

# encore

arts programs



## Stuff Happens

by David Hare

Directed by Victor Pappas

### 2007 Season

#### The Clean House

By Sarah Ruhl  
March 30 – April 29

#### First Class

By David Wagoner  
July 27 – August 26

#### Souvenir

By Stephen Temperley  
May 11 – June 10

#### The Mojo and the Sayso

By Aishah Rahman  
August 31 – September 30

#### Stuff Happens

By David Hare  
June 22 – July 22

#### The Women

By Clare Boothe Luce  
October 5 – November 11

Kurt Beattie  
*Artistic Director*

Jolanne Stanton  
*Managing Director*

Susan Trapnell  
*Executive Director of  
Endowment Funding*

ACT Theatre presents

# Stuff Happens

by David Hare

Directed by Victor Pappas

June 22 - July 22, 2007

*Opening Night*  
June 28, 2007

Seasonal support provided by:



is the official airline of  
ACT Theatre

The Shubert  
Foundation Inc.

seattle  
MAGAZINE

Support for *Stuff Happens* provided by:



Presented by special arrangement with Samuel French, Inc.

*Stuff Happens* was commissioned by the National Theatre of Great Britain and first presented in their Olivier Auditorium on September 1, 2004.

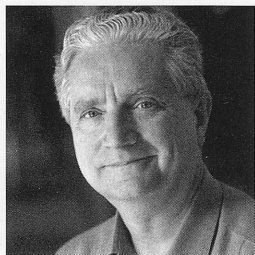
The first American production was at the Mark Taper Forum, Los Angeles, in May of 2005.

New York Premiere at the Public Theatre in April 2006.

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.

# WELCOME TO ACT



Way back in the 5<sup>th</sup> century (BCE), the Greeks were already wrestling with many of the same political and social issues that we continue to face today. Their response to these issues gave birth to an astonishing range of innovations, from mathematics and philosophy to the arts, and one of their most enduring creations was their theatre. Aeschylus, Sophocles and Euripides all wrote penetrating examinations of Man's relationship to the State, and his moral responsibilities to Self and Society. I think Euripides had one of the scariest insights about this: he wrote that the goddess of Necessity ruled all the other gods. One

of the oldest, most primal figures in the pantheon, it is Necessity who governs in situations like a climber having to decide whether to cut loose an injured fellow climber or go over the side himself; or a general faced with sending large numbers of men to certain death in order to use up the enemy's ammunition. In these situations there are no good solutions, only necessary ones.

This goddess also rules in David Hare's amazing play, *Stuff Happens*—not as a fact of life, but as a malignant, hard-line way of thinking that overwhelms men's reason and moral instincts. Like the Greek dramatists, Hare focuses his play on the actions and interactions of powerful men and women, and how they combine to turn the wheel of history. Informing the historical record and documentary evidence with his superb gifts as a political playwright, Hare makes compelling drama out of our own troubled times, both a whopping good evening of theatre and a terrific piece of art that those prescient Greeks would surely have applauded.

I prided myself on keeping up with these events, but after reading this script, I realized I had a rather sketchy and inaccurate understanding of them—and that the concerned public, left leaning or right leaning, was probably in the same boat. We need, more than ever, to be clear about things, and to learn from history. Our lives, and the well-being of everyone on the globe, depend on it, and I think David Hare's play shines a brilliant light down the road that lies both behind and before us.

*Kurt Beattie*

Kurt Beattie  
Artistic Director

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## This season. Only at ACT – A Contemporary Theatre.



### *First Class*

by David Wagoner  
Directed by Kurt Beattie

tickets

July 27 – Aug 26

(206) 292-7676, [acttheatre.org](http://acttheatre.org)

700 Union St, downtown Seattle

### Etta Phifer's Testimonial Shoe Kismet

By Shontina Vernon  
June 15 – July 8

### The Mojo and the Sayso

By Aishah Rahman  
Aug 31 – Sept 30

### The Women

By Clare Boothe Luce  
Oct 5 – Nov 11

### A Christmas Carol

By Charles Dickens  
Nov 23 – Dec 24



In your life. In our name. And on our stage.

# THE COMPANY

## CAST

*(in alphabetical order)*

Mathew Ahrens	Alastair Campbell, Jeremy Greenstock, Ensemble
Julie Briskman*	Palestinian Academic, Brit in New York, Ensemble
Mark Chamberlin*	Tony Blair
Frank Corrado*	Donald Rumsfeld
Peter Crook*	David Manning, Angry Journalist, Michael Gerson, Ensemble
Charles Dumas*	Colin Powell
John Farrage	John Negroponte, Iraqi Exile, Ensemble
Tim Gouran	Jonathan Powell, Jean-David Levitte, Ensemble
Tracy Michelle Hughes*	Condoleezza Rice
Mark Jenkins*	Hans Blix, Jack Straw, Ensemble
Marianne Owen*	Laura Bush, New Labour Politician, Ensemble
Larry Paulsen*	Paul Wolfowitz, Sir Richard Dearlove, Ensemble
David Pichette*	Dominique de Villepin, Jeremy Paxman, Ensemble
Michael Winters*	Dick Cheney
R. Hamilton Wright*	George W. Bush
Richard Ziman*	George Tenet, John McCain, Ensemble

## PRODUCTION TEAM

Victor Pappas	Director
Robert A. Dahlstrom	Scenic Designer
Catherine Hunt	Costume Designer
Mary Louise Geiger	Lighting Designer
Dominic CodyKramers	Sound Designer
Alyssa Keene	Dialect Coach
Jeffrey K. Hanson*	Stage Manager
JR Welden*	Assistant Stage Manager
Erin Zatloka	Production Assistant
Robert Aguilar	Assistant Lighting Designer

*There will be one 15-minute intermission.*

\*Member 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.

**In the theatre you can see the difference between what people say and what people do. That's what theatre is.** Something comes out of people's mouths, which are the words, and which often are what the characters claim to believe, or claim to think, or claim to feel. And then by counterpointing all this with the action of what the characters actually do, you get a complex picture of the relationship between what we claim to be and what we truly are. And I noticed that in an age in which politics is marked by mendacity, then obviously the theatre is very well suited to talking about politics as they're really practiced. But more than that, what I love in the theatre is that great sense that we are so much more than just the words that come out.

—David Hare

**T**here are millions of politically active Muslims who believe in a narrow interpretation of Islam. Though otherwise diverse, most of these people may be anti-Western, undemocratic in their thinking, horrified by the American presence in Iraq, hostile to Israel, and eager to impose their own moral views on others; but they are terrorists only if they commit or facilitate terrorist acts. We should want to debate ideological adversaries with all the arguments at our

While normally foreign and military policy is based upon intelligence—that is, the objective assessment of the facts—the process here is reversed: a new policy has been decided upon, and intelligence must provide the facts to justify it.

