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ACT

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
Beginning October 5

Kurt Beattie
Artistic Director

Susan Trapnell
Executive Director of Endowment Funding

ACT Theatre presents

The Women

by Clare Boothe Luce

Directed by Warner Shook

Beginning October 5, 2007

Opening Night
October 11, 2007

PRODUCTION TEAM

Warner Shook	Director
Matthew Smucker	Scenic Designer
David Zinn	Costume Designer
Mary Louise Geiger	Lighting Designer
Michael Roth	Musical Arrangements/Original Music
Bob Borwick	Fight Director
Jeffrey K. Hanson*	Stage Manager
Melissa Hamasaki	Production Assistant
E. Sara Barnes	Production Assistant
Jessica Trundy	Assistant Lighting Designer
Brendan Hogan	Assistant Sound Designer/Music Director

Seasonal support provided by:

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Support for *The Women* provided by:

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Presented by special arrangement with Samuel French, Inc.

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

It's been a great journey through this season and our patrons' reactions have made each play a special experience for all of us at ACT. And now, here we are, at *The Women*, a dream that started more than three years ago (see page 4 for the full story!)

Just as this adventure required extraordinary artistic belief and efforts (16 actresses, 36 characters, more than 100 costumes), our production of Clare Boothe Luce's *The Women* required extraordinary belief and support from the community. The ACT Board of Trustees and staff have given their all to make this dramatic vision a reality. When asked, the community rose to the occasion, contributing the capital needed to begin designing costumes and building sets, sponsoring individual characters, providing in-kind support and services and becoming promotional partners to spread the word about *The Women*.

We are very proud of what we have prepared for you and are thrilled to recognize our supporters as of September 19, 2007 below. You'll find the continually growing roster in the lobby.

On behalf of the artists and staff of ACT, I'd like to thank our Board, especially Benita Staadecker and Teresa Yueh who enthusiastically spearheaded fundraising for *The Women*.

When the lights come up I invite you to join me in applauding everyone who contributed to this amazing theatrical event.

If you would like to join so many of us in extending our giving this year, there's still time. We would love to welcome you to this special company of contributors. Call us at (206) 292-7660 x1330 or visit our Web site, www.acttheatre.org/contribute.

Thank you.

Kurt Beattie
Artistic Director

INSTITUTIONAL SUPPORT FOR *THE WOMEN*

National Endowment for the Arts
The Paul G. Allen Family Foundation
U.S. Trust
Julep Nail Salon
Stacya Silverman, Brow Shaping on Queen Anne since 1992

SPECIAL THANKS FOR CONTRIBUTIONS IN SUPPORT OF *THE WOMEN*

(as of September 19, 2007)

CHARACTER SPONSORS

$10,000 - $24,999
Jean Viereck & Robert Leventhal: Mary Haines

$2,500 - $4,999
Pamela McCabe: Miss Fordyce

$1,000 - $2,499
Melinda & Walter Andrews: Cigarette Girl
Daniel D. Ederer & Takayo Minakami: Little Mary
Harley Rees: Maggie
Charles & Benita Staadecker: Spa Girl
Jolanne & Jim Stanton: Instructress
Shauna Woods: Princess Tamara

INDIVIDUAL SUPPORTERS

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Kurt Beattie & Marianne Owen
Warner Shook
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William L. Fleming
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Mary Winter
Marlene Zucker

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Sally Brotman
Douglas & Margaret Hanel
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Pamela Rolfe
Judy & Kermit Rosen
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Sarah Weaver
Marc & Fran Nowak
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Dr. Jeanne Arvidson
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Crystal Bernstein
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Cathy Roth
Joanne R. Werner
Kathleen D. Brown
Dana Elena Cozmei
Sue Edwards & James Ernest
Jeanne Quill & Kathleen Miedeona
Martha Lynn Moore

THE COMPANY

CAST

Anne Allgood*	Edith Potter
Suzanne Bouchard*	Mary Haines
Julie Briskman*	Sylvia Fowler
Emily Cedergreen*	Peggy Day
Deborah Fialkow*	Miriam/Princess/Miss Watts
Peggy Gannon	Maid/Spa Girl/2nd Sales Girl/2nd Girl
Elizabeth Huddle*	Mrs. Morehead
Elise Hunt	Jane
Suzy Hunt*	Countess De Lage/1st Saleswoman
Anne Kennedy	Maid/Spa Girl/Model/Instructress/1st Girl
Laura Kenny*	Miss Fordyce/2nd Saleswoman/Lucy/Sadie
Jennifer Lyon*	Crystal Allen
Marianne Owen*	Spa Girl/Maggie/Nurse/Helene
Megan Schutzler	Little Mary
Annette Toutonghi*	Olga/1st Sales Girl/Miss Trimmerback/Cigarette Girl
Susanna Wilson*	Nancy Blake/Fitter

Year: 1936
Synopsis of Scenes

ACT I

Scene 1: Mary Haines living room. A winter afternoon.
Scene 2: A hairdresser's. An afternoon, a few days later.
Scene 3: Mary's boudoir, an hour later.
Scene 4: A fitting room. An afternoon, two months later.
Scene 5: An exercise room, two weeks later.
Scene 6: Mary's kitchen, midnight, a few days later.
Scene 7: Mary's living room, a month later.

