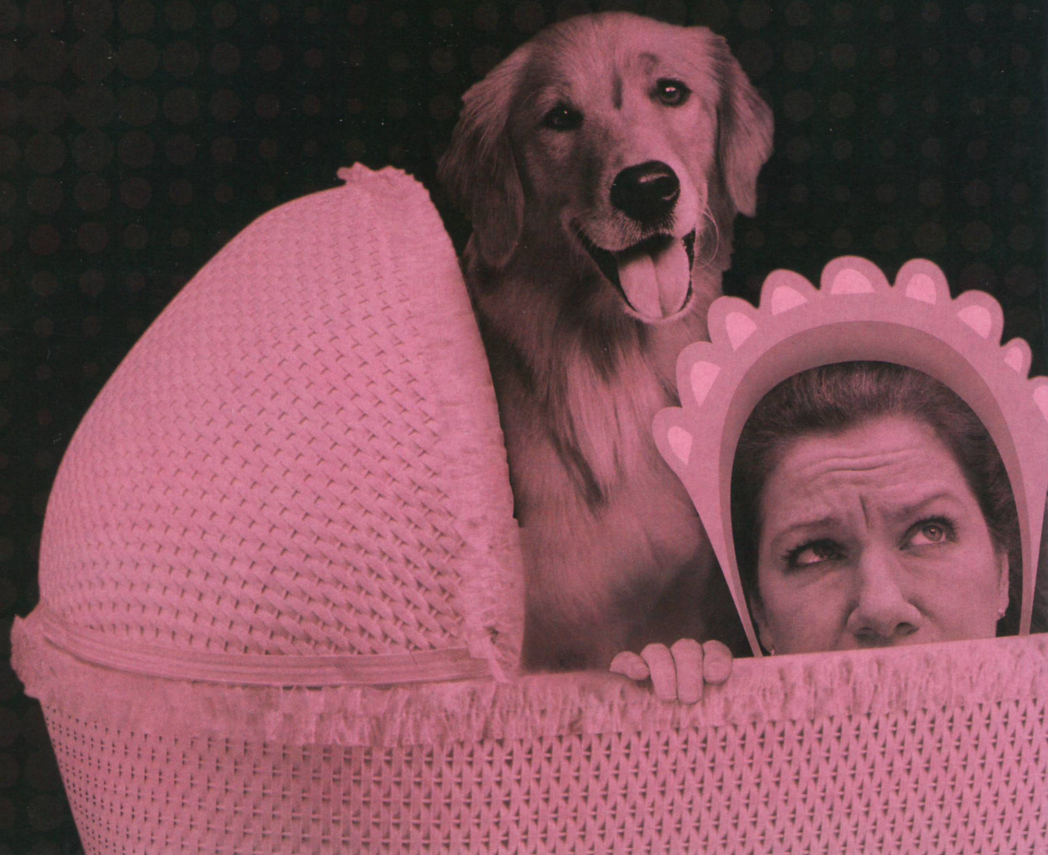
MITZI'S ABORTION
By Elizabeth Heffron

A NUMBER
By Caryl Churchill

THE UNDERPANTS
By Steve Martin

WAITING FOR GODOT
By Samuel Beckett

A CHRISTMAS CAROL
By Charles Dickens



Kurt Beattie
Artistic Director

Susan Trapnell
Managing Director

ACT Theatre presents

Miss Witherspoon

BY CHRISTOPHER DURANG

DIRECTED BY M. BURKE WALKER

April 28 – May 28, 2006

Opening Night
May 4, 2006



The Nesholm Family Foundation

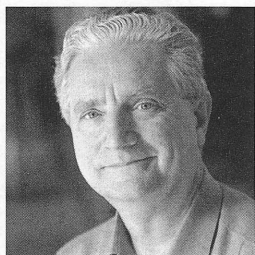
Playwrights Horizons, Inc., New York City, produced the New York premiere of
Miss Witherspoon Off-Broadway in 2005.

Miss Witherspoon was commissioned and first produced by The McCarter Theatre, Emily Mann Artistic Director,
Jeffrey Woodward Managing Director.

A large print version of the Program is available from the house staff.