—Hans Morgenthau  
in 1965, regarding  
Viet Nam

command but our government has no call, based simply on people's beliefs, to attack them militarily. Just as we did not shoot communists simply for being communists, we will never know peace if we fall into the trap of considering every Muslim with unwelcome political opinions a mortal foe. Our enemy isn't Islam or any variation of Islam; the enemy is Al Qaeda and its variations.

—Madeleine Albright

[President Bush] has a vision which can be described with two...words: Manichaeian paranoia...a notion that he is leading the forces of good against the empire of evil, that in that setting, the fact that we are morally superior justifies us committing immoral acts. And that is a very dangerous posture for the country that is the number one global power.

—Zbigniew Brzezinski

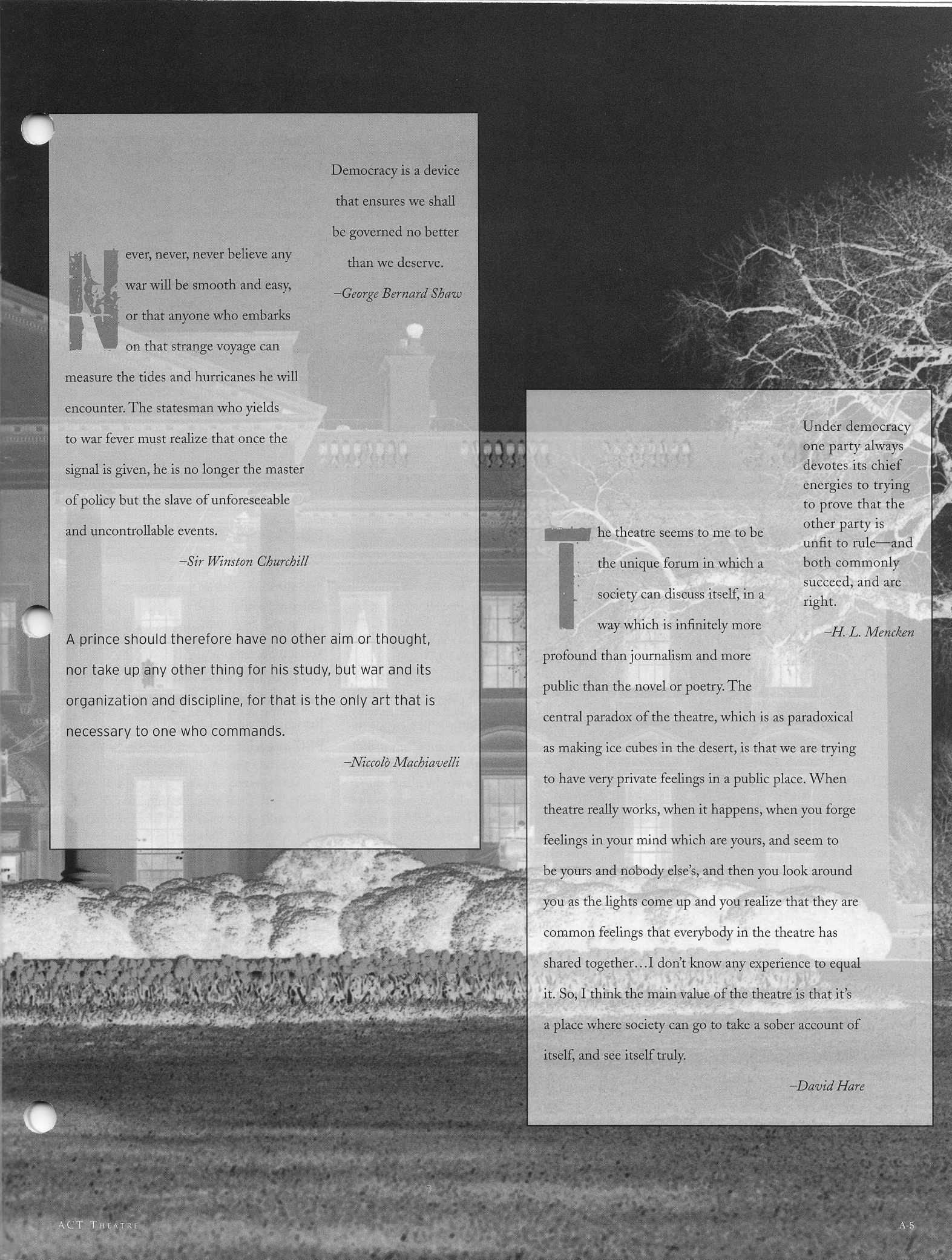
Nearly all men can stand adversity, but if you want to test a man's character, give him power.

—Abraham Lincoln

**W**ar is an ugly thing, but not the ugliest of things. The decayed and degraded state of moral and patriotic feeling which thinks that nothing is worth war is much worse. The person who has nothing for which he is willing to fight, nothing which is more important than his own personal safety, is a miserable creature and has no chance of being free unless made and kept so by the exertions of better men than himself.

—John Stuart Mill

WHITE HOUSE, CA23646 PETER GRIDLEY/GETTY IMAGES



**N**ever, never, never believe any war will be smooth and easy, or that anyone who embarks on that strange voyage can measure the tides and hurricanes he will encounter. The statesman who yields to war fever must realize that once the signal is given, he is no longer the master of policy but the slave of unforeseeable and uncontrollable events.

—Sir Winston Churchill

A prince should therefore have no other aim or thought, nor take up any other thing for his study, but war and its organization and discipline, for that is the only art that is necessary to one who commands.

—Niccolò Machiavelli

Democracy is a device that ensures we shall be governed no better than we deserve.

—George Bernard Shaw

**T**he theatre seems to me to be the unique forum in which a society can discuss itself, in a way which is infinitely more profound than journalism and more public than the novel or poetry. The central paradox of the theatre, which is as paradoxical as making ice cubes in the desert, is that we are trying to have very private feelings in a public place. When theatre really works, when it happens, when you forge feelings in your mind which are yours, and seem to be yours and nobody else's, and then you look around you as the lights come up and you realize that they are common feelings that everybody in the theatre has shared together...I don't know any experience to equal it. So, I think the main value of the theatre is that it's a place where society can go to take a sober account of itself, and see itself truly.

—David Hare

Under democracy one party always devotes its chief energies to trying to prove that the other party is unfit to rule—and both commonly succeed, and are right.