ACT II

Scene 1: A hospital room, a month later.
Scene 2: A Reno hotel room, a few weeks later.
Scene 3: Crystal's bathroom, early evening, two years later.
Scene 4: Mary's bedroom, eleven-thirty, the same night.
Scene 5: The Powder Room at the Casino Rook, near midnight, the same night.

There will be one 15-minute intermission.

*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:

ACTORS' EQUITY ASSOCIATION 1913

UNITED SCENIC ARTISTS LOCAL USA 829

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

It's a "Women" Thing

"Courage is the ladder on which all the other virtues mount" – Clare Boothe Luce

Chris Bennion

Chris Bennion

Top to bottom: Warner Shook directs Deborah Fialkow in *Enchanted April* at ACT; Julie Briskman and Suzanne Bouchard in *Enchanted April* at ACT. Photos: Chris Bennion.

The production you're about to see is the culmination of more than three years of ceaseless planning and scheming, dating back to spring of 2004 when director Warner Shook came to ACT to direct *Enchanted April,* the story of four women sharing an idyllic holiday at a villa in Italy. The cast included five actresses he had never collaborated with before: Suzanne Bouchard, Julie Briskman, Deb Fialkow, Suzy Hunt and Marianne Owen. And one day in the rehearsal room, the proverbial light bulb went on.

"What stunned me," Shook recalls, "—me, a hardcore Seattle director who had been here for a long time — was that I had *never* worked with any of these ladies before, and each and every one of them was brilliant. And that got me thinking about all the *other* talented women in town, many of whom I *had* worked with, and *that* got me thinking about plays that would give me a chance to work with all these wonderful dames and really put the spotlight on them in a way that hasn't been done before. I've *always* wanted to direct *The Women*, and here under my nose was a community of women that would actually make it possible. And it would be fantastic."

The idea of doing *The Women* captured everyone's imagination, but we all recognized that mounting a production would present particular challenges that needed to be carefully considered. It is one of the classics in the American theatre canon, but because of its size it makes significant demands on a theatre's budget and personnel and so rarely gets a showing. For ACT to produce it would require not only a special fundraising effort, but an extraordinary commitment by our scene and costume shops and careful advance planning so that its production work could go forward alongside work on the rest of the season.

To assess the level of potential interest in the play, two informal readings were done in autumn of 2004 for key members of the ACT Board and the theatre community, which left no doubt that *The Women* would generate a lot of excitement, but it remained a daunting prospect. Many conversations and meetings followed. Could we do it? Should we do it? Artistic Director Kurt Beattie's absolute conviction that we could and should was unwavering throughout the debate, and by February 2006 all departments were confident that we could make it happen, if it could be placed at the end of '07 to allow time for additional fundraising and the extraordinary demands on the production team.

The campaign to build up the coffers began in September 2006 with a series of teas and luncheons, and a special program encouraging individuals to "buy" a specific character and fund her particular line of costumes. Several of the actresses already committed to the project participated enthusiastically in these events, helping to raise excitement and awareness about the production. Principal casting began in May 2006, and ended this past June with the casting of Little Mary. The company is a remarkable cross section of our acting community, from seasoned veterans and familiar faces to Fringe favorites and the hot young talents who are poised to carry Seattle theatre forward into a new generation. And of the 16 actors (playing 44 parts!), nine have been with the project since those first readings in 2004.

In the meantime, the production shops were meeting the challenge of coordinating work on the massive world of *The Women* with the

continued on page A-6

HOW TO NOT GET A DIVORCE

Excerpted from "What Kind of People Are Getting Divorced?" by Farnsworth Crowder, McCall's Magazine, February 1936

•

Stay out of the West...The famous sun that's a little brighter, the ready smile that's a trifle wider and the larger heart that's a trifle warmer do not...make marriage a little solider....The riskiest place geographically to contract a marriage is on the Pacific Slope; the safest place, the middle Atlantic Seaboard...

•

Don't live in a metropolis. Marriage flourishes better in the smaller city, in the town and the country.

•

Don't be childless. When a man and a woman hold hands, we call it romance. When that ...mutual self-absorption is broken and a child enters the chain, we have a family and its strongest link is likely to be that smallest mortal.

•

Own things. Possessions are mooring posts...

•

Don't scorn to do the things your grandparents did. ... Industry clamors to do for you what your grandmother did for herself,– knead the bread, do the laundry...churn the butter, sew the clothing and put up the pickles.

•

Avoid being bossy....a democratic co-partnership is associated with the greatest happiness; a man dominated marriage comes next in this respect; and...marriages dominated by the wife show a definitely smaller percentage of happiness than do the other two.

•

Give your partner's ego room to breathe.

•

Keep biologically up to par...Divorcees are, on the whole, biologically inferior to the happily married part of the population. For one thing, they show a higher frequency to nervous breakdown...they are more temperamentally unstable...and they have shorter life expectancy.

•

Love your mate. Love, like Life, like Spirit, is impossible to define. "Life is one damned thing after another; love is *two* damned things after *each other*."

Images this page courtesy of Fenderskirts Vintage.