ACT is a member of the League of Resident Theatres (LORT), the American Arts Alliance and Theatre Puget Sound, and is a constituent of Theatre Communications Group. ACT is also a member of the Downtown Seattle Association. This theatre operates under an agreement between LORT and Actors' Equity Association, the union of professional actors and stage managers in the United States. Directors and choreographers at ACT are members of the Society of Stage Directors and Choreographers, an independent national labor union. The scenic, costume, lighting and sound designers are represented by United Scenic Artists Local USA-829, IATSE.

WELCOME TO ACT



Thank you for joining us for the second play of ACT's 2006 season. If you are a season subscriber, I hope you are enjoying the journey we've mapped out this year. For those who have been part of our audience in the past, we're very happy you're back. And if this is your first ACT experience, welcome!

Christopher Durang's wickedly comic imagination last hit the ACT stage in 1987 with *The Marriage of Bette and Boo*. His latest play, *Miss Witherspoon*, finds him at the top of his game, taking us on a rollicking ride through limbo and one woman's many stops along her path of reincarnation

I'm thrilled to welcome M. Burke Walker as the director for *Miss Witherspoon*. The founding artistic director of The Empty Space, Burke directed their wildly successful production of Durang's *Sister Mary Ignatius Explains It All for You*. Burke's deft comic touch is the perfect match for this talented cast.

I hope you'll have as much fun at this performance as we had in putting together this free-wheeling comedy. Enjoy!

Kurt Beattie
Artistic Director

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THE
2006
SEASON

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COMING NEXT AT ACT!

JUNE 9 - JULY 9, 2006

NEXT!

**WINE
IN THE
WILDERNESS**

BY ALICE CHILDRESS

DIRECTED BY VALERIE CURTIS-NEWTON

JULY 21 - AUGUST 20

MITZI'S ABORTION

By Elizabeth Heffron

SEPTEMBER 1 - OCTOBER 1

A NUMBER

By Caryl Churchill

OCTOBER 13 - NOVEMBER 12

THE UNDERPANTS

By Steve Martin

NOVEMBER 8 - 12

WAITING FOR GODOT

By Samuel Beckett

NOVEMBER 24 - DECEMBER 24

A CHRISTMAS CAROL

By Charles Dickens

2006 SEASON

THE COMPANY

CAST

(in alphabetical order)

Anne Allgood	Veronica
Christine Calfas	Maryamma
Demene E. Hall	Teacher / Woman in a Hat
Terry Edward Moore	Fathers #1 and #2 / Man in the Playground / Dog Owner / Wise Man
Mari Nelson	Mothers #1 and #2

PRODUCTION TEAM

M. Burke Walker	Director
Bill Forrester	Scenic Designer
Frances Kenny	Costume Designer
Rick Paulsen	Lighting Designer
Jim Ragland	Sound Designer
JR Welden	Stage Manager
Lori Amondson Flint	Assistant Stage Manager
Lynne Ellis	Assistant Lighting Designer

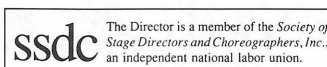
There will be no intermission.

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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

All forms of photography and the use of recording devices are strictly prohibited.
Please do not walk on the stage before, during or after the show.

ACT operates under agreements with the following:



It is not more surprising to
be born twice than once.

-Voltaire

"Manic," "wicked," "ferociously funny," "deliriously assaultive" and "ecstatically angry" are just a few of the words that have been used to describe Christopher Durang and his work in the thirty-plus years since the playwright (and sometime actor) first carved a niche for himself as a smart-aleck and gleefully satiric dramatist whose crackpot creations, simultaneously silly and stinging, would make him one of the American theatre's most original, influential and therapeutic comic voices... [He uses] the stage as a deliriously empowering bully pulpit to exorcise his own demons and to pillory our needy, neurotic and overstimulated age, perfecting, along the way, his distinctive passive-aggressive comic sensibility, one that is idiosyncratic, barbed and hyperbolic, but never shrill or mean-spirited... [He has said] about his method: "Taking...pain seriously at the same time that I expect the audience to find humor in it has become for me the definition of my style, or at least what I intend it to be: absurdist comedy married to real feelings."

