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arts programs



Becky's New Car

by Steven Dietz
Directed by Kurt Beattie

2008 Season

**The Ilkhom
Theatre Festival**
March 14 – April 13

Fathers and Sons
by Michael Bradford
April 25 – May 25

**A Marvelous Party:
The Noël Coward
Celebration**

Words and Music by Noël Coward
Devised by David Ira Goldstein,
Carl Danielsen, Mark Anders,
Patricia Wilcox and Anna Lauris
June 13 – July 13

Intimate Exchanges
By Alan Ayckbourn
Aug 15 – Sept 14

Eurydice
By Sarah Ruhl
Sept 5 – Oct 5

Becky's New Car
By Steven Dietz
Oct 17 – Nov 16

Kurt Beattie
Artistic Director

Carlo Scandiuzzi
Executive Director

ACT – A Contemporary Theatre presents

Becky's New Car

by Steven Dietz
Directed by Kurt Beattie

Beginning October 17, 2008

Opening Night
October 23

Becky's New Car is made possible with the help of Charles and Benita Staadecker,
Columbia Crest and Joanie's Catering

Seasonal support provided by:



A Contemporary Theatre
Foundation

THE PAUL G. ALLEN
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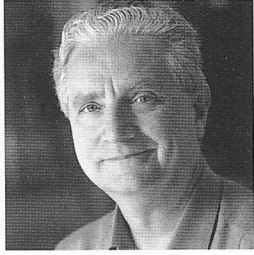
THE SHUBERT
FOUNDATION INC.

Becky's New Car
was commissioned and produced by ACT Theatre
as part of New Works for the American Stage in honor of Benita Staadecker
Kurt Beattie, Artistic Director Susan Trapnell, Managing Director (2006)
Seattle, Washington

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



Steven Dietz has created a wonderful range of stories throughout his playwriting career. His debut at ACT in 1988, *God's Country* (in which I performed), was a searing examination of the white supremacy movement in the Northwest. After that production, he became ACT's resident playwright for a time, and created some of the most exciting premieres seen at this theatre. *Halcyon Days* remains one of my favorites. It was about the U.S. invasion of Grenada in 1983, and combined a deft structure with a hilarious and scathing political wisdom. Perhaps one of his most fondly remembered premieres at ACT is his AIDS play, *Lonely Planet*, written for Michael Winters and Laurence Ballard. He's also authored a number of highly popular adaptations, among them *Dracula* and *Sherlock Holmes*.

Becky's New Car evolved out of Steven's desire to write a comedy about one of the fault lines of American culture: namely, class. We all get restless from time to time, worried that we are stuck. One of the oft-cited promises of the American dream is the individual's freedom to change his or her life, irrespective of class or origin. But the truth for many is that no matter how hard they try, there are obstacles that seem impossible to overcome. Steven's play presents us with a possibility: suppose those obstacles were eliminated for a moment or two? Who would we want to be? How would we want to live?

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I heard the physicist Freeman Dyson say once that there are two impulses always in human civilization: one a conservative desire to preserve what is already good and useful to us; and one that is about risk taking and exploration. Obviously, most human beings live with both these forces contending in them, and that conflict is the source of much of the psychic energy that drives humans to act in the world. The centrality of the automobile in American life is at the heart of its dream, of the possibility for exploration, and its deep enigma - a machine that can take you practically anywhere, if you only knew *where*. *Becky's New Car* takes its heroine and us on just such a ride, with laughter and compassion, and I'm delighted that ACT is the first theatre to offer it to you.

In closing, I would like to thank Benita and Charles Staadecker, who have started a remarkable commissioning program at ACT, New Works for the American Stage, from which *Becky's New Car* is the first work to emerge. New art and new plays are the lifeblood of the American theatre, and in partnering with Steven Dietz, Charles and Benita have made an extraordinary and rare contribution to the journey.