It's a Woman Thing, continued from page A-4

Image courtesy of Fenderskirts Vintage.

execution of the designs for the rest of the 2007 season. Design meetings on all fronts began in August 2006 and continued through the fall, with final plans from Set Designer Matt Smucker and Costume Designer David Zinn arriving at New Year's 2007. "We got building on January 15th," says Technical Director Steve Coulter, "and worked full bore on *The Women* and nothing else until the end of February. Then in March the show had to go on the back burner so we could start on the other productions in the season, but at least one carpenter and one props person have been working on it all the time. All the scenery has been stored in the wings of the Falls, where it's sat through *Souvenir* and *First Class*."

The Women also marks the official debut of a brand-new stage automation system: the computer and software that drives the moving parts of the set. The new system allows us to simultaneously control many separate motors which can be hooked up to turntables, wagons, drapery, or sliding panels. "The main brains and muscle of the new system were used in *First Class* for the tiny desk move, in order to get a run at setting it up with a much smaller show. It's worked great," says Coulter proudly, "and loaded in like a dream!"

Things have been humming in the Costume Shop as well. "At last count," says Costume Director Carolyn Keim, "there are over 100 costumes, and I think we might pull or buy less than a dozen of them. This is an extraordinarily high build ratio, but it gives us the ability to really control the look of every garment, taking into consideration the color, the fit and the ideal style for each individual actress. We started building on January 8th and there's never been a week since that someone wasn't working on this show. Because we have a very small full time staff, we supplemented with a revolving team of skilled overhire workers, many of whom have full-time jobs at other theatres but were able to fill in here on their seasonal time off. We've been privileged to have some of the best costume technicians in the city working on this, some as briefly as two weeks and some for as long as six months. We turned the second rehearsal room into an auxiliary shop in April because the Seventh Floor shop literally wouldn't hold all the people!"

And so after many moons, here at last, dressed to the nines, are the remarkable women of the Seattle theatre community in the splendid setting they deserve. *The Women* is a dream come true for all of us who have worked on it, but now it is for everybody. It is for the audience. It is for the artists who are doing it. It's a celebration of our remarkable actors, of our genius designers and production staff, and of a director whose style and sensibility made him ideally suited to bring it all together. It remains surprisingly timely -- many of the obstacles that faced women in 1936 are still unfortunately prevalent today. It is also wicked and wonderful and just plain fun: a "Jungle Red" parade of Seattle's finest. So sit back, sharpen your claws and prepare to be delighted, dazzled, dished and provoked by *The Women* in Seattle.

– Margaret Layne

CAFÉ SOCIETY

"Café Society meets almost invariably at night, although there are reports of it at cocktails, and even at lunch, when it is pale and eats with loathing. At night, however, all this is changed. It is a lively aristocracy that meets at *21* for dinner, rushes off to an opening, and gathers finally at *El Morocco*, where at last it enters the full kingdom of Heaven. 'Inside the door,' writes Lucius Beebe, 'there are two or three hat-check girls of incandescent beauty. And beyond them is Carino, most urbane of waiter-captains...on whose favors and discretion hang feuds and romances, careers, aspirations, and the very foundations of the social hierarchy. Fortunes and professional careers have been made by sitting at the right table at Morocco, believe it or not, and people have been known to leave town because Carino had said that he was sorry, but all of the tables were taken..."

Wolcott Gibbs

Image courtesy of Fenderskirts Vintage.

WHO'S WHO

ANNE ALLGOOD (*Edith Potter*) has appeared at ACT in *The Clean House* (as Virginia), *Vincent in Brixton* (as Ursula), *Miss Witherspoon* (in the title role), and *A Christmas Carol* (as Mrs. Cratchit). On Broadway, she appeared in *Carousel*, *The Sound of Music*, *The Most Happy Fella*, *Imaginary Friends* and *Beauty and the Beast*. She has toured the U.S. in *Urinetown*, *Floyd Collins*, *Parade*, *Evita*, and more. Anne's Seattle credits include *Bad Dates* and *The Constant Wife* at Seattle Rep; *Cymbeline* at Intiman; *Company*, *Gypsy* and *The Secret Garden* at the 5th Avenue; and *Sleeping Beauty* at 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 theatres nationwide including the Goodman, La Jolla, Old Globe, Asolo and Guthrie.

SUZANNE BOUCHARD (*Mary Haines*) most recently appeared at ACT as Lane in *The Clean House*. She is indebted to Mr. Shook for the chance to share the stage with Elizabeth Huddle, her mentor and role model. Ms. Huddle gave Suzanne her first huge break in theatre, followed by a string of pearls that includes Nora (*A Doll's House*), Stella (*A Streetcar Named Desire*), Billie Dawn (*Born Yesterday*), Elvira (*Blithe Spirit*), Lydia Languish (*The Rivals*) and Shakespeare's Helena, Titania, Lady MacBeth, and Rosalind. Woman all should have the gift of being trusted and empowered by such a great lady as Ms. Huddle.

JULIE BRISKMAN (*Sylvia Fowler*) returns to ACT, where her credits include the Brit in New York/ Palestinian Academic in *Stuff Happens*, Mrs. Fezziwig 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*, and *As You Like It* at Seattle Rep, as well as various roles at 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*. Other theatres include Trinity Rep, Portland Center Stage, Arizona Theatre Company, Children's Theatre Company of Minneapolis, and the Old Globe. Julie's new audio book *Calder Storm* will be released later this year.