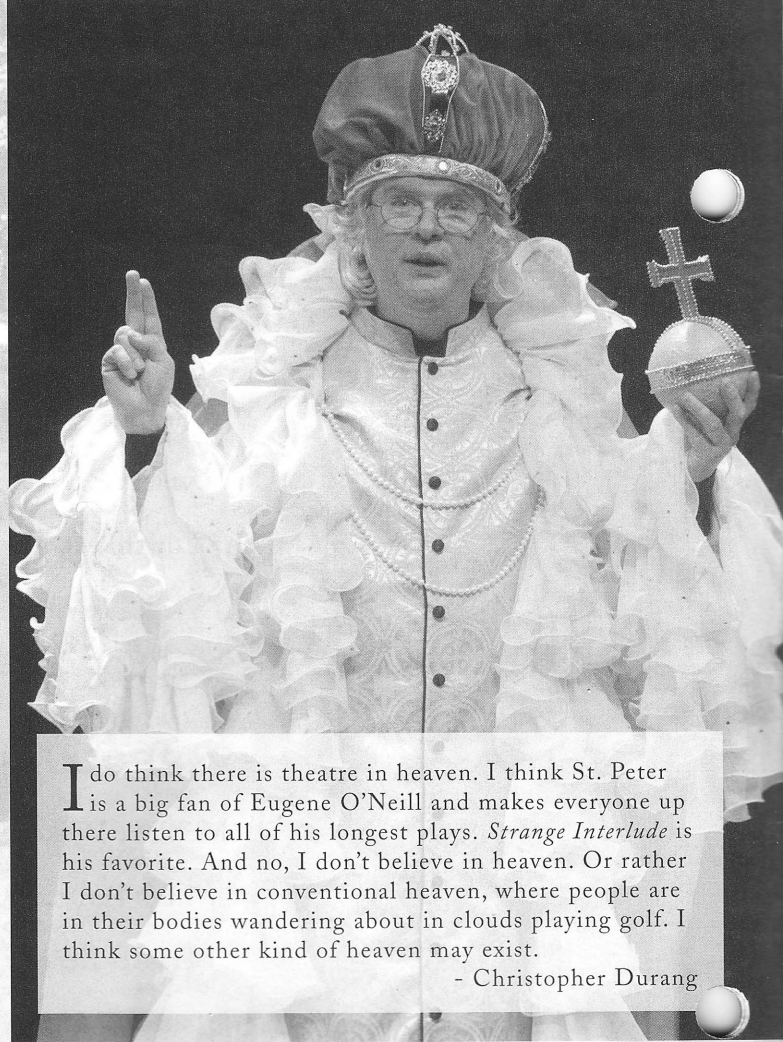
- Janice Paran, Dramaturg, McCarter Theatre

There is nothing wrong
with you that reincarnation
won't cure.

- Jack E. Leonard



MERYL STREEP AS CONSTANCE GARNETT AND DURANG AS ALYOSHA KARAMAZOV, MONK-TURNED-POP-STAR, IN YALE REPERTORY THEATRE'S 1974 PREMIERE OF DURANG AND ALBERT INNAURATO'S SATIRE *THE IDIOTS KARAMAZOV*. PHOTO BY WILLIAM BAKER



I do think there is theatre in heaven. I think St. Peter is a big fan of Eugene O'Neill and makes everyone up there listen to all of his longest plays. *Strange Interlude* is his favorite. And no, I don't believe in heaven. Or rather I don't believe in conventional heaven, where people are in their bodies wandering about in clouds playing golf. I think some other kind of heaven may exist.

- Christopher Durang

DURANG AS THE HOLY INFANT OF PRAGUE IN THE HUNTINGTON THEATRE COMPANY'S 2005 PRODUCTION OF HIS PLAY *LAUGHING WILD*. PHOTO BY CAROL ROSEGG

I once described [Christopher Durang] as an angelic altar boy with poison leeching through his writing fingers, which was my clumsy way of saying that behind his shy and courteous demeanor lurks a literary Jack the Ripper. I have recently come to realize that this characterization is only marginally true. There is a great deal of anger in his work, all right, often proceeding from genuine pain and wounded innocence. But except on rare occasions—when a demon leaps out of his skin and starts pitchforking some fatuous damned soul—Chris is much too kindhearted to go for the jugular.

It's probably more accurate to describe him as a Catholic lapsarian, troubled over the meaninglessness of life and heartsick over the absence of God—when he is not being dumbstruck by His malevolence and delinquency. Durang's surrogate Matt says it best in *The Marriage of Bette and Boo*: "I don't think God punishes people for specific things...I think he punishes people in general, for no reason." This has a Dostoevskian ring, doesn't it? I've always suspected Durang of being the reincarnation of Ivan Karamazov, assuming Dostoevsky's heterodox character had been reborn in New Jersey, educated at Harvard, and forced to achieve his liberal arts baccalaureate by wading knee deep through the swamps of American pop culture.