—H. L. Mencken

# THE PLAYERS



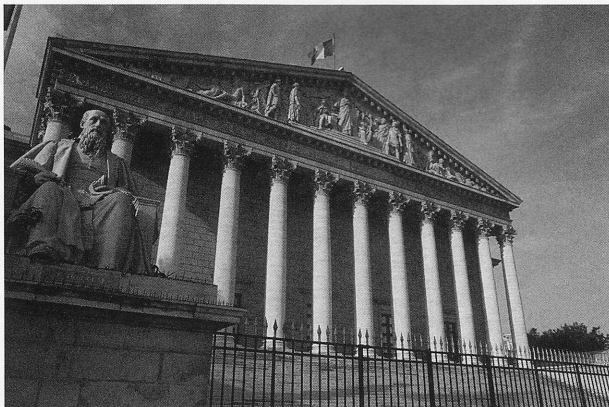
## The Americans

George W. Bush . . . . .	President of the United States
Dick Cheney . . . . .	Vice President
Colin Powell . . . . .	Secretary of State
Donald Rumsfeld . . . . .	Secretary of Defense
George Tenet . . . . .	Director of the CIA
Condoleezza Rice . . . . .	National Security Advisor
Paul Wolfowitz . . . . .	Deputy Secretary of Defense
John Negroponte . . . . .	United States Ambassador to the UN
John McCain . . . . .	Senator (R-AZ) and Viet Nam veteran
Michael Gerson . . . . .	Speech writer for George W. Bush



## The British

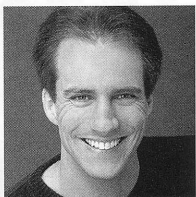
Tony Blair . . . . .	Prime Minister of the United Kingdom
Alastair Campbell . . . . .	Director of Communications
David Manning . . . . .	Foreign Policy Advisor
Jonathan Powell . . . . .	Chief of Staff
Sir Richard Dearlove . . . . .	Head of the Secret Intelligence Service (MI6)
Jack Straw . . . . .	Foreign Secretary
Robin Cook . . . . .	Leader of the House of Commons
Alan Simpson . . . . .	Labour politician and Member of Parliament
Jeremy Greenstock . . . . .	British Ambassador to the UN
Jeremy Paxman . . . . .	BBC journalist, news presenter and author



## The Europeans

Jacques Chirac . . . . .	President of France
Dominique de Villepin . . . . .	French Foreign Minister
Jean-David Levitte . . . . .	French Ambassador to the UN
Maurice Gourdault-Montagne . . . . .	Diplomatic Advisor to President Chirac
Hans Blix . . . . .	Swedish diplomat and politician; Head of the United Nations Monitoring, Verification and Inspection Commission
Igor Ivanov . . . . .	Foreign Minister of Russia
Sergey Lavrov . . . . .	Foreign Minister of Russia

# WHO'S WHO



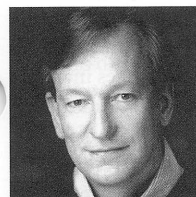
**MATHEW AHRENS**  
(*Alastair Campbell, Jeremy Greenstock, Ensemble*) This is Mathew's first production with ACT. He was last seen as Oliver in *As You Like It*

with Wooden O Theatre, for whom he also performed in *Julius Caesar*. Other credits include Paris in Seattle Shakespeare Company's *Romeo and Juliet*, Emrys of Powys in *Arthur: The Begetting* with Taproot Theatre, and Homer Collyer in a critically acclaimed production of Richard Greenberg's *The Dazzle* at Actor's Repertory Theatre in Spokane, with additional credits at Theater Schmeater (*Three Musketeers*) and Annex Theatre (*Red Ink*). Mathew holds a BA in Drama from the University of Washington, and is newly wed to his beloved wife, Cara.



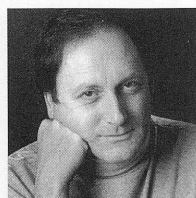
**JULIE BRISKMAN**  
(*Palestinian Academic, Brit in New York, Ensemble*) returns to ACT, where her credits include Mrs. Dilber/Mrs. Fezziwig/Sugar Plum Seller/Sister in *A*

*Christmas Carol*, Louise Maske in *The Underpants*, Mother in *The Pillowman*, Lotty in *Enchanted April*, Secretary in *Jumpers*, Remedios in *Alki*, Jane Hopcraft in *Absurd Person Singular*, and Jo/Mae in *Dirty Blonde*. Other local credits include *Living Out*, *Over the Moon*, *The Beard of Avon*, *Spinning into Butter*, *As You Like It* (Seattle Rep); *Holes*, *Go Dog Go*, *The Lion*, *the Witch and the Wardrobe*, and *Sleeping Beauty* (Seattle Children's Theatre). Julie was a member of the Guthrie Theater acting company for six seasons, where her credits include Olga in *Three Sisters*, the title role in *Molly Sweeney*, Gwendolen in *The Importance of Being Earnest*, Dunyasha in *The Cherry Orchard*, Corrine in *The Triumph of Love*, and Essie in *You Can't Take It with You*. She has also performed at Trinity Rep, Portland Center Stage, Arizona Theatre Company, Children's Theatre Company of Minneapolis, and the Old Globe.



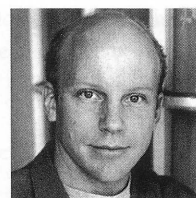
**MARK CHAMBERLIN**  
(*Tony Blair*) has appeared at ACT many times over the last 20 years; his favorites include *The Downside*, *Woman in Mind*, *The*

*Odd Couple* and *Dinner with Friends*. Mark most recently appeared as Christopher Riley in *Shadowlands* at the Village Theatre, a play he also did at ACT. Earlier this season, he reprised his role of Lloyd Dallas, the director in *Noises Off*, in Los Angeles. He has been seen at Seattle Rep, Intiman, Seattle Children's Theatre, Tacoma Actors Guild, Book-It, Seattle Shakespeare Company, and Empty Space. Audiences around the country have seen Mark in Arizona, Boston, New York, Atlanta and Portland. He will return to his alma mater, Whitman College, in early 2007 to play Andrew Undershaft in *Major Barbara*. Mark is currently President of the Board of the ALS Association Evergreen Chapter, and on the board of the School of Drama at the University of Washington.



**FRANK CORRADO**  
(*Donald Rumsfeld*) is delighted to be at ACT again, where he has performed in many shows over the years, including *A Lie of the Mind*, *Arcadia*, *Breaking*

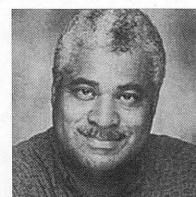
*the Silence*, *Glengarry Glen Ross*, *Life During Wartime* and *The Goat, or Who Is Sylvia?*, to name a few. He is especially pleased to be working with his dear friend Victor Pappas once again, who previously directed him in memorable productions of Harold Pinter's *Betrayal* and David Hare's *Skylight* at Intiman late in the last century. He has also enjoyed a fruitful association with director Stephen Wadsworth, who directed him in *The Oresteia* at Berkeley Rep; Molière's *Don Juan* at Seattle Rep and McCarter Theatre; Marivaux' *The Triumph of Love* at Seattle Rep, Missouri Rep and Long Wharf; and last December in a workshop presentation of *Agamemnon*, with Tyne Daly as Clytemnestra, at the Getty Villa. Having in the past played both Dracula and Richard III (twice), he feels reasonably well-prepared to take a stab at the former Secretary of Defense.



