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THE HANSBERRY PROJECT AT ACT PRESENTS



the mojo & the sayso

by Aishah Rahman
Directed by Valerie Curtis-Newton

2007 Season

The Clean House

By Sarah Ruhl
March 30 – April 29

Souvenir

By Stephen Temperley
May 11 – June 10

Stuff Happens

By David Hare
June 22 – July 22

First Class

By David Wagoner
July 27 – August 26

The Mojo and the Sayso

By Aishah Rahman
August 31 – September 30

The Women

By Clare Boothe Luce
October 5 – November 11

Kurt Beattie
Artistic Director

Susan Trapnell
*Executive Director of
Endowment Funding*

The Hansberry Project at ACT presents

the mojo & the sayso

by Aishah Rahman

Directed by Valerie Curtis-Newton

August 31 – September 30, 2007

Opening Night
September 6, 2007

Seasonal support provided by:



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Support for *The Mojo and the Sayso* provided by: THE PAUL G. ALLEN
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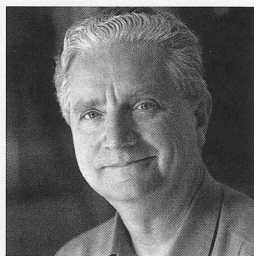
Produced through special arrangement with Broadway Play Publishing Inc.
The script to this play may be purchased from BPPI at <http://www.BroadwayPlayPubl.com>.

The Mojo and the Sayso was originally produced by the Crossroads Theatre Company in New Brunswick, NJ,
which presented the play from 9 November through 4 December 1988.

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, Seattle's Convention and Visitors Bureau and Greater Seattle Chamber of Commerce.

WELCOME TO ACT



I'm very proud to welcome you to our fifth show of 2007, the Hansberry Project at ACT's production of Aishah Rahman's *The Mojo and the Sayso*. Inspired by the death of ten-year-old Clifford Glover, who in 1973 was killed while walking with his stepfather by New York City police looking for an adult burglar, this is the story of an African American family who have lost a son in a similar incident. Trapped in the shadowlands where we all find ourselves after losing a loved one, where the intensity of our own emotions fills every corner of our consciousness and seems to put a

veil between us and the rest of the world, making everything beyond it seem distant and surreal, each of the characters is searching now for the talisman—the mojo—that will allow them to reconnect with the world, however difficult its circumstances, and with each other.

But to make their way back they must travel further in, journeying from an external state of being to an internal state of being, and with her remarkable imagery and style Rahman gives both her characters and her audience a passport of her own beyond the barrier of real-world trauma and into the limitless, mythic interior of the human spirit, where the soul can transcend grief and find triumph. Hers is a completely original kind of theatrical idiom, part poetry slam and part jazz improvisation, where language riffs and twines round itself in spoken themes and variations, words collide and bounce away again newly syncopated, and characters are literally and figuratively transformed in the process.

In our last play, *First Class*, poet Theodore Roethke exhorted us always to be open to the power of everyday words: "Do you see what you can make happen to your words? To any words? Poems are flying around you almost all the time..." Aishah Rahman has a keen ear for the poems flying by, and in a kind of authorial catch-and-release, she reels them in, works her magic on them, and throws them back into the sky transformed into a whole new bird. It's an amazing experience, unlike anything you've seen before at ACT, and it's a genuine honor for us to introduce you to this visionary imagination.

Kurt Beattie, *Artistic Director*

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This season. Only at ACT — A Contemporary Theatre.

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And on our stage.

Oct 5 - Nov 11

The Women

by Clare Boothe Luce
Directed by Warner Shook

A super-stylish, venomously funny 1930s comedy, featuring 16 of Seattle's top actresses as a group of gleefully backstabbing women who confront marriage, gossip, divorce and friendship — all over a manicure.

jungle red



Andrea Marcovicci

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by Charles Dickens

Adapted by Gregory A. Falls

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THE COMPANY

CAST

Tracy Michelle Hughes	Awilda
Lindsay Smiling	Acts
Jose A. Rufino	Blood
Timothy McCuen Piggee	Pastor

PRODUCTION TEAM

Valerie Curtis-Newton	Director
Jennifer Zeyl	Scenic Designer
Melanie Taylor Burgess	Costume Designer
Tom Sturge	Lighting Designer
Chris R. Walker	Sound Designer
JR Welden	Stage Manager
Nora Menkin	Assistant Stage Manager
Desdemona Chiang	Assistant Director
Lynne Ellis	Assistant Lighting Designer

There will be one 15-minute 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:



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

A CONVERSATION WITH THE HANSBERRY PROJECT AT ACT

Valerie Curtis-Newton and Vivian Phillips.