- Robert Brustein

Mr. Durang has the waggishness of four Marxes and
the malice of Jonathan Swift.

- Mel Gussow

WHO'S WHO



ANNE ALLGOOD (*Veronica*) most recently appeared at ACT in *Vincent in Brixton*. She has performed on Broadway in *Carousel*, *The Sound of Music*, *The Most Happy Fella*,

Imaginary Friends, and *Beauty and the Beast*. She's toured the U.S. in *Urinetown*, *Floyd Collins*, *Parade*, *Evita*, and more. Anne's Seattle credits include *Bad Dates* and *The Constant Wife* (Seattle Rep), *A Christmas Carol* (ACT), *Cymbeline* (Intiman), *Gypsy* (5th Avenue), and *Sleeping Beauty* (Seattle Children's Theatre). Regionally, she has appeared in *Candide*, *Jane Eyre*, *Tintypes*, *A Little Night Music* and *Das Barbecü!*, to name a few, at the Guthrie, La Jolla, Old Globe, Asolo and Goodman Theatres, among others.



CHRISTINE CALFAS

(*Maryamma*) makes her ACT debut in this production. Her Portland credits include Cordelia in *King Lear*, Philomel

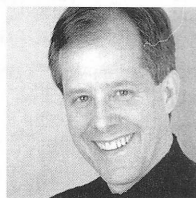
in *O Lovely Glowworm*, Nina in *The Seagull*, Seta in *Beast on the Moon* (Portland Drama Critics Circle Best Actress, 1996), Elizabeth in *Richard III* (Best Supporting Actress, 1997), Laura in *The Glass Menagerie*, Rosalind in *As You Like It*, Anna in *Burn This*, and Electra in *Libation Bearers*. With Shakespeare & Co. in Lenox, MA, she played Titania in *A Midsummer Night's Dream*, Jessica in *The Merchant of Venice*, Jaquenetta in *Love's Labor's Lost*, and Susy in *Glimpses of the Moon*. At Orlando Shakespeare Festival, she appeared as Titania in *A Midsummer Night's Dream*. Christine is a Fulbright scholar in Indian Classical dance, and a dedicated disciple of dance master Guru Surendra Nath Jena of New Delhi.



DEMENE E. HALL (*Teacher/Woman in a Hat*) most recently performed at ACT in *Waiting to Be Invited*. Seattle audiences have also seen her perform at Seattle Children's

Theatre, Book-It, The Group, Intiman, Seattle Rep, Nu Black Arts West, and UW Ethnic Theatre. Her regional credits include Artists Rep (Portland), South Coast Rep (CA), and Penumbra (MN). Demene's film, television and commercial credits include *The Temp* with Faye Dunaway and Timothy Hutton, *Men of Honor* with Cuba Gooding

Jr. and Robert De Niro, *Frasier* with Kelsey Grammer and David Hyde Pierce, *Northern Exposure*, "Flowers" for the Washington State Lottery, "Withdrawals" for Columbia Bank, Taco Del Mar, and many more. She has toured Germany, Austria, Australia and Japan as a solo vocalist and dancer. She was a board member of the local A.F.T.R.A. and is a mentor to young performers throughout the Seattle area. Demene has choreographed and designed costumes for over half a dozen productions here and in Michigan, and has made Seattle her home base since 1987. She is a native of Saginaw, Michigan, and a graduate of the Academy of Dramatic Arts at Oakland University. Her classical training at the Academy afforded her the opportunity to learn and work with instructors from the Royal Academy in London, England.