Kurt Beattie, *Artistic Director*

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THE COMPANY

CAST

Suzanne Bouchard*	Ginger
Anna-Lisa Carlson*	Kenni Flood
Benjamin Harris*	Chris Foster
Kimberly King*	Becky Foster
Charles Leggett*	Joe Foster
Michael Winters*	Walter Flood
R. Hamilton Wright*	Steve

PRODUCTION TEAM

Kurt Beattie	Director
William Bloodgood	Scenic Designer
Catherine Hunt	Costume Designer
Rick Paulsen	Lighting Designer
Eric Chappelle	Sound Designer
Ben Zamora	Assistant Lighting Designer
Jeffrey K. Hanson*	Stage Manager
Nora Menkin*	Assistant Stage Manager

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:



ssdc

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

The Holiday Tradition Continues...

November 28 - December 27

Christmas Carol

by Charles Dickens

Adapted by Gregory A. Falls

Join us for our 33rd annual production of Dickens' classic tale and make this your best holiday yet!

Special group prices for parties of 20 or more are available. Save up to 25%. Call (253) 839-4204 to book now!

NEW THIS YEAR! HOLIDAY TEA AT THE FEZZIWIGS!

December 6 & 13, noon

Bring the entire family! We've decked the (rehearsal) hall for some good ol' fashioned holiday cheer. Enjoy tea, cocoa and tasty treats, sing along with carolers and create your own holiday ornament before the 2:00 p.m. performance of *A Christmas Carol* on December 6 or 13. Fun for kids from 5 to 95...

To order these special tickets, call Kait Peters at (206) 292-7660, x1331.

TEA & TICKETS: \$60/Child or Senior; \$70/Adult



TICKETS | acttheatre.org | (206) 292-7676 | 7th Avenue and Union Street, downtown Seattle

Heating up the Downtown Seattle Arts Scene: Up Next for The Central Heating Lab at ACT

CENTRAL HEATING LAB



The "Awesome" Cycle by "Awesome"

Oct. 24, 25, 31;
Nov. 1, 7, 8, 14, 15

8:00 p.m. Fridays
8:00 p.m. & 10:30 p.m. Saturdays
in the Bullitt Cabaret at ACT

Theatrical art-band "Awesome" presents their latest musical spectacle with new surprises every weekend. This multi-dimensional performance stretched over four weekends features freshly unleashed new music, rarely played gems from the "Awesome" catalog, an assortment of indefinable performance bits and a delicious selection of special guests. A treat for fans of their legendary performances!

Chapter I. (Oct 24 - 25), "Seven Brides for Seven Band Members"

Chapter II. (Oct 31 - Nov 1), "A Funeral For Indie Rock"

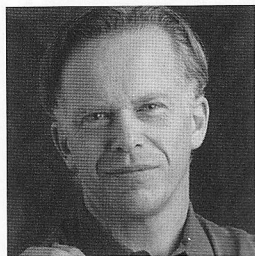
Chapter III. (Nov 7 - 8), "Election Report and Analysis"

Chapter IV. (Nov 14 - 15), "The Littlest Bang"

A companion piece to ACT's mainstage production of Becky's New Car. All shows are all ages.

TO LEARN MORE AND PURCHASE TICKETS,
VISIT ACTTHEATRE.ORG/CENTRALHEATINGLAB OR CALL (206) 292-7676.

NOTE FROM THE PLAYWRIGHT



And so it came to pass that Kurt Beattie challenged me to write a “comedy” for ACT.

He is a sneaky man that way. Many artistic directors can be dissuaded from this request by a playwright who claims he has “a very personal and important

drama” he wishes to complete. Said playwright promises to “dash off a comedy” for the theatre some other year. I tried that very thing with Kurt—but, regrettably, he doesn’t fall for this. He knows—being a playwright himself—that any long rainy weekend with a working computer and a modicum of liquid refreshment can produce a “drama”, however good or bad. No plays are easy to write, but in my experience the bar (set by you, the audience) is so much higher for a comedy: the road to your mind and your funny bone being much more treacherous and unpredictable than the road to

Any playwright challenged to write a comedy should immediately turn to the experts—the remarkable Seattle actors that you’ll see on stage in *Becky’s New Car*, and the many others I’ve been lucky enough to work with on other plays over the years.

your sympathetic emotions. To my mind, comedy is the theatre’s gold standard. One reason “they don’t write ‘em like they used to” is that writing ‘em like they used to is really really hard.