Vivian Phillips: Why did you choose *The Mojo and the Sayso* as the second Hansberry mainstage production?

Valerie Curtis-Newton: It's an evolving story, but the heart of it is that the play is one that I've had a connection to for a long time. I directed a staged reading of it at Hartford Stage in 1994 that was very well attended, and the audience response was really very strong. I liked the idea of a play that talks about family and ends with the family tested and made stronger. I am really drawn to the character of Acts and his trying to put his family together and keep them safe and do all the things we tell Black men they are supposed to do. I think that Aishah's writing was ahead of its time when she wrote the play, and it feels in many ways that we're just catching up to her. Another reason is that we wanted the work the Hansberry Project is doing to move us to a place where we're doing classics and new works, and when we decided to do *Etta Phifer's Testimonial Shoe Kismet* as a new play, that meant that our mainstage production could be a classic. I didn't want to do a classic in the sense of a 1950s classic, so I was thinking about writers that have had the kind of longevity and are amazingly gifted in their genre and style, and I think that Aishah, writing out of what she calls the jazz aesthetic, really got us to a form that's not quite realism, it's something more. It's got its African roots, its musical roots, the family's healed by a ritual, there's just so much going on—it feels really rich, and because the play is about finding joy after loss.

VP: One of the things that struck me about the play is the fact that when there's loss in the African American community—particularly associated with law enforcement—rarely do we get to see any glimpse of the family and their sense of loss. How did the opportunity to look at a whole African American family facing grief and loss impact your decision?

VCN: I think that the family is invisible even in our most popular plays. If we look at Lynn Nottage's plays, *Crumbs from the Table of Joy* is her one play that really is about family. August Wilson's plays often are about found families as opposed to nuclear, blood families. So I think there's something in that. And I like plays where we can be critical of ourselves not in relationship to White people; so there's an act of violence that does involve law enforcement, and this is a family that is shaken by it, but what they do with it—it is about them and how the community treats them. It's not a black/white story. It's about us taking care of ourselves and healing ourselves. It's not a victim story at all. For



VIVIAN PHILLIPS AND VALERIE CURTIS-NEWTON AT THE 2007 JUNETEENTH GALA, BENEFITING THE HANSBERRY PROJECT AT ACT. PHOTO: DUELL FISHER FOR TPNW. COPYRIGHT 2007.

me, the heart of the play is that you have to tell the truth of your feelings to move through grief and be able to accept joy again. Every one of the characters in this play, three years after the tragedy in their family, is ready for something to change. They're willing to go through whatever they have to go through to make that change happen. Each one of them is taking drastic measures in order to make this positive change. For me, there's something very powerful about a family committing themselves to being a family again and doing everything in their power to make that happen. In the end, the play is about how people pick up their lives and can do it not just surviving but in a way that is about thriving. Dreaming big and expecting joy after the biggest tragedies of your life.

VP: It was written in 1989 by a playwright that I think none of us have heard of.

What's the significance of introducing our audiences to lesser known, yet equally important, African American playwrights?

VCN: I think that there are seminal works that just help us in our need to know how the telling of our stories has changed over time. You have someone like Amiri Baraka writing out of this screaming Black arts tradition, and if there was a hint of anything European in it, it had to be plucked out. He moved into these ritual dramas that were about freeing us, they had to have that sort of function. You have the other thread that is the Childress, Hansberry, August Wilson which wants to take that Western European dramatic form that we all know comes out of an African Egyptian storytelling form—they want to take that form and use it to tell our stories. Somebody like Aishah Rahman stands out at the crossroads of the Amiri Baraka and the August Wilson storytellers. She says that there is narrative storytelling and it can embrace the African forms of music and ritual and dance and collisions of language. In the middle of discussing whether or not to cash a check, she can take us into poetry. The end of the play—I won't give it away—but there's all this magic that happens that gets back to the Native American and African American traditions of the transfiguration of human beings and animals. I think that in the new generation of playwrights, the under 30s, some of them are going to write in that Childress, Wilson style, some of them are going to write in this Baraka style, and taking in all that information with Hip Hop culture, there's going to be this new generation that will write plays that look a lot like *The Mojo and the Sayso*.