TERRY EDWARD MOORE (*Fathers #1 and #2/Man in the Playground/Dog Owner/Wise Man*) has spent the past three Christmas seasons at ACT: last year as

Marley, and the years before that as Scrooge. He also appeared here in *Arcadia*. Other credits include *Waxwings*, *Howards End*, and *Cry, the Beloved Country* at Book-It, *Art and Pygmalion* at Seattle Rep, *1776* at the 5th Avenue Theatre, *Peter Pan* at Intiman, the Major General in *The Pirates of Penzance* at Village Theatre, Alan Turing in *Breaking the Code* at Alice B. Theater, Dr. Stockman in *An Enemy of the People*, Rev. Morrell in *Candida*, Lord Peter Wimsey in *Busman's Honeymoon*, and the title role in *J.B.* at Taproot Theatre, as well as work for Steeplechase Productions, Bathhouse Theatre, Portland Repertory Theater, Seattle Children's Theatre, Center Stage, and Seattle Shakespeare Festival. The *Seattle Times* labeled his performances in *An Enemy of the People*, *Howards End*, and as Billy in *Billy Bishop Goes to War* at the Bathhouse each as one of the "stellar performances" of their respective years. He has also performed at theatres in New York, Minneapolis, New Hampshire, Massachusetts, Arizona, and Indiana. He lives in Seattle with his wife, writer Cornelia Duryée Moore, and their two sons, Tallis and Theo.



MARI NELSON (*Mothers #1 and #2*) has appeared on Broadway in *Six Degrees of Separation*, *Guys and Dolls* and *Translations*. Off-Broadway credits

include *Up Against It*, *Twelfth Night* and *Slain in the Spirit*. She has been seen at ACT in *Going to St. Ives*, *Grand Magic* and *Omnium-Gatherum*. Other regional theatre credits include *Arms and the Man* and *An Ideal Husband* (Baltimore Center Stage); *Arms and the Man*, *Nora* and *Intimate Apparel* (Intiman); *Voice of the Turtle*, *Crimes of the Heart*, *A, My Name is Alice*, *Hay Fever* and *As You Like It* (Tacoma Actors Guild); *An American Daughter* (Seattle Repertory); *Private Lives* (Alley Theatre, Houston); *Present Laughter* (Hartford Stage); and *Arcadia*, *The Tempest*, *Rough Crossing*, *Hapgood*, *The Love List*, *The Constant Wife* and *Frozen* (Harlequin Productions, Olympia). Television credits include *One Life to Live*, *Another World* and MTV's *Pirate TV*. Concert experience includes Honnegger's *King David* with the Orchestra of St. Luke's and the Choir of Men and Boys at St. Thomas Cathedral in New York City. Mari is a graduate of the University of Washington and the Juilliard School.

CHRISTOPHER DURANG (*Playwright*) has had plays both on and off Broadway, including *The Nature and Purpose of the Universe*, *Titanic*, *A History of the American Film*, *Sister Mary Ignatius Explains It All for You*, *Beyond Therapy*, *Baby with the Bathwater*, *The Marriage of Bette and Boo*, *Laughing Wild*, and *Betty's Summer Vacation*. He won Obie Awards for *Sister Mary Ignatius* and *The Marriage of Bette and Boo*, received a Tony nomination for Best Book of a Musical for *A History of the American Film*, and received a Drama Desk nomination for *Betty's Summer Vacation*. He has also written several screenplays including *Beyond Therapy*, *The Nun Who Shot Liberty Valence*, *The House of Husbands* (which he co-authored with Wendy Wasserstein), and *The Adventures of Lola*. Durang has been awarded numerous fellowships and grants including a Guggenheim, a Rockefeller, the CBS Playwriting Fellowship, the Lecompte du Nouy Foundation Grant, the Kenyon Festival Theatre Playwriting Prize, and the Lila Wallace Readers Digest Writers Award. He is a member of the Dramatists Guild Council and is co-chair of the playwriting program at Juilliard. Durang was educated at Harvard College and the Yale School of Drama.

M. BURKE WALKER (*Director*) is a freelance director living in Manhattan and a member of Ensemble Studio Theatre. Recent directing credits include *Take Me Out* (Artists Repertory Theatre, Portland); *Communion* (Origin Theatre, NYC); *Stones in His Pockets* (Syracuse Stage & Studio Arena); *A Delicate Balance* (Seattle Rep,