EMILY CEDERGREEN (*Peggy Day*) is honored to be a part of this extraordinary gathering of actresses. She returns to ACT for *The Women*, after having previous appeared as Eugenie Loyer in *Vincent in Brixton* (with Anne Allgood), Abby Drake in *Fiction* (with Suzanne Bouchard), and as Barbara Amory in *Black Coffee*. As Lucy in *The Lion, the Witch, and the Wardrobe* at the Seattle Children's Theatre, Emily shared the stage with Julie Briskman. Other Seattle credits include Jessica in *This is Our Youth* (Ethnic Cultural Theatre). In 2003, Emily earned her B.A. in Drama from the University of Washington.

DEBORAH FIALKOW (*Miriam Aarons, Princess Tamara; Miss Watts*) is pleased to return to ACT and work again with Warner Shook. ACT credits include *The Woman in Black*, *Enchanted April* and *Alki*. Her recent credits include *The Comedy of Errors*, *Cyrano de Bergerac*, and *As You Like It* (Seattle Shakespeare Company); and *Macbeth* (Arizona Theatre Company). Deborah's work has also been seen at the Seattle Children's Theatre, Tacoma Actors Guild, Empty Space, Open Circle, theatre simple, Consolidated Works, Aha! and Annex Theatre. She also recently had the opportunity to work with Susanna Burney's wonderful Our American Theater Company as Tracy Lord in *The Philadelphia Story*. Deborah has had the pleasure of working with Greg Palmer and KCTS on the documentary short, *They Fight*.

PEGGY GANNON (*Maid/Spa Girl/2nd Sales Girl/2nd Girl*) has been a working actress, director and producer in Seattle since 1994. She has performed with: Seattle Shakespeare Co. (*As You Like It*); Wooden O (*The Tempest, Henry V*); upstart crow (*King John*); Seattle Public Theatre (*Boston Marriage*), Printer's Devil (*Girls & Gods*), Theater Schmeater (*The Time of Your Life, Money & Run* , *Montana Moose, Zombie Temps, Twilight Zones*), Annex Theater (*Red Ink*), among others. She has participated in countless 14/48 festivals, and is also a member of the steering committee. Peggy was a founding member in 1995 of the critically acclaimed sketch group, Bald Faced Lie *(R.I.P. 2005*), and also acted as the managing director and co-artistic director. She often partners with solo performer Mark Boeker to craft and direct his original work.

ELIZABETH HUDDLE (*Mrs. Morehead*) was Artistic Director of Intiman Theatre from 1985 to 1992. While there she is most proud of having produced the Pulitzer Prize winning production of Robert Schenkkan's *The Kentucky Cycle* directed by Warner Shook. From 1994 to 2000 she was the Artistic Director of Portland Center Stage in Portland, Oregon where she directed, among many

other things, her own adaptations of *Miss Julie, The Bacchae, A Christmas Carol*, and *The Rivals*--with music by Peter Schickele (P.D. Q. Bach). Prior to becoming a producer/director Ms. Huddle spent 20 years as an actress. While with the Actor's Workshop at Lincoln Center in New York her favorite role was Grusha in *Caucasian Chalk Circle*. Ms. Huddle spent nine years with The American Conservatory Theatre in San Francisco, where her favorite role was Regina in *The Little Foxes*. She also adapted Joan Didion's *A Book of Common Prayer* for that theatre. Liz has acted in and/or directed over 20 of Shakespeare's plays. *A Midsummer Night's Dream* is her favorite which she has acted in three times (Singing Fairy, Helena and Titania) and directed twice. During a brief time as a television actress she had great fun as Prunella, the dog trainer on *Hill Street Blues*. Liz's last main stage role in Seattle was as Martha in *Who's Afraid Of Virginia Woolf?* directed by Mr. Shook at Intiman. She is now mostly retired and enjoying every minute of it.

ELISE HUNT
(*Jane*) Elise Hunt was last seen onstage at Washington Ensemble Theatre as Iphigenia in *Iphigenia in Aulis* in May 2007. Previously at WET, Elise has originated the roles of Pearl and Sally in *Crumbs Are Also Bread* (February 2007), Lila in *Museum Play* (October 2006), Ensemble in *What is Sexy?* (May 2006), Ensemble in *Wonderful Life: The Holidays on Capitol Hill* (December 2005). During WET's first season, Elise originated the role of Handcuff Girl in *Handcuff Girl Saves the World*. Elise has also appeared at WET as Carla Carla in *Swimming in the Shallows* (February 2006). Elise is a graduate of the BA program at University of Washington, where she appeared as Tanya in *The Lover* and Louison in *The Imaginary Invalid* and Saskia in *Downtown* directed by Matthew Arbour, Romeo in *Romeo and Juliet* directed by Amy Boyce, and Hyacinth in *Scapin* directed by R. Hamilton Wright. She is thrilled to make her ACT debut.