VP: It's described as being in the "jazz aesthetic," about which as Aishah says, "from a Eurocentric perspective, would be considered to be absurdist." What exactly is the "jazz aesthetic," then?

VCN: The jazz aesthetic allows us to think about speech in interesting ways. The way that dialogue happens, its context, the possibility for simultaneous speech, for overlapping, to think about syncopation and counterpoint in speech. But in terms of images, what the jazz aesthetic does is try to connect us to what we understand about European structure, while trying to free us of the expectation of what's going to happen next.

VP: So there's improv involved?

VCN: Yes, like jazz musicians play that melody, and everybody plays the melody the first few times through, it's right on meter, and then boom, the horn player hits that note that no one's heard before, it's a surprise. Aishah does that with images and with language. Sometimes she does it with time, and she does it with unexpected images, sometimes she does it with text. That's the great thing about jazz improvisation—when that horn player starts to go off, we know as listeners that sooner or later, he's going to bring us right back around to a place we recognize. That's what Aishah does in her writing. She starts us out somewhere we recognize, she takes us on this trip that's full of surprises, and we just have to go along without asking questions, and then she brings us back to a place we recognize only it's different. The melody's changed.

VP: When has this play been produced before?

VCN: It was produced a lot in the late '80s and early '90s. Its most high-visibility production was at the Crossroads Theatre, which was a very important African American company in the 1990s. The production we're going to do at ACT will be as grand as the play has seen. It's been done mostly in smaller theatres, so we'll be doing it at a slightly different level. We're doing it in the round, which is interesting, and I *can* give away that the primary set piece is a car.

VP: It's interesting that the car is the metaphor for the spirit and the soul.

VCN: I think for Acts, it's the literal representation of his rebuilding his family. He goes out and he hand picks every single part, and he puts it in with this vision in his head of what it's going to be like to put his family in this car and take them to safety and to happiness. His desire to have it perfect and to have it done on this day, I think is this great act of love on his behalf. For me, the spirit in this car is his faith that his family can be healed and that *he* can do it. In the end, he's got to do more than build a car. But having built the car actually gives him the strength and courage to do the things he must do at the end of the play.

VP: So who is this play for?

VCN: I think this is one of those plays that actually require a mixed audience. In order to have the conversation about the external forces acting on this family, we need to have a diverse audience. To have the conversation about the healing within the family, and one's own self-determination, Black folks need to be in that audience. There are strong critiques in the play—the climax happens because someone in the community is trying to take advantage of this family's grief. There's a very strong critique about the church, about religion. About true religion that's helping and uplifting and that fake stuff that revolves around more interest in what they can get over what they can give.

VP: Do you think that there are places where these critiques occur?

VCN: I think that if Social Security is the third rail in politics, critiquing the church is the third rail in the African American community. We don't actually have a public conversation about how our churches are serving us, and about the messages that our churches

put forth. I think that this play is very critical of the false church. The inciting event in the play is about the outside—about race, law enforcement, the death of the son that happens well before the play begins—it's about that. But the transforming moment of the play is really the recognition that they've all been looking for false gods to heal them and they have to find the true source for happiness for their family. That's the ritual that they are engaged in at the end of the play.

VP: What's the thing about the play that's the most exciting for you?

VCN: Challenging the designers to create the images on stage, in the round, is one thing. Another thing that I am really pleased about is the opportunity to put four actors on the stage, three of them local actors—that lights me up, I get excited about that because I feel that we really are making a home for professional Black artists here.

VP: Who is in the cast?

VCN: The one out-of-town actor is Lindsay Smiling; Tracy Hughes, who will be doing six months at ACT—she played Condoleezza Rice in *Stuff Happens*—will play Awilda; a student at the UW named Jose Rufino; and the wonderful Timothy Piggee. I'm very excited about the cast and being able to cast mostly locally, and have a really excellent cast. The third thing is that the playwright is coming. She's excited enough about us doing the play that she will come and spend a little time with us.

VP: Talk a little about the intent of having a community conversation in association with the play around grief and loss in the Black community and what the goals are. I know when I read the play, it could have been my brother when his son was killed, and how that conversation never happened in any real way.