named Outstanding Mainstage Production by the *Seattle Times*); *Killer Joe* (The Empty Space, named Standout Production by the *Seattle Post-Intelligencer*); *The Beauty Queen of Leenane* (Syracuse Stage); *The Fever* (theatre simple); Truman Capote's *Holiday Memories* (TheatreVirginia); *Of Mice and Men* (Delaware Theatre Company); *The Weir* (Merrimack Rep); and *Two Gentlemen of Verona* (Seattle Shakespeare Company). Directing credits at ACT include *Crimes of the Heart*, *Streamers*, and *One Flew Over the Cuckoo's Nest*. He is the Founding Artistic Director of Seattle's Empty Space Theatre, which he led from 1970-1990. From 1989-97, Mr. Walker headed the MFA directing program at the University of Washington. He has translated plays from the French including Matei Visniec's *Woman as Battlefield* and Molière's *The Versailles Impromptu*. As an adapter of texts for the stage, his work has ranged from the rarified world of Strindberg's letters, diaries, and essays (*Strindberg in Paris*) to the Top 40 world of Lieber & Stoller (*Smokey Joe's Café*). Mr. Walker is a graduate of Middlebury College and the University of Washington. He will be spending 2006-07 as a visiting member of the theatre faculty at Whitman College.

BILL FORRESTER (*Scenic Designer*) is happy to be back at ACT after a lengthy hiatus. He designed around two dozen productions for ACT while it was under the Artistic Direction of Greg Falls, and later under Jeff Steitzer. He has designed at Alabama Shakespeare Festival, Alliance Theatre, Arizona Theatre Company, Book-It Repertory, Denver Center Theatre, Geva Theatre, Intiman, Kansas City Repertory, Portland Center Stage, Utah Shakespearean Festival, Village Theatre, and Yale Repertory.

FRANCES KENNY (*Costume Designer*) began her career in the fashion industry and fell in love with theatre costume design when returning to the University of Oregon to study art history and art. Her work was most recently seen at ACT in last season's *Born Yesterday*, and earlier, in *Enchanted April* and *The Goat, or Who is Sylvia?*. Additional work has been seen locally at Intiman, Seattle Rep, Seattle Children's Theatre, On the Boards, House of Dames, The Empty Space, and The Pat Graney Dance Company. Regionally, she has designed for Denver Center Theatre Company, Mark Taper Forum, Honolulu Theatre for Youth, Long Wharf Theatre, San Jose Rep, La Jolla Playhouse, Arizona Theatre Company, Actors Theatre of Louisville, and on Broadway. When not working in the theatre, Frances styles wardrobe for local and national commercials, photo shoots and corporate media.

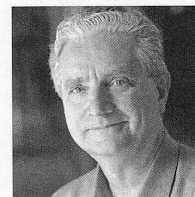
RICK PAULSEN (*Lighting Designer*) is delighted to be returning to ACT, where his lighting was first seen in *Angels Fall* in 1983. Since then, Rick has lit dozens of shows at ACT, most recently *Vincent in Brixton*. Other favorites include *Tales from Hollywood*, *The Jail Diary of Albie Sachs*, *Happenstance*, *The Nina Variations*, *Woman in Mind*, *A Walk in the Woods*, *Red Noses*, *Keely and Du*, *Handing Down the Names*, *The Odd Couple*, *Lonely Planet*, and *Fiction*. Rick's work has appeared all around the Seattle area and across the nation. Some recent work of note includes *Give 'Em Hell*, *Harry* at Kansas City Rep, *Bad Dates* at Arizona Theatre Company, and *Sleeping Beauty* and *Honus and Me* at Seattle Children's Theatre. He is, most importantly, devoted to his wife Roberta and his 13-year-old daughter Paige.

JIM RAGLAND (*Sound Designer*) has composed music and/or designed sound for over 100 productions in Seattle and around the country since the mid-80s. At ACT, his credits include *Born Yesterday*, *Fuddy Meers*, *Our Country's Good*, *An American Comedy*, *Trust*, and *Happenstance*. Other Seattle credits include *The Kentucky Cycle*, *Angels in America*, *Betrayal*, *Faith Healer*, *The Royal Family*, *Hamlet*, and *Molly Sweeney* at Intiman; *Seven Guitars*, *The Beauty Queen of Leenane*, and *Julius Caesar* at Seattle Rep; *In Perpetuity Throughout the Universe*, *The Overgrown Path*, *The Rocky Horror Picture Show*, *Etta Jenks*, *Gloria Duplex*, and *Don Juan* at The Empty Space; *Alice in Wonderland* and *Portrait, Wind and Chair* at Seattle Children's Theatre; *Marisol* and *Split Second* at The Group; *The Unseen Hand*, *The Tooth of Crime*, *In the Fairy Garden*, *Limbo Tales*, *Pilgrims of the Night*, and *Angel City* at New City Theatre; and

Sub Rosa and *Djin* for House of Dames. He performed his score for *The Kentucky Cycle* on Broadway, and has also worked at Berkeley Rep, Mark Taper Forum, Organic Theater in Chicago, Hartford Stage, Alley Theatre, and Dallas Theater Center. Jim performs and records as a singer, songwriter and guitarist under the name Slim Chanse. He teaches at Seattle University.