SUZY HUNT
(*Countess de Lage/1st Saleswoman*) was last seen at ACT as Mrs. Graves in *Enchanted April*. Locally, she has also performed at Seattle Rep, Intiman, The Empty Space, Seattle Children's Theatre, and the 5th Avenue Theatre. Regionally, she has been seen at Arizona Theatre Company, Spoleto Festival, Guthrie Theater, Peterborough Theatre Festival, Denver Center Theatre Company, Philadelphia Festival Theatre, Montana Repertory Theatre and Alley Theatre. She appeared in *Execution of Justice* on Broadway, and off-Broadway in *Steel Magnolias* at the Lucille Lortel Theatre, *The Rimers of Eldritch* at Second Stage, and *King Lear* at Roundabout Theatre Company. Recent roles include: Carrie Watts in *The Trip to Bountiful*, Grandma Kurnitz in *Lost in Yonkers*, and Stella in *Light Up The Sky*.

ANNE KENNEDY
(*Ensemble*) is a 2005 graduate of Seattle Pacific University and makes her ACT debut in *The Women*. She appears regularly at Taproot Theatre, where she's been seen in *It's a Wonderful Life: A Live Radio Play, Much Ado About Nothing, The Fantasticks,* and most recently as Mary Norton in *Seven Keys to Baldpate*. She's also appeared at Seattle Rep in *The King Stag* and at Center Stage Theatre in *Robin Hood*. She recently completed a musical theatre intensive at New York's Circle in the Square Theatre School.

LAURA KENNY
(*Miss Fordyce/2nd Saleswoman/Lucy/Sadie*) returns to ACT, where she has appeared in *The Night of the Iguana, Wintertime* (Footlight Award), *Grand Magic, The Cover of Life, The Language of Flowers* and *A Christmas Carol*. Some of her other credits include: *Restoration Comedy, The O'Connor Girls, Romeo and Juliet, Don Juan, Pygmalion, The Good Times Are Killing Me, Six Characters in Search of an Author, The Merry Wives of Windsor, The Prize* and, *My Uncle Sam* at Seattle Rep; *Don Juan* at the Shakespeare Theatre in Washington, D.C. and *Pygmalion* at Shakespeare Santa Cruz. She has also performed at Intiman (*Royal Family* directed by Warner Shook), 5th Avenue Theatre, Village Theatre, Seattle Children's Theatre, Seattle Shakespeare Company, the McCarter Theatre and the Old Globe Theatre. Laura's film and television credits include *Rose Red* (Kay Waterman), *Harry and the Hendersons, 10 Things I Hate About You, Mad Love* and *Northern Exposure*. Laura is a proud member of AEA, SAG, and AFTRA performers' unions and serves on the local SAG council.

JENNIFER LYON
(*Crystal Allen*) made her ACT Theatre debut two years ago as Billie Dawn in *Born Yesterday* and is thrilled to be back at ACT with this fantastic female ensemble and teamed up again with beloved director, Warner Shook. She reprised the role of Billie Dawn at South Coast Repertory in California, garnering an Ovation award nomination and most recently made her Broadway debut in the record-setting Tony Award-winning *The Coast of Utopia* by Tom Stoppard at the Lincoln Center's Vivian Beaumont Theatre. She is also a founding member of Brooklyn-based sketch comedy group POYKPAC which can be seen on-line at POYKPAC.com. She thanks her family for their tireless devotion and support.

MARIANNE OWEN
(*Spa Girl/Maggie/Nurse/Helene*) has appeared at ACT in *Stuff Happens, 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* at Seattle Children's Theatre; *Project X* at the Empty Space; *Steel Magnolias* at Village Theatre; *The Glass Menagerie* and *How I Learned to Drive* at 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).

MEGAN SCHUTZLER (*Little Mary*) is thrilled to be making her debut at the ACT and is honored to be Little Mary. She has been in love with theater since the age of five and has been in many productions in Seattle and Boston. Megan recently performed in *Gypsy* at KPC, *'Twas the Night* and *The Magic of Mrs. Piggle Wiggle* at Studio East, and *Joseph and the Amazing Technicolor Dreamcoat* and *Honk!* at the Village Theatre. She was also cast recently in two upcoming films. Megan would like to thank her friends and family for believing in her, especially her theatre and voice mentors; Annmarie, Lani and Suzie. She gives thousands of hugs to Warner, the costume team, and the cast and crew. Enjoy the show!

ANNETTE TOUTONGHI (*Olga/1st Sales Girl/ Miss Trimmerback/ Cigarette Girl*) Annette Toutonghi (Olga) was last seen at ACT in *A Christmas Carol* (2004 and 2005) and *Laughter on the 23rd Floor*. Annette performed with Megan Murphy & Company in *The Rich Grandeur of Boxing* at the Centre National de la Danse in Paris. She appeared as Mrs. DeWinter in Book-It's *Rebecca*, and has also performed locally at the The Empty Space, Seattle Children's Theatre, Tacoma Actors Guild, On the Boards, Intiman and the 14/48 theatre festival. Annette received a 2007 CityArtists Award. She would like to thank the Mayor's Office of Arts & Cultural Affairs and King County's 4Culture for their generous support of her upcoming performance piece. Film credits include Guy Maddin's *Brand Upon the Brain!* and Gregg Lachow's *Money Buys Happiness*. She is the voice of Penelope in *Sly Cooper*, Freddi in the *Freddi Fish* series and several other animated characters.