**PETER CROOK**  
(*David Manning, Angry Journalist, Michael Gerson, Ensemble*) has performed at ACT in *A Number*, *Fuddy Meers*, *The Crucible* and *Miss*

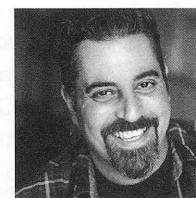
*Golden Dreams*. Other credits include *Buddy* (5th Avenue), *Addy* (Seattle Children's Theatre), *Frozen* (Empty Space), *The Designated Mourner* (New City Theater),

*Richard II* (Seattle Shakespeare Co.), and *Angels in America* (Intiman). Peter was a Seattle Rep company member for two seasons, where he performed in *The Notebooks of Leonardo da Vinci* and *The Beard of Avon*. Regional theatre work spans from Anchorage to Miami and San Diego to Providence. On Broadway, he played Mozart in *Amadeus*. Film and television credits include *Designing Women*, *Max Headroom*, *Chaplin*, *Clean Slate* and *Snow Falling on Cedars*. He is a graduate of PCPA and the Juilliard School.



**CHARLES DUMAS**  
(*Colin Powell*) returns to Seattle, where he was last seen as Dr. King in the Group Theater's production of *The Meeting*. He has performed in over 100

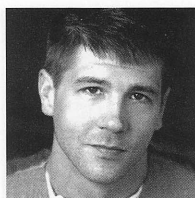
plays in regional and New York theatre, including *Othello*, *Fences*, *Master Harold and the Boys*, *Driving Miss Daisy*, *Death of a Salesman*, *An Enemy of the People*, *B.C. Historia*, and *Boogie Woogie and Booker T*. Internationally, he has performed in South Africa, Scotland, England, the Netherlands, Hong Kong, Brazil and Haiti. He has appeared as a regular on such TV shows as *Ed*, *Law & Order*, *All My Children* and *100 Centre Street*, and in films including *Red Water*, *Die Hard: With a Vengeance*, *Cop Land*, *Deep Impact*, *The Peacemaker*, and the Emmy Award-winning *Separate But Equal*.



**JOHN FARRAGE**  
(*John Negroponte, Iraqi Exile, Ensemble*) makes his ACT debut in *Stuff Happens*. He has been seen recently as Gunther/William in *Crumbs Are Also Bread*

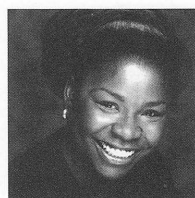
at Washington Ensemble Theater, Camillo in *The Winter's Tale* at Seattle Shakespeare Company, Brother Juniper in *The Bridge of San Luis Rey* at Strawberry Theatre Workshop, Alan Berg in *God's Country* at CHAC, and Ferdinand in *Ferdinand and the Bull* with Book-It All Over. John also works as a teaching artist for Seattle Shakespeare Company, Book-It All Over, and Seattle Rep. He directed a recent production of *Rhinoceros* at CHAC, which won a *Seattle Times* Footlight Award for Best Fringe Production. John is a graduate of Cornish College of the Arts.

# WHO'S WHO



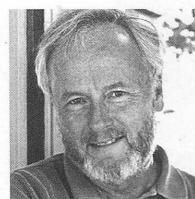
**TIM GOURAN**  
(Jonathan Powell, Jean-David Levitte, Ensemble) is happy to be returning to ACT. He was last seen here as the Bellhop/Bootblack/Waiter in

*Born Yesterday*, and as Kenny in *Fuddy Meers*. Other Seattle credits include Jett Rink in *Book-It's Giant*, and Colin in *The Secret Garden* at Seattle Children's Theatre. Tim has also been seen on the stages of Seattle Rep, Seattle Shakespeare Company, Theater Schmeater and Annex Theatre.



**TRACY MICHELLE HUGHES**  
(Condoleezza Rice) was last seen at ACT as 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 and Sing* (Seattle Rep). One of her favorite roles was in *Ain't Misbehavin'*. Film and television credits include *The Invisible Man*, *The Chronicle* and *A Family Affair*.



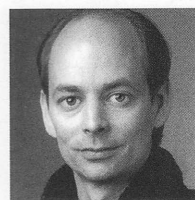
**MARK JENKINS**  
(Hans Blix, Jack Straw, Ensemble) Mark's first role in Seattle was as Bradley in ACT's production of Sam Shepard's *Buried Child* in 1980. He went on to

play the Viet Nam vet in *Still Life* at Empty Space, Biff in *Death of a Salesman*, Moe Axelrod in *Awake and Sing*, and other roles at Seattle Rep. He played many roles including Dr. Feldmann in *Duet for One* and Harry in *The Seahorse* at Intiman. Before coming to Seattle, Mark had an extensive career in New York, on and off-Broadway (*Macbeth*, *G.R. Point*, *King John*), and in Los Angeles, where he worked in film, television and theatre. More recently, Mark appeared in *The Waverly Gallery* at Empty Space and as Uncle Vanya in Seattle, Japan and Russia. His play, *All Powers Necessary and Convenient*, was directed by Victor Pappas, produced by the UW, and published by UW Press. He will appear in the forthcoming film, *The Spy and the Sparrow*. Mark heads the Professional Actor Training Program at UW.



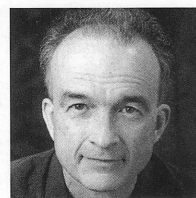
**MARIANNE OWEN**  
(Laura Bush, New Labour Politician, Ensemble) has appeared at ACT in *The Underpants*, *A Christmas Carol*, *Enchanted April*,

*Omnium-Gatherum*, *Absurd Person Singular*, *Side Man*, *Death of a Salesman*, and many others in her 20 years in Seattle. She has also been seen in *Honus and Me* (Seattle Children's Theatre); *Steel Magnolias* (Village Theatre); *The Glass Menagerie*, *How I Learned to Drive* (Intiman); and *Copenhagen* at Seattle Rep, where she was a company member for nine seasons. A founding member of American Repertory Theatre, she toured in the U.S., Europe and Israel, and performed in the International Chekhov Festival at the Moscow Art Theatre. Marianne has also worked at Arizona Theatre Company, La Jolla Playhouse, Repertory Theatre of St. Louis, Playwrights Horizons, Guthrie Theater and Goodman Theatre, and toured nationally in *The Real Thing* (dir. Mike Nichols).