And so what do you do? Easy: declare the task impossible. Until you think about Seattle actors. Any playwright challenged to write a comedy should immediately turn to the experts—the remarkable Seattle actors that you’ll see on stage in *Becky’s New Car*, and the many others I’ve been lucky enough to work with on other plays over the years.

These actors (forgive me, Dale Chihuly) are this city’s Great Artistic

Treasure—perennially enjoyed and notoriously under-appreciated—and I would simply have not written many of my most well-known plays without them.

And so I said yes to that sneaky Kurt Beattie—not because I had an idea

for a comedy at the time (I didn’t), but because I had something more important: a theatre which I trusted, which had launched eight of my previous plays; and a group of Seattle’s Finest—the fearlessly inventive

actors who willingly, night after night, walk the comedic tight rope I’ve written (and rewritten) for them, never once looking down.

As you can see, I’m trying to tell you next to nothing about my play—a comedy demands surprise—but I will share with you this quote from Bernard Malamud: “*We are given two lives: the one we learn with, and the life we live after that.*” A woman named Becky is about to move from one life of hers to the next. It won’t be easy. But comedy never is.

Thanks for being here. And drive safely.

Steven Dietz

4 August 2008, Seattle.



Steven Dietz, the Staadeckers and ACT Artistic Director Kurt Beattie with the cast of *Becky’s New Car*.



Michael Winters with Laurence Ballard in rehearsal for *Lonely Planet* by Steven Dietz, 1993 at ACT.

Some thoughts on the choice of the first playwright for the **New Works for the American Stage** *commissioning program*

BY ACT LITERARY MANAGER, ANITA MONTGOMERY

When faced with a gift of the magnitude of ACT donor Charles Staadecker's—an opportunity to launch a commissioning program, to champion new work, to contribute to the dramatic literature being written for contemporary American audiences—ACT was presented with an extraordinary and wonderful challenge: whom to commission? Our decision was an easy one; an ease that can only be born from familiarity with and enormous respect for a playwright and a body of work. ACT's natural choice was to turn to our "homey", Steven Dietz. Dietz, a member of the ACT family and the Seattle community for at least 20 years, has had eight plays produced at ACT during those years. Five of those plays were world premieres, and *Becky's New Car*, though the first commission for ACT's New Works for the American Stage program, is the second of his plays to be commissioned by ACT and to appear on our Mainstage.

'Nothing you can do to him, no anger or guilt you can lay on him, will hurt him as much as simply recounting what you went through.' Which is code for, 'Just say it, don't act.'

Having lived and worked in a community for as many years as Dietz has called Seattle home, one comes to be known pretty well by the artists with whom you toil. The cast of *Becky's New Car* includes a few actors who have worked with this playwright on several projects, through many iterations, workshops and productions; literally, from the page to the stage. I asked a couple of them to offer thoughts on their unique and enduring working relationship with Steven Dietz.

Suzanne Bouchard commented, "Actors, directors, designers—we're all in the business of delivering the playwright's meaning, I think. I hope. When that dignitary is in the room, we can just ask him, 'Steven, whaddaya saying here?' Then you try to do it, while simultaneously trying to get his words down precisely. Tyrant. Once, during *Fiction*, which he also directed, he said to me, 'Nothing you can do to him, no anger or guilt you can lay on him, will hurt him as much as simply recounting what you went through.' Which is code for, 'Just say it, don't act.' Great note and gallantly put, and ain't it what a playwright would (and should) say?"

"Working with Steven as a director is magical," adds Michael Winters. "You're not aware of what he's done until it's over, and it's all been shaped beautifully. The thing that astounds me about him as a writer is how much territory he has covered, from *God's Country*, which was sort of a docudrama, to goofy, satirical, political plays like *Happenstance* and *Halcyon Days* to that beautiful play about his family's history, *Handing Down the Names*, and now this gentle, romantic comedy, *Becky's New Car*. Personally, slipping into his words is like slipping on your favorite old clothes. It feels so easy and so right. It is an absolute, unadulterated pleasure to work with him and for him and to be part of his development as a major American playwright."

Suzanne Bouchard and John Procaccino in the West Coast premiere of *Fiction* by Steven Dietz, 2004 at ACT.