VCN: I think that we as a community are not good at asking for or seeking out, or even being able to recognize when it's in our faces, help around mental health issues. I'm looking forward to this opportunity to have experts engage in conversation and give people information about where we go and who we talk to to get support. My hope for the *Telling Our Stories* event is that people will come—people who have experienced loss, and those who have not directly but have experience with it—and we'll be able to bring some experts to the table and have a conversation about grief and loss and the impacts on our community. The ways in which many of us act out on our grief without even recognizing it, the ways in which depression manifests itself in our community, and then to talk about resources where people can go for assistance—that would be the big goal.

VP: Aishah says that when that incident happened (the shooting of Clifford Glover, which inspired the play), that she could not *not* write the story, that she had to give this family a voice. It sounds like you had to do the same thing—you could not *not* choose this play.

VCN: The other thing that's been interesting to me about my journey with this play is that I've pitched the play to other theatres. And I think that it's a hard play if you don't know how to read the jazz aesthetic. If you don't know how to understand the ritual, if you don't have somebody around that can explain that stuff to you, it's a very hard play to explain to people who can't find a connection. I'm really grateful that we're in the situation at ACT that allows us to pick the play without having to explain. The artistic staff members read it and are starting to fall in love with it each in their own way.

VP: I think there's an element of trust that has come into play—both with the Hansberry Project and with the play that you've chosen.

VCN: Yes, it's good!

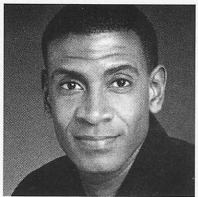


TRACY MICHELLE HUGHES (*Awilda*)

was most recently seen at ACT as Condoleezza Rice in *Stuff Happens* and Alma in *Flight*.

Other Seattle-area

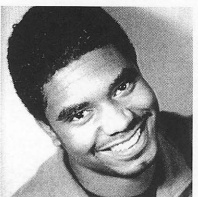
performances include Viola in *A Rock'n'Roll Twelfth Night* (Harlequin Productions) and Hannah in the workshop production of *Rejoice* (Seattle Rep). Film and television credits include *The Invisible Man*, *The Chronicle* and *A Family Affair*. Other theatre roles outside of Seattle include *How the Grinch Stole Christmas*, *Lady Day at Emerson's Bar and Grill*, *From the Mississippi Delta*, *A... My Name is Still Alice*, *Godspell*, *Tintypes*, *The Glass Menagerie*, *The Life of Bumpy Johnson*, *Little Shop of Horrors*, *Big River* and *Antigone*.



TIMOTHY MCCUEN PIGGEE

(*Pastor*) is delighted to return to ACT, where past credits include Guy in *Blues for an Alabama Sky*, Edmund

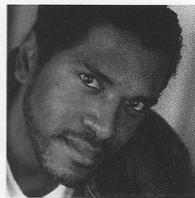
in *Wintertime* and Marley in *A Christmas Carol*. Recent credits include Tom in *The Glass Menagerie* at Milwaukee Rep, Peter in *Company* at the 5th Avenue Musical Theatre and Hastings in *Richard III* at Intiman. Timothy has also appeared in roles at Seattle Rep, Seattle Children's Theatre, Arizona Theatre Company, Kansas City Rep, Portland Center Stage, Denver Center Theatre, Pioneer Theatre Company, Village Theatre, Empty Space and Tacoma Actors Guild. Film credits include *Men of Honor*, *Crocodile Tears* and *After*. Timothy is an Associate Professor at Cornish College of the Arts.



JOSE A. RUFINO

(*Blood*) makes his professional debut in *The Mojo and the Sayso*. He holds his BA from Temple University and

is now in his final year as a member of the Professional Actors Training Program (PATP) at the University of Washington. Some credits include Lucious in *Jesus Hopped the A Train*, Orlando in *As You Like It*, Harlequin in *The Game of Love and Chance*, and four characters in *The Water Children*. While at Temple, Jose played Fielding in August Wilson's *Jitney*, which was part of his festival at Penn State. Jose thanks God for the gifts, Margaret and Val for making this possible, the "PATPrs", his entire family, and Essence for believing in him. He dedicates this show to Sally and his grandfather, Roberto Josephson.