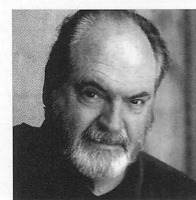
**LARRY PAULSEN**  
(Paul Wolfowitz, Sir Richard Dearlove, Ensemble) has appeared in numerous ACT productions, including *Sunsets and Glories*, *Our Country's Good*, *Death*

*of a Salesman*, *Gray's Anatomy*, *Four Our Fathers*, and most recently as Sidney Hopcroft in *Absurd Person Singular*. He has performed many times at other area theatres, including Intiman (*Three Sisters*, *Our Town* and *The Play's the Thing*), Seattle Rep (*The Chosen*, *Inspecting Carol*, *The Shaughraun*), Seattle Children's Theatre, and the Empty Space. He works frequently at theatres nationwide, including the Huntington Theatre, Alliance Theatre, Kansas City Rep, Cleveland Play House, South Coast Rep, Arizona Theatre Company, North Shore Music Theatre, and Milwaukee Rep, among others. Off-Broadway, his credits include *Julius Caesar* at the New York Shakespeare Festival, *The Winter's Tale* at Classic Stage Company, and *Swansong* at the Lion Theatre. He was also a company member at the Oregon Shakespeare Festival for seven seasons.



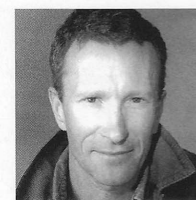
**DAVID PICHETTE**  
(Dominique de Villepin, Jeremy Paxman, Ensemble) has been seen at ACT in many shows, including *The Underpants*, *Bach at Leipzig*, *The Woman in*

*Black*, *Alki*, *Enchanted April*, *A Christmas Carol*, *Grand Magic*, *Communicating Doors* and *Via Dolorosa*. In the past 20 years at ACT, some of his favorite roles have been George in *Jumpers*, Abbe de Coulmier in *Quills*, Martin in *Maydays*, Grez in *Red Noses*, Williamson in *Glengarry Glen Ross*, Hercule Poirot in *Black Coffee*, and Golutvin in *The Diary of a Scoundrel*. Other local credits include roles at Empty Space, Intiman, Seattle Rep, Tacoma Actors Guild and 5<sup>th</sup> Avenue Theatre. David has also worked at Alliance Theatre, San Jose Rep and Arizona Theatre Company.



**MICHAEL WINTERS** (*Dick Cheney*) has appeared in more than 20 productions at ACT, most recently *Dirty Blonde*, *Alki* and *Enchanted April*, as well as five

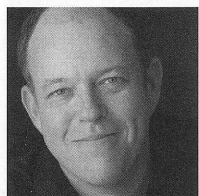
plays by Steven Dietz. Other credits include *Heartbreak House*, *Richard III*, *Three Sisters* (Intiman); *A Delicate Balance* and *The Cider House Rules* (Seattle Rep). He has also worked with Book-It, American Conservatory Theatre (San Francisco), Denver Center Theatre Company, Playmakers Rep, Arizona Theatre Company, and Mark Taper Forum (Los Angeles), among others, and performed in a brief run on Broadway in *Wrong Mountain*. Michael also appears occasionally on television, most recently in a recurring role on *Gilmore Girls*. He is very grateful to have been a Fox Fellow.



**R. HAMILTON WRIGHT** (*George W. Bush*) was most recently seen at ACT as Ariel in *The Pillowman*, Ed Devery in *Born Yesterday*, and Kauffman in *Bach at Leipzig*. Bob

first appeared on the ACT stage 25 years ago in Sam Shepard's *Buried Child*. Since then, some of his favorite ACT experiences include *Red Noses*, *End of the World*, *On the Razzle*, *Our Country's Good*, *A Chorus of Disapproval* and *The Jail Diary of Albie Sachs*. Other recent credits include *Richard III*, *Heartbreak House*

(Intiman); and *The King Stag* (Seattle Rep). Bob recently directed *Souvenir* and *A Christmas Carol* at ACT, as well as *Scapin* at the University of Washington. His play *Greensward*—originally workshopped in ACT's First Act new play program—has been performed in Seattle Rep's Hot Type Festival and at Circle Theatricals in Los Angeles.



**RICHARD ZIMAN** (*George Tenet, Ensemble*) has appeared at ACT in *The Underpants*, *Mitzi's Abortion*, *Born Yesterday*, *Polish Joke*, *Grand Magic* and *A Christmas*

*Carol*. Other recent credits include Falstaff in *Henry IV* (Milwaukee Shakespeare), *Moonlight and Magnolias* (Dallas Theater Center), *Rounding Third* (Intiman), and *Richard III* (Seattle Shakespeare Co.). He has performed on Broadway in *Henry IV*, *Not About Nightingales*, *Laughter on the 23rd Floor*, *Epic Proportions*, *Lost in Yonkers* and *Biloxi Blues*, and off-Broadway in *Kit Marlow*, *Twelfth Night*, *Julius Caesar*, *The Two Gentlemen of Verona*, *The Normal Heart*, *How It All Began*, *Polish Joke*, *The Resistible Rise of Arturo Ui*, *Danton's Death*, *Misconceptions* and *Tulsa* (Drama-Logue Award). He has appeared at the Shakespeare Theatre, Hartford Stage, Alley Theatre, Wilma Theatre, Huntington Theatre, Dallas Theatre Center, Actors Theatre of Louisville, Long Wharf and the National Theatre (UK). Film and television credits include *Unholy*, *Private Parts*, *Clockers*, *Hackers*, *Third Watch*, *The Sopranos* and *Law & Order*. Richard is a graduate of Juilliard.

**DAVID HARE** (*Playwright*) was born in England and was educated at Lancing College and Jesus College, Cambridge. He co-founded Portable Theatre Company, acting, directing and writing plays; and co-founded Joint Stock Theatre Group. He has been Associate Director of the National Theatre (UK) since 1984. He was knighted in 1998 and is a Fellow of the Royal Society of Literature. His plays include *Knuckle*, *Fanshen*, *Plenty*, *Pravda: A Fleet Street Comedy* (written with Howard Brenton), *The Secret Rapture*, *Racing Demon*, *Murmuring Judges*, *The Absence of War*, *Skylight*, *Amy's View*, *The Judas Kiss* and *Via Dolorosa*. He has also adapted Chekhov's *Platonov* and *Ivanov*, Schnitzler's *La Ronde* (*The Blue Room*), and Brecht's *Mother Courage and Her Children* for the theatre. Other recent plays include *My Zinc Bed*, *The Breath of Life*, *The Permanent Way*, *Stuff Happens* and *The*

*Vertical Hour*, and the screenplay for the film adaptation of *The Corrections*. He also wrote the screenplay for the adaptation of *Plenty*, and wrote and directed the films *Wetherby*, *Paris by Night* and *Strapless*.