SUSANNA WILSON (*Nancy Blake/Fitter*) was last seen at the Village Theatre as Annelle in *Steel Magnolias*. In the two and a half years since, she's been playing the role of Director, having directed among other things this summer's *The Merry Wives of Windsor (A Musical)* for Wooden O; *On the Verge* at ArtsWest; and the critically acclaimed *Travesties* for Seattle Public Theatre. She will next be directing *Born Yesterday* for SecondStory Rep, opening February 2008. She makes her ACT mainstage debut in *The Women*.

WARNER SHOOK (*Director*) Warner Shook's previous productions at ACT include Edward Albee's *The Goat*, *Enchanted April*, and *Born Yesterday*, and last September he directed the Pulitzer Prize-winning *Doubt* at the Seattle Rep. For seven years he was artistic director of Intiman Theatre where he directed *Angels in America*, *The Little Foxes*, *Three Tall Women*, *Who's Afraid of Virginia Woolf?*, *Private Lives*, *Love! Valour! Compassion!*, *The Royal Family*, and many others. He also directed Intiman's world premiere of *The Kentucky Cycle* plus the subsequent productions at the Mark Taper Forum, the Kennedy Center and on Broadway, where it won the Pulitzer Prize and was nominated for the Tony Award. In Los Angeles, he was privileged to direct Angela Lansbury and Dana Ivey in a benefit performance of Peter Shaffer's *Lettice and Lovage* and recently he staged the world premiere of Gore Vidal's *On the March to the Sea* with Chris North, Michael Learned, Charles Durning, and Richard Easton at Duke University. Other regional credits include the Long Wharf Theatre, The Old Globe, Hartford Stage, South Coast Repertory, Oregon Shakespeare Festival, Pasadena Playhouse, Berkley Repertory, and American Conservatory Theatre. This past winter he was reunited with Ms. Lansbury for *This Is On Me* (a benefit performance of the works of Dorothy Parker) on Broadway at the Schoenfeld Theatre. Mr. Shook now divides his time between homes in New York City and Upstate New York with his partner Frank Swim and their Jack Russell, Lizzie. He is thrilled and honored to shine a "Jungle Red" spotlight on these sixteen dazzling ladies.

MATTHEW SMUCKER (*Scenic Designer*) is pleased to return to ACT, where previous designs include *The Clean House*, *The Pillowman*, *Wine in the Wilderness*, *Flight*, *Bach at Leipzig*, *The Ugly American*, *Jumpers* and *Black Coffee*. Matthew's work has appeared locally at Seattle Rep, Intiman, Seattle Children's Theatre, Book-It, Empty Space, Village Theatre, Tacoma Actors Guild, and Youth Theatre NW; and nationally at Portland Center Stage, San Jose Rep, Kansas City Rep, and Childsplay Theatre in Tempe, Arizona. Matthew was a founding ensemble member of Deus X Machina (DXM), and was a longtime company member and resident designer with Annex Theatre. He is an adjunct faculty member in the fine arts department at Seattle University, and received his MFA in scenic design from the University of Washington School of Drama.

DAVID ZINN (*Costume Designer*) is thrilled to be back in Seattle working with this incredible company. His upcoming credits include the costume and set designs for Washington National Opera's *Tamelano* with Placido Domingo; set and costume designs for *The Miracle Worker* at the Papermill

Playhouse, set design for Chuck Mee's *Paradise Park* at the Signature Theater in NYC; and costumes for *A Tale Of Two Cities* at the Asolo Theater in Florida. Other work includes (Broadway) costumes for *Xanadu*; (opera) sets and costumes for *Orlando, Flavio, La Donna Del Lago* at New York City Opera and *The Cunning Little Vixen* at Lyric Opera of Chicago and Houston Grand Opera; *Don Giovanni, La Clemenza di Tito* at Santa Fe Opera; *Semele* at Arizona Opera; and costumes for *The Greater Good* at Glimmerglass Opera; (regional theatre): sets and/or costumes at A.R.T, the Huntington, La Jolla Playhouse, Mark Taper Forum, Centerstage, Berkeley Rep, Seattle Rep, Guthrie Theater, Dallas Theater Center, Intiman Theater, Children's Theater Company; (Off-Broadway) costume and/or set design at: Second Stage, Theater for a New Audience, NYTW, MCC, Atlantic Theater, Target Margin (Obie Award).

MARY LOUISE GEIGER (*Lighting Designer*) has designed *Stuff Happens, 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.