LINDSAY

SMILING (*Acts*) is thrilled to be making his ACT debut. His credits include *Take Me Out* (Mixed Blood Theater, Human Race

Theater Company), *Lobby Hero* (Walnut Street Theater), *Of Mice and Men* (Walnut Street Theater), *Trick the Devil* (New Freedom Theater), and *Resurrection Blues* (Wilma Theater). Lindsay also starred in *Jesus Hopped the A Train* (Wilma Theater) and *Richard III* (Lantern Theater) which both won Barrymore awards for Best Overall Production in 2004 and 2006 respectively. Film/TV credits include *Hack*, *As the World Turns*, *The Daily Grind* and *Brother*. Lindsay received a BS from Illinois State University and an MFA from Temple University.

AISHAH RAHMAN (*Playwright*) Aishah's *Chewed Water: A Memoir*, was published in 2001 by University of New England Press. Recent plays include *Public Spaces*, a collection of one-acts; *Chiaroscuro: A Light and Dark Comedy*; and *Only in America*. *Plays by Aishah Rahman* was published by Broadway Play Publishing in 1997. Rahman's plays have been performed in New York at the Brooklyn Academy of Music, the New York Shakespeare Festival, and the Ensemble Theater, and in theatres throughout the

United States. She served as director of playwriting at the New Federal Theater in New York. Among her numerous fellowships, grants and awards are a special citation from the Rockefeller Foundation of the Arts for dedication to playwriting in the American Theater. She is a professor of literary arts at Brown University.

VALERIE CURTIS-NEWTON (*Director*)

is the Artistic Director of the Hansberry Project at ACT, where she has directed *Wine in the Wilderness*, *Flight*, and the world premiere of *Etta Phifer's Testimonial Shoe Kismet*. Currently on the faculty of the UW School of Drama, Valerie has served as Artistic Director for Hartford's Performing Ensemble, Inc. and Seattle's Ethnic Cultural Theatre. She has directed the world premieres of Constance Congdon's *The Midwife's Apprentice* and Kia Corthron's *The Venus de Milo Is Armed*, as well as productions of *Porcelain*, *Joe Turner's Come and Gone*, *Neat*, *Santos & Santos*, *Stevedore*, *Blood Knot*, *Chain* and *Hiro*. Her credits include work with Actors Theatre of Louisville, Mark Taper Forum, New York Theatre Workshop, Tacoma Actors Guild, Southern Rep, Capitol Rep, and Northwest Asian American Theatre, among others. Valerie was a participant in the National Endowment for the Arts/Theatre Communications Group Career Development Program for Directors in 1997-99, and in 2001 she received the Stage Directors and Choreographers Foundation's Gielgud Directing Fellowship.

JENNIFER ZEYL (*Scenic Designer*) *The Mojo and the Sayso* is Jennifer's first design at ACT Theatre. Based in Seattle, Jennifer works as a scenic and costume designer and director. Designs have been seen at: Seattle Repertory Theatre, Intiman Theatre, The Empty Space, Benaroya Hall, Seattle Shakespeare Company, The Village Theatre and Book-it Repertory among others. Locally, her scenic design will be seen next at Seattle Children's Theatre in *The Big Friendly Giant*. The recipient of The Stranger's 2006

WHO'S WHO

Genius Award in Theatre, Jennifer was named "Best Scenic Designer in Seattle" by Seattle Weekly in 2005 and received two 2006 Seattle Times Footlight Awards. Jennifer is directing *Here's What Happened* – an original work with "Awesome" the Band and *blablablabBANG!* at On the Boards for Washington Ensemble Theatre. A founding Co-Artistic Director and Resident Set Designer at Washington Ensemble Theatre, Jennifer was recently elected to the Board of Directors of the Network of Ensemble Theatres. Jennifer holds a MFA in scenery design from the University of Washington and a BFA in theatre design and directing from the University of Rhode Island.

MELANIE TAYLOR BURGESS

(Costume Designer) previously designed *Wine in the Wilderness*, *Flight* and *Vincent in Brixton* at ACT. Locally, she has also designed for Seattle Rep, Empty Space, Village Theatre, TAG, Seattle Shakespeare Company and Seattle Opera (design coordinator). She has designed over 20 productions at Seattle Children's Theatre, including *The Red Badge of Courage*, *The Big Friendly Giant*, *The Outsiders*, and *Mr. Popper's Penguins*. Additionally, she has designed for Idaho Theatre for Youth and Honolulu Theatre for Youth. Melanie received the Seattle Times Footlight Award for best costume design of 1995 for the SCT production of *Pinocchio*, and again in 2003 for *Ming the Rude* at the Empty Space.