**VICTOR PAPPAS** (*Director*) directed Wade McCollum in Doug Wright's *I Am My Own Wife* at Portland Center Stage this past winter. He spent seven years as Associate Artistic Director of Intiman Theatre, where his directing credits include the world premiere of Jeffrey Hatcher's *Smash*, David Hare's *Skylight*, David Rabe's *A Question of Mercy*, Tennessee Williams' *The Glass Menagerie*, Jeffrey Hatcher's adaptation of *The Turn of the Screw*, Moises Kaufman's *Gross Indecency: The Three Trials of Oscar Wilde*, Pinter's *Betrayal*, Athol Fugard's *Playland*, and Wilde's *The Importance of Being Earnest*. He also directed the world premieres of Mark Jenkins' *All Powers Necessary and Convenient* and Jamie Baker's *South Central Rain*, for which he received the Los Angeles Drama Critics Award for Outstanding Direction. Other directing credits include the New York premiere of Harold Brighouse's *Zack* (The Actors Company Theatre), *The Hot L Baltimore* (TACT), *Othello* (Idaho Shakespeare Festival), *An Ideal Husband* (Pioneer Theatre Co.), *She Loves Me* (Seattle Civic Light Opera), *Anyone Can Whistle* (in concert, Showtunes Theatre Co.), *The Two Gentlemen of Verona* (Grove Shakespeare Festival), *Skylight* (Sacramento Theatre Co.), and *Ghosts* (Utah Shakespearean Festival). As an actor, he has appeared in over 30 productions, including Brecht and Weill's *Happy End* on Broadway with Meryl Streep and Christopher Lloyd, and George Romero's film, *Knightriders*. He is currently Associate Chair of the Graduate Acting Program at NYU's Tisch School of the Arts, where he has directed *Working*, *The Cripple of Inishmaan*, *Golden Boy*, *All My Sons*, *The Diary of Anne Frank*, *A Midsummer Night's Dream* and *Pygmalion*. He has also taught at American Conservatory Theatre, PCPA/Theaterfest, Cornish College of the Arts, and Rancho Santiago College. He is a founding member of Theatre Puget Sound.

**ROBERT A. DAHLSTROM** (*Scenic Designer*) is a Seattle-based designer whose resume includes many productions for Seattle Opera, Intiman, Seattle Rep, and ACT—most recently *Born Yesterday*, *Enchanted April* and *Omnium-Gatherum*. Recent opera designs include Tchaikovsky's *Maid of Orleans* for San Francisco Opera and *Don Giovanni* for Seattle Opera, both with director Chris

Alexander. Having done a number of productions with Victor Pappas at Intiman, *Betrayal* and *Smash* among them, Robert is delighted to be working with him again. Elsewhere in the United States, his work has been seen at the Old Globe, San Jose Rep, Sacramento Theatre Company, A.C.T. (San Francisco), American Repertory Theatre, Long Wharf Theatre, Alliance Theatre and Asolo Theatre. In Europe, he has collaborated with Den Nationale Scene, Bergen; the Royal Opera, Copenhagen; the Grand Theatre, Geneva; Opera Decentralise, Neuchatel; and International Theatre Center, Moscow. Robert taught at the UW School of Drama from 1971 to 2005.

**CATHERINE HUNT** (*Costume Designer*) returns to ACT, where she most recently designed *Bach at Leipzig*. Her costume designs have also been seen locally at Intiman, where she designed for *The Play's the Thing* and *Crowns*. At Seattle Children's Theatre, she designed costumes for *The Magic City* and *The Lion, the Witch and the Wardrobe*, and at Seattle Opera, she designed for the 2003 production of *Fidelio*. She is a frequent lecturer on costume design at the University of Washington. In California, her designs for *The Women*, directed by Anne Bogart at San Diego Rep, won a Drama-Logue Award and a San Diego Theatre Critics Award. She also designed costumes for the award-winning computer game "Riven." Catherine is a former NEA-TCG design fellow.

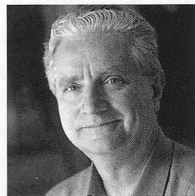
**MARY LOUISE GEIGER** (*Lighting Designer*) has designed *The Underpants*, *The Pillowman*, *Born Yesterday*, *Enchanted April*, *The Goat, or Who Is Sylvia?*, *Polish Joke*, *Later Life* and *Betty the Yeti* at ACT. New York credits include designs for Mabou Mines, American Airlines Theatre, New York Theatre Workshop, Second Stage, TACT, Vineyard Theatre, Worth Street Theatre, Arts Nova Theatre, Lincoln Center, Here Theatre, New York Shakespeare Festival and La MaMa E.T.C. Regional designs include productions at Seattle Rep, Intiman, Alley Theatre, Actors Theatre of Louisville, Berkeley Rep, GeVa Theatre, Indiana Rep, Portland Center Stage, Portland Stage Company, Virginia Stage Company, Repertory Theatre of St. Louis, Mark Taper Forum, Pioneer Theatre and Playmakers Rep. Mary Louise is a graduate of the Yale School of Drama, and is on the faculty of NYU's Tisch School of the Arts.

**DOMINIC CODYKRAMERS** (*Sound Designer*) is thrilled to be back designing at ACT for an eighth season, where last year he created soundscapes for *Mitzi's Abortion*, *Wine in the Wilderness* and *The Pillowman*. Dominic recently became a faculty member at Seattle University, where he designed aural environments for *The Nice and the Nasty*, *As You Like It* and *Three Sisters*. Other recent designs include *Memory House*, *Radio Golf* and *The King Stag* at Seattle Rep. He has also designed for the Flying Karamazov Brothers, Universal Studios Hollywood Theme Park, Pasadena Playhouse, PCPA and Oregon Cabaret Theatre. He holds an MFA from Cal Arts and a BA from UNC-Asheville. Dominic is a member of United Scenic Artists 829 and is a past recipient of USITT's Sound Achievement Award.

**JEFFREY K. HANSON** (*Stage Manager*) stage managed his first production at ACT, *Lloyd's Prayer*, in 1990. Now in his 18<sup>th</sup> season, he has stage managed over 40 ACT productions including *The Clean House*, *A Number*, *Wine in the Wilderness*, *The Pillowman*, *Flight*, *The Night of the Iguana*, *Bach at Leipzig*, *Alki*, *Jumpers*, *Fiction*, *Absurd Person Singular*, *A Moon for the Misbegotten*, *Fully Committed*, *Mourning Becomes Electra*, *Yellowman*, *Fuddy Meers*, and *A Christmas Carol* the past five seasons. Other highlights include *Grand Magic*, *Big Love*, *Dinner with Friends*, *Waiting to Be Invited*, *A Skull in Connemara*, *Quills*, *Laughter on the 23<sup>rd</sup> Floor*, *The Gospel at Colonus*, *Halcyon Days*, *The Illusion* and *The Revengers' Comedies*. Outside of ACT, Jeffrey has stage managed at Seattle

Rep on productions such as *Metamorphoses* and *The Cider House Rules, Parts I and II*, and on productions at Seattle Children's Theatre, Intiman, Arizona Theatre Company and New Mexico Rep.