MICHAEL ROTH (*Musical Arrangements/ Original Music*), an LA-based composer/ sound designer who has worked in theatre, film, dance, and opera, is happy to be working with Warner Shook on *The Women*. Previously in Seattle: *Enchanted April, Summer Moon* at ACT; at the Rep: *Doubt, Wit, Pygmalion, Pericles*. His many collaborations with Randy Newman include music directing the upcoming Disney animated feature *The Princess and the Frog*, editing three songbooks, orchestrating his *Faust*, and *The Education of Randy Newman* (co-conceiver/music director, seen at ACT in 2002). Additional projects: Matt Wilder's upcoming film *Your Name Here*, with Bill Pullman; the premieres of Donald Margulies' *Brooklyn Boy* (Broadway) and *Dinner With Friends* (off-Broadway), directed by Daniel Sullivan; *The Persians* (National Actor's Theatre, NY/Shakespeare Theatre, DC); collaborations with Erik Ehn and Sarah Ruhl (*Melancholy Play*) in LA; many productions at La Jolla Playhouse and South Coast Rep including premieres of Lee Blessing's *A Walk in the Woods* (also Broadway, PBS) and Culture Clash's *The Birds* (also Berkeley, Getty Villa); with Mac Wellman, *Allegory of Whiteness* (music/theatre, Humana Festival); Des McAnuff's film *Bad Dates*; Anne Bogart's *The Women*; with Tom Stoppard, *Indian Ink* and *The Invention of Love* (US premieres); and *Landscape the Tar Roof Tree*, a collaboration with Alice Ripley. The CD of Michael's opera *Their Thought and Back Again* is available via iTunes and myspace.com/rothmusik.

JEFFREY K. HANSON (*Stage Manager*) stage managed his first production at ACT, *Lloyd's Prayer*, in 1990. Now in his 18th season, he has stage managed more than 50 ACT productions including *Stuff Happens, 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 seven seasons. Other highlights include *Grand Magic, Big Love, Dinner with Friends, Waiting to Be Invited, A Skull in Connemara, Quills, Laughter on the 23rd 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.

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*.

COMING SOON!
ACT's 2008 Season

Subscribers should have received the 2008 renewal notice, with a list of plays under consideration for our 44th season.

Not a subscriber? Visit acttheatre.org and sign up for our eNewsletter to make sure you see what's up for 2008 as soon as we announce the six-play season.

The Women
Celebrate Women

Clare Boothe Luce's *The Women* reveals the world of women in the 1930s, offering a unique chance to celebrate women today, from all walks of life and all points of view.

This past summer, ACT Theatre, the YWCA of Seattle-King County-Snohomish County and *The Sunday Seattle Times and Seattle Post-Intelligencer* invited the public to celebrate *The Women* of our community. A panel of local volunteers reviewed more than 40 nominations and chose 11 women to highlight.

Our thanks to the community members who took the time to nominate special women and congratulations to the recipients, who were honored at a special reception on September 24, 2007.

Robin Bennett is a Lifetime Achievement Award-winning geneticist and author of the *"Practical Guide to Genetic Family History."* Closer to home, Ms. Bennett is a mother of three, assistant Girl Scout Leader, and the organizer of "Mammafest," a snowboarding fundraiser for breast cancer. She manages the Genetic Counseling Clinic and is an Assistant Professor at the University of Washington.

Bookda Gheisar is devoted to making the world more just and fair every single day. She has spent the last 20 years serving the community through projects focused on HIV education, sexual assault recovery, and health in minority communities both locally and nationwide. Ms. Gheisar is the Executive Director of the Social Justice Fund Northwest.

Madeleine J. Justus is a pioneer in Early Childhood Education, having founded the non-profit Spring Valley Montessori School in 1951. At 90 years old, she continues to be an active contributor to education, teaching philosophy and childhood development to teachers-in-training.

Margaret Larson has a gift for helping women be heard. She has worked with aid groups such as Mercy Corps, World Vision, and PATH. As a non-profit consultant, she has addressed issues including child soldiers in Uganda, economic hardships of Guatemalan women, and the crisis in Darfur.

Arlene Oki is a volunteer and supporter for local community organizations such as the Asian Pacific Women's Caucus and the Japanese Cultural Center. In addition to her focus on social justice, poverty, and cultural preservation, she is a devoted grandmother, cheerleader, and friend.

Front row: Madeline J. Justus, Lisa Quast, Bookda Gheisar, Arlene Oki. **Back row:** Robin Bennett, Marie Toedtli, Tracy Stone, Mary Ellen Stone, Barbara Trehearne, Beverly Sims Scott. **Not pictured:** Margaret Larson.

Lisa Quast is a businesswoman, writer, and volunteer. In addition to her work for Philips Medical Systems, she is the founder and president of Career Woman, Inc. and author of *"Your Career, Your Way!"* She has spent countless volunteer hours mentoring women on how to achieve their career aspirations.

Beverly Sims Scott is passionate about breaking down barriers caused by poverty. She is an HIV/AIDS prevention activist and educator, as well as a supporter of the arts. She often uses her own money to provide the economically disadvantaged with an opportunity to experience theater.

Mary Ellen Stone is a crusader with a vision to "End the Silence" about sexual assault. For 33 years, she has focused on issues of rape and sexual assault by serving and assisting victims at no charge. Currently, Ms. Stone is the Executive Director of the King County Sexual Assault Resource Center.

Tracy Stone is the founder and executive director of Rwanda Partners, a local non-profit focused on Rwanda's healing and restoration. She works closely with Rwandan men and women to seek reconciliation and healing in the aftermath of the Rwandan genocide.

Marie Toedtli is a "friend extraordinaire, wife, and mother." She is a key contributor to the local community: volunteering with the PTSA, keeping neighbors informed of school activities and meetings, driving people to the airport, and supporting friends in need. She is a caregiver for her husband and three children.