TOM STURGE (Lighting Designer) is thrilled to be designing lighting for his first show at ACT. He has designed numerous shows for the 5th Avenue Musical Theatre over the past six years, including the recent hit *West Side Story*, and *Evita* and *Shadowlands* for his new hometown theatre, The Village. New York credits include *Those Were the Days* and *Gypsy Passion* on Broadway and many off-Broadway productions including *Everybody's Ruby* starring Phylicia Rashad at the Public Theatre and *Amazing Grace* starring Marsha Mason at Blue Light Theatre. Other off-Broadway venues include

Circle-in-the-Square, Circle Rep, Jewish Repertory, and LaMama ETC. Regional credits include CenterStage (Baltimore), Papermill Playhouse (NJ), Goodspeed Opera House (CT), Alliance (Atlanta), Pittsburgh Public, Huntington (Boston), Cincinatti Playhouse, California Music Theatre, Ordway Center (St. Paul), and Walnut Street (Philadelphia). National tours include *Dreamgirls*, *Go Diego Go*, *Dora the Explorer*, *Blue's Clues*, and *Wizard of Oz*. Tom has also designed for major dance and opera companies such as Alvin Ailey American Dance and the Spoleto Festival, as well as shows in Europe and Mexico. A recent transplant to Seattle from the northeast, Tom was head of the lighting design program at Boston University for ten years and is very happy to now be in the beautiful Pacific Northwest. Much love to D&D.

CHRIS R. WALKER (Sound Designer)

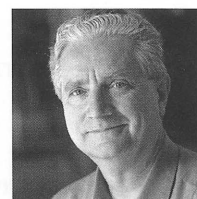
Chris Walker is very pleased to be returning to ACT this season. In Seattle he's worked at the Seattle Repertory Theatre, Intiman, The 5th Avenue, Seattle Children's Theatre and others. He's designed at regional theatres in San Francisco, Los Angeles, La Jolla, San Diego, Phoenix, Kansas City, Houston, Chicago, Philadelphia, Washington D.C., Boston and New York. Internationally he's designed in Taiwan, Singapore and Moscow. He has been resident sound designer for the Seattle Children's Theatre since 2002. Previous to this he spent seven years as resident sound designer for the American Repertory Theatre in Boston, after spending four years as sound engineer and resident designer for the Intiman Theatre. Commercially, he's composed music for Intel and Starbucks. He holds a B.A. in Classical Piano Performance from Cornish College of the Arts.

JR WELDEN (Stage Manager) has stage managed *Souvenir*, *The Underpants*, *Mitzi's Abortion*, *Miss Witherspoon* and *A Christmas Carol* at ACT, and was the assistant stage manager for *Stuff Happens*. For the past ten

seasons, he 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 *Blue Door*, *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*.

NORA MENKIN (Assistant Stage Manager)

most recently worked on *The Clean House*, *A Christmas Carol*, *The Underpants* and *Mitzi's Abortion* at ACT, where in past seasons she has been the production assistant on *Born Yesterday*, *Vincent in Brixton* and *A Christmas Carol*. Around town, Nora has worked on *Honus and Me*, *The Magic City* (Seattle Children's Theatre); *The Mystery of Irma Vep*, *The Play's the Thing*, *Blue/Orange* (Intiman); *The Chosen* and *The O'Connor Girls* (Seattle Rep).



KURT BEATTIE

(Artistic Director) has been ACT's artistic director since 2003, where he has directed *First Class*, *The Underpants*, *Mitzi's*

Abortion, *The Pillowman*, *Vincent in Brixton*, *Bach at Leipzig*, *A Christmas Carol*, *Black Coffee*, *Alki*, *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 Rep, as well as productions at the Empty Space, Intiman, University of Washington, Milwaukee Rep and Alley Theatre. He has served as a dramaturg and director at Ojai New Play Festival, the New Works Festival at Mark Taper Forum, and South Coast Rep's Pacific Playwrights Festival. This year, he directed three evenings of readings for Town Hall's *Short Stories Live*.

INSTITUTIONAL CONTRIBUTORS

ACT gratefully recognizes the following corporate, foundation, and government agencies for their generous support of our 2007 programs. Without such tremendous community support, ACT would not be able to offer outstanding contemporary theatre, in-school educational programming, or community based outreach.

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