**JR WELDEN** (*Assistant Stage Manager*) has stage managed *Souvenir*, *The Underpants*, *Mitzi's Abortion*, *Miss Witherspoon* and *A Christmas Carol* at ACT. 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*.



**KURT BEATTIE** (*Artistic Director*) has been ACT's artistic director since 2003, where he has directed *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 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. In 2007, he will direct three evenings of readings for Town Hall's *Short Stories Live* series.

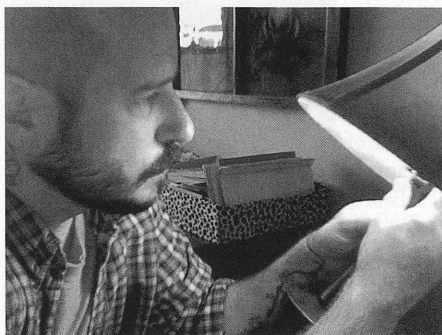


**JOLANNE STANTON** (*Managing Director*) was appointed Managing Director in 2007 and brings to ACT a passion for building active communities in

the arts, education and social arenas. As an ACT Trustee, Jolanne recently developed a strategic plan that will guide the theatre into the next decade. She was previously a founding principal of eAdvancement.org, serving non-profit institutions in the areas of development, member relations, communications, operations and strategic planning. For Princeton University, she developed an award-winning online community for higher education. In addition, Jolanne has worked with *Business Week*, Scribners, Greater Good, the Japan-America Society and Campus Pipeline. She has been an active volunteer in the Seattle community, where she helped create arts and cultural programming for Lakeside School, Mercer Island schools, and Seattle Art Museum. Prior to arriving in Seattle in 1985, Jolanne was a marketing consultant in Singapore. She graduated cum laude from Princeton University in Art History with special emphasis in French, Theatre and Dance.

## ACT NEWS

### StageCraft Showcases Theatre Artists' Other Talents



StageCraft artist Ken Ewert.

ACT's StageCraft, a theatrical artisan bazaar, returns for a second season to offer a wide variety of crafts and art created by Seattle theatre artists.

Original, unique arts and crafts sold in the shop include photography; paintings; hand-woven and crocheted shawls, scarves and hats; children's clothing; jewelry; pottery; linens; shadowboxes; mosaics and more. Books related to ACT productions are also available for sale, courtesy of Elliott Bay Book Company.

"StageCraft is an incredible opportunity to give the audience a closer connection to the dozens of talented theatrical artisans in

Seattle. And it lets us really express our crafty creative side," says Ken Ewert, ACT Master Properties Artisan, who sells his handmade lamps at StageCraft.

StageCraft is open one hour prior to curtain and one half hour following each performance. Proceeds from the shop benefit both the artists and ACT.

"A gift shop at ACT is like the dessert at a great party," says actress and avid knitter Anne Allgood. "Theatre itself is so ephemeral—that's part of its magic—but now there's a way to savor a little souvenir of your experience, while supporting this community of artists."

## Cast of *The Women* Is a Veritable "Who's Who" of Seattle's Leading Ladies



Marianne Owen and Julie Briskman, appearing in *Stuff Happens*, are among the outstanding cast of *The Women*.

Local theatergoers will recognize the bevy of talented actresses who will inhabit the extraordinary lives in *The Women* by Clare Boothe Luce, opening at ACT in October.

The majority of ACT's stellar cast lives in the Seattle area, and all have extensive credits onstage at ACT and at other leading theatres. The cast includes Anne Allgood, Suzanne Bouchard, Julie Briskman, Emily Cedergreen, Deborah Fialkow, Peggy Gannon, Elizabeth Huddle, Elise Hunt, Suzy Hunt, Anne Kennedy, Laura Kenny, Jennifer Lyon, Marianne Owen, Jeanne Paulsen and Annette Toutonghi.

*The Women* is a super-stylish, venomously funny 1930s comedy about marriage, gossip, divorce and friendship among a group of gleefully backstabbing ladies who lunch.

Warner Shook, director of *The Women*, says, "There is a consortium of female talent in this town that has never really been properly tapped into. *The Women* is the first venture of any major theatre in Seattle that brings all of this talent onto one stage, and it is an extraordinary honor to acknowledge the incredible female power that is here in Seattle."

"Warner is completely right; there is a wealth of female talent in this town that will just knock your socks off," says ACT Artistic Director Kurt Beattie. "We have the makings of a great company of actors in this town, and we have a chance to share that with the community and to celebrate it as a precious resource."

*The Women* begins previews on October 5 and opens October 11, 2007. Performances of *The Women* from October 5 through November 11, 2007, are now on sale at [acttheatre.org](http://acttheatre.org), by phone at (206) 292-7676, or in person at ACT's ticket office. Discounts for groups of 12 or more are available by calling (253) 839-4204. Season ticket packages including *The Women* are also still available.

## ACT to Throw First Annual Halloween Party

Mark your calendar! On Saturday, October 27, at 7:00 p.m., ACT will host its first annual holiday party to benefit the theatre.

Don your wildest costume and indulge your inner trick-or-treater as we transform our historic building for what is sure to be Seattle's best Halloween bash. After all, who knows more about dressing up and pretending than a theatre? Dancing, cocktails, and costume contests are just the beginning of the spooky surprises we have in store. If what really scares you is the idea of another black-tie gala, this is the fundraising event for you.

Tickets are \$50 per person. Call ACT's ticket office at (206) 292-7676 for tickets or more information.

## ACT Thanks Sam and Gladys Rubinstein for Their Contributions to the Theatre

Sam and Gladys Rubinstein have been a guiding force at ACT since the inception of the theatre. They have been faithful season subscribers every year, and have given generously of their time, wisdom and wealth. Sam served as an ACT Trustee for ten years beginning in 1968, and as an Advisory Council member for nearly 30 years. Sam and Gladys' leadership and generosity contributed to the renovation of Kreielsheimer Place and ACT's subsequent move into its new home, and they have continued to make leadership gifts to the theatre.

In 2006, Sam and Gladys were recognized for their many years of service to the arts in Seattle with both the ArtsFund Award for Lifetime Dedication to the Arts and the Seattle Symphony Devotion to the Arts Award.

Sam passed away in February of this year. It is with love and gratitude that ACT says, "Goodbye and thank you from all of the ACT family."