JR WELDEN (*Stage Manager*) is pleased to be working at ACT for the first time. For the past ten seasons, he has stage managed at Intiman on many productions, including *The Grapes of Wrath*, *The Mystery of Irma Vep*, *The Dying Gaul*, *The Servant of Two Masters*, *A Raisin in the Sun*, *The Chairs*, *Crumbs from the Table of Joy*, *The Last Night of Ballyhoo*, *Full Gallop*, and *The Mandrake Root* with Lynn Redgrave. At Seattle Rep, his credits include *The Chosen*, *Stop Kiss*, *Things Being What They Are*, *The Beard of Avon*, *Game of Love and Chance*, *Golden Child*, *Design for Living*, and *Pygmalion*.

LORI AMONDSON FLINT (*Assistant Stage Manager*) is delighted to be working for the first time at ACT. Her Seattle credits include *Private Lives*, the world premiere of *Cathay: Three Tales of China*, *Proof*, *Inspecting Carol*, the world premiere of *The Last True Believer*, *Don Juan*, and *Texts for Nothing* (with Bill Irwin) at Seattle Rep; *The Sound of Music*, *Sweeney Todd* and *Miss Saigon* at 5th Avenue Theatre; *Black Nativity* at Intiman; *Glitter's Mission* at Seattle Children's Theatre; and *Man of La Mancha*, *Bonnie & Clyde: The Musical* and *Driving Ms. Daisy* at Village Theatre. She has a BA in Theatre from Seattle Pacific University, where she has enjoyed returning and teaching the fine art of stage managing to students, as well as stage managing their productions of *The Crucible* and *J.B. Love to Daniel*.



KURT BEATTIE (*Artistic Director*) has been Artistic Director at ACT since 2003. He most recently directed *The Pillowman*. Last season, Kurt directed

Vincent in Brixton, *Bach at Leipzig* and the 30th annual production of *A Christmas Carol*. In 2004, he directed *Black Coffee*, *Alki* and *A Christmas Carol*. Other directing credits at ACT include *A Moon for the Misbegotten*, *Fuddy Meers* and *Fully Committed*, as well as *Via Dolorosa* during ACT's 2000 Bullitt season. Elsewhere he has directed *Things Being What They Are*, *Art* and *True West* at Seattle Repertory Theatre, as well as productions at The Empty Space, Intiman



WHO'S WHO

and the University of Washington. Nationally he has directed at Milwaukee Repertory Theatre and the Alley Theatre in Houston. He has served as a dramaturg and director at the Ojai New Play Festival, the New Works Festival at the Mark Taper Forum, and South Coast Rep's Pacific Playwrights Festival. He recently performed and directed a reading of his play about William Butler Yeats, *Fifteen Apparitions*, at Hugo House.



SUSAN TRAPNELL
(Managing Director)
was appointed
Managing Director
in April of 2003.
She served in the
same position from
1982-2000. In the

intervening three years, Susan spent two years as Executive Director of the Seattle Arts Commission (now the Office of Arts & Cultural Affairs) and a year as

Managing Director of the Guthrie Theater in Minneapolis. She is delighted to be back in Seattle and back at ACT. Susan holds a Bachelor of Arts degree in French from the University of North Carolina, and has lived in Lyons, France; Guelma, Algeria; and Vienna, Austria. She moved to Seattle in 1976 to work with the Bill Evans Dance Company, first as Director of Education and then as Managing Director. She has served as President of the Washington State Arts Alliance, Vice Chair of the King County Arts Commission, and on the Board of the Downtown Seattle Association. She currently serves as a member of the Board of Directors of Theatre Communications Group, the Advisory Board of Arts Space, the Board of Town Hall, and is a Trustee of the Kreielsheimer Remainder Trust. Susan was the co-recipient (with Kurt Beattie) of the 2004 Theatre Puget Sound Gregory A. Falls Sustained Achievement Award.

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