Barbara Trehearne is dedicated to improving the skills and education of nurses. By garnering support for nursing education, she works to ensure that Washington State residents receive vital nursing care. Ms. Trehearne is the Executive Director of Nursing for Group Health Cooperative.

StageCraft
a theatrical artisan bazaar

StageCraft is the place to shop for all of your holiday gift-giving! You'll find one-of-kind artwork and hand-crafted treasures created by actors, stagehands, and Seattle's assortment of theatrical artisans! Shopping at StageCraft is fun way for theatre enthusiasts to support their favorite thespians. It is also the perfect place to discover one-of-a-kind, hand-made gifts.

During the run of *The Women*, look for items made by the cast members including Julie Briskman's cookbook, *The Ladies who Lunch*, Marianne Owen's hand-woven scarves, Anne Allgood's knitted bracelets, and Annette Toutonghi's hand-knit hats.

The proceeds from StageCraft benefit both the featured artists and artistic programs at ACT.

****

Coming Next at ACT

A Christmas Carol
By Charles Dickens
Adapted by Gregory A. Falls
Directed by R. Hamilton Wright
November 23 – December 24, 2007

What's the holiday season without a visit from the ghosts of Christmases past, present, and future? This is our 32nd annual production of Dickens' classic tale of Ebenezer Scrooge, the grouchy 19th century tightwad who makes The Grinch look like Mother Teresa.

Gather your family, friends, or co-workers for this bona fide holiday ritual. Tickets are now on sale online, www.acttheatre.org, by phone, (206) 292-7676, and in person at the Ticket Office, 700 Union Street in downtown Seattle.

Groups of 20 and more save up to 25% off regular prices. Call (253) 839-4204 to organize your group today.

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Nadine H. Murray
Douglas E. Norberg
Donald B. Paterson
Eric Pettigrew
Pamela Powers
Katherine L. Raff
Brooks G. Ragen
Catherine Roach
Jo Anne Rosen
Sam Rubinstein*
David E. Skinner
Walter Walkinshaw
Dr. Robert Willkens
David E. Wyman, Jr.
Jane H. Yerkes

EMERITUS COUNCIL

Richard C. Clotfelter
P. Cameron DeVore
Esther Schoenfeld
Marvel Stewart

A CONTEMPORARY THEATRE FOUNDATION

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Kermit Anderson
President
John C. Siegler
Vice President
Catherine Roach
Secretary
Lawton Humphrey
Treasurer
Dr. Ellsworth C. Alvord, Jr.
Katherine Ann Janeway
Katherine L. Raff

**In memoriam*

ACT STAFF

Kurt Beattie
Artistic Director
Susan Trapnell
Executive Director of Endowment Funding
Carlo Scandiuzzi
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
Bill Morrison
Education Assistant
Camille Berrera
Literary Intern

ADMINISTRATION

Adam Moomey
Operations Manager
Alyssa Byer
Events and Venue Manager
Ben Derby
Board Liaison
Flint Dominic
Systems Administrator
Teddy Heard
Facilities Maintenance
Dave Parmley
Engineer
Lyam White
Administrative Assistant

FINANCE

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

COMMUNICATIONS & DEVELOPMENT

Karen L. Bystrom, ABC
Director of Communications
Michael Allen
Digital Communications
Rebecca Brinson
Grants Manager
Suzanne M. Cohen
Associate Director, Institutional Partnerships
Ana Gabriel
Outreach Assistant
Mary Gleason
Acting Major Gifts
Kait Peters
Special Events Producer
Jennifer Rice
Media Relations
Chris Bennion
Photographic Services
Nichole Mancini-Gerling
Group Sales

AUDIENCE SERVICES

Harley Rees
Director of Audience Services
Stephen Jackson
Audience Services Manager
Ryan Rowell
Tessitura Manager
Robert Hankins
Ticket Manager
Jim Moran
House Manager
Chris Olson
Assistant Ticket Manager
W.P. Stacy Branum
Tiffany Gonzales
Kelsey Mabbott
Niki Magill
Mayon
Jeremy Rupprecht
Kyle Thompson
Audience Services
Christine Jew
Volunteer Usher Coordinator
Adrienne Littleton
Kate Knappert
StageCraft

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

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 Bellero
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

Clark Sandford
Amanda Quinn
Scenic Carpenters
Lucian Connole
Tristan Hansen
Nicolette Vannais
Props Artisans
Kevin Cuba
Jason Montgomery
Stage Carpenter
Julia Collins
Esther Garcia
Val Mayse
Rigmor Vohra
Mary Ellen Walter
First Hands
Anastasia Armes
Renita J. Davenport
Veronica Dimoff
Jeanna Gomez
Ed Kronenberger
Debra Massey
Shellie G. Moomey
Marta Olson
Luna Pham
Jen Tangvald
Julia Trimarco
Owen Wolf
Stitchers
Miriam Goodman-Miller
Stephanie Poire
Dyers
Frederic Burleigh
Milliner
Melanie Burgess
Costume Assistance
Pete Rush
Costume Shopper
Amanda Bujak
Carmen Wrenn
Jacob Cliner
New York Fabric Assistants
Danyale Cook
Shelby Richardson
Amanda Rubeck
Wig Assistants
Veronica Dimoff
Liesl Gatcheco-Munemitsu
Lead Dressers

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