## ACT and Eleventh Hour Productions Present *The Roethke Readings: A Cabaret of Meter and Madness*

Peer through the panes of the greenhouse and the sanitarium. Retrace the movements of an awkward waltz and a silent river. Become part of the living testimony of Theodore Roethke's great work and influence at *The Roethke Readings: A Cabaret of Meter and Madness*. *The Roethke Readings* will take place in conjunction with ACT's world premiere production of *First Class*, David Wagoner's affectionate remembrance of Roethke.

ACT and Eleventh Hour Productions, producers of Seattle's Poetry Festival, have teamed up to create *The Roethke Readings*, a new event inspired by the early 20<sup>th</sup>-century nightclub, Cabaret Voltaire. The readings will take place at ACT after *First Class* on August 3, 9, 16 and 23 at 9:00 p.m., and on August 4, 11, 18 and 25 at 9:30 p.m.

From Roethke-inspired compositions by Ken Benshoof, former UW faculty member and Kronos Quartet composer, to new poetry from Kary Wayson, Rebecca Hoogs, Jennifer Borges Foster, John Marshall, Joshua Marie Wilkinson, Vis-à-Vis Society and others, to prose by Rebecca Brown, Matt Briggs, Jonathan Crimmins and Trisha Ready, the cabaret will be an exuberant celebration of Roethke's literary legacy.

If *First Class* is sitting in the classroom with Roethke as the professor, then the cabaret is what happens after class with the bawdy old boy in the nearest watering hole. Take a chance, loosen the buckles on that old straitjacket, enjoy a cocktail, and learn a little more about some of the Northwest's most luminous poets.

"I invite you to join me in celebrating this great poet and to give you a taste of what ACT has for you in the future," says Carlo Scandiuzzi, ACT's Executive Director of New Works. "It is our mission to continue to bring you these works through our Central Heating Lab."

For more information about each night's unique lineup, visit [acttheatre.org](http://acttheatre.org).

## 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.

*This list reflects institutional support as of May 11, 2007.*

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*An asterisk denotes donors who have already made pledges to support future Annual Producing Funds. We thank these generous donors for their commitment to ACT's strong future.*

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Lawton Humphrey  
*Treasurer*  
Dr. Ellsworth C. Alvord, Jr.  
Katherine Ann Janeway  
Katherine L. Raff

\*Deceased

# ACT STAFF

Kurt Beattie  
*Artistic Director*  
Jolanne Stanton  
*Managing Director*  
Susan Trapnell  
*Executive Director of Endowment Funding*  
Carlo Scanduzzi  
*Executive Director of New Works*

## ARTISTIC

Margaret Layne  
*Artistic Associate & Casting Director*  
Anita Montgomery  
*Literary Associate & Education Outreach Director*  
Nicole Boyer Cochran  
*Artistic Manager & Executive Assistant*  
Valerie Curtis-Newton  
*Artistic Associate, The Hansberry Project*  
Vivian Phillips  
*Producing Associate, The Hansberry Project*  
Vania Bynum  
*Assistant, The Hansberry Project*  
Bill Morrison  
*Education Assistant*  
Katie Beudert  
*Artistic Intern*  
Adrienne Littleton  
*Literary Intern*

## ADMINISTRATION

Flint Dominic  
*Systems Administrator*  
Dave Parmley  
*Engineer*  
Liam White  
*Administrative Assistant*  
Teddy Heard  
*Facilities Maintenance*

## FINANCE

Mary D. Brown  
*Chief Financial Officer*  
Michael Scheinine  
*Accountant*  
Tobi Beauchamp-Loya  
*Payroll*

## DEVELOPMENT

Sharon J. Gilmore  
*Director of Development*  
Nicholas Barnett  
*Donor Relations & Events Manager*  
Rebecca Brinson  
*Development Coordinator*

## COMMUNICATIONS & MARKETING

Karen L. Bystrom, ABC  
*Director of Communications*  
Jessica Nikkel  
*PR/Publications Manager*  
Michael Allen  
*Digital Communications*  
Chris Bennion  
*Photographic Services*  
Nichole Mancini-Gerling  
*Group Sales*

## AUDIENCE SERVICES

Harley Rees  
*Director of Audience Services*  
Stephen Jackson  
*Audience Services Manager*  
Ryan Rowell  
*Subscriptions Manager*  
Jim Moran  
*House Manager*  
Joli Holbrook  
*Assistant House Manager*  
W. Stacy Branum  
Virginia Gabby  
Ana Gabriel  
Andrew Hankins  
Robert Hankins  
Genevieve Kolve  
Mayon  
Chris Olson  
Bill Williams  
*Audience Services*  
Christine Jew  
*Volunteer Usher Coordinator*

## PRODUCTION

Joan Toggenburger  
*Producing Director*  
Beth Matthiessen  
*Production Office Manager*  
Gretchen Drew  
*Production Runner*

## STAGE MANAGEMENT

Jeffrey K. Hanson  
*Production Stage Manager*  
JR Welden  
*Stage Manager*

Nora Menkin  
*Assistant Stage Manager*  
Jaime Soule  
*Production Assistant*

## COSTUME DEPARTMENTS

Carolyn Keim  
*Costume Director*  
Connie Rinchiuso  
*Costume Shop Foreman*  
Kim Dancy  
*First Hand/Lead Dresser*  
Sally Mellis  
*Wardrobe Master*  
Joyce Degenfelder  
*Wig Master*

## SCENIC DEPARTMENTS

Steve Coulter  
*Technical Director*  
Derek Baylor  
*Assistant Technical Director*  
Austin Smart  
*Master Scenic Carpenter*  
Kevin Cuba  
Jeff Manzolli  
Sean Wilkins  
*Scenic Carpenters*  
Mona Lang  
*Scenic Charge Artist*  
Lisa Bellerio  
*Assistant Charge Artist*  
Marne Cohen Vance  
*Properties Master*  
Ken Ewert  
*Master Properties Artisan*  
Thomas Verdos  
*Lead Properties Artisan*

## STAGE OPERATIONS

Nick Farwell  
*Stage Operations Supervisor*  
James Nichols  
*Master Stage Carpenter*  
Pam Mulkern  
*Master Electrician*  
Max Langley  
*Master Sound Engineer*

## FOR THIS PRODUCTION

Rigmor Vohra  
*Cutter*  
Anastasia Armes  
Veronica Dimoff  
Esther Garcia  
Ed Kronenberger  
Shellie G. Moomey  
Luna Pham  
Jen Tangvald  
*Stitchers*  
Erin Perona  
*Lead Dresser*  
Jason Montgomery  
*Stage Carpenter*

Scenery, stage and costume work is performed by employees represented by I.A.T.S.E. Local Numbers 15, 488 and 887.