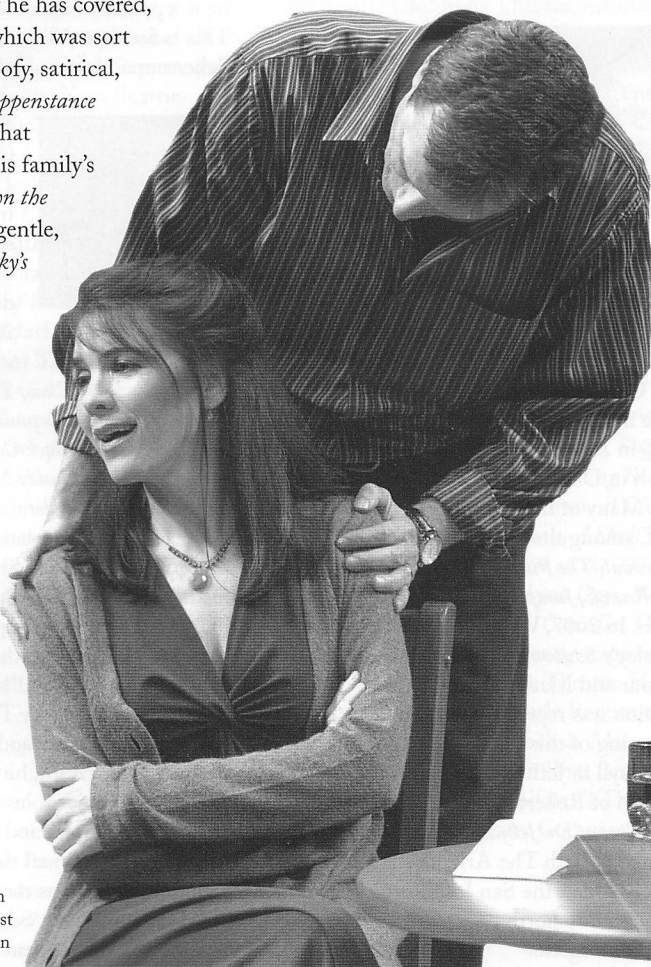
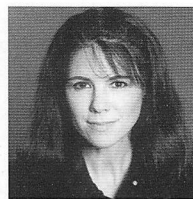


Photo by Chris Bennion

WHO'S WHO



SUZANNE BOUCHARD

(*Ginger*) most recently played the role of Catherine in Robert Schenkkan's *By the Waters of Babylon* at Seattle Repertory

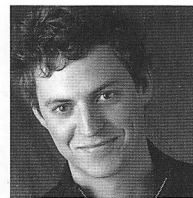
Theatre. Last season at ACT, she played Lane in *The Clean House* and Mary Haines in *The Women*. Bouchard has had the joy of working on two of Steven Dietz's shows, as Lucy in *Dracula* at the Arizona Theatre Company and as Linda in *Fiction* at ACT, and is so pleased to continue the collaboration.



ANNA-LISA CARLSON

(*Kenni Flood*) recently appeared at ACT in the YPP production *A Plastic Affair* (as Barbie doll). At Seattle Repertory Theatre, she

appeared in both *The Great Gatsby* and *The King Stag*. At Western Washington University, she played *Assassins* (as Sarah Jane Moore) at A.C.T.F. in Ashland, *Look Homeward, Angel* (as Laura) and *Into the Woods* (as Cinderella), to name a few. Other Seattle credits include six productions at Village Theatre and Arne Zaslav's *A Midsummer Night's Dream* at the former Bathhouse. Other companies include Civic Light Opera, Theatre Schmeater, UW Ethnic Cultural Center, Outsider's Inn Collective and will appear next in *Book-It's My Antonia* (Lena Lengard). She's been represented 12 years by Topo Swope for commercial work.



BENJAMIN HARRIS

(*Chris Foster*) is a recent graduate of the University of Washington School of Drama, where he also majored in

Comparative History of Ideas. His favorite roles there include Sylvestre in *Scapin*, Likospastov in *Black Snow* and the Foley Artist in the Northwest Premiere of *Kid Simple*. He also created and performed a solo show, *Seaworthy*, about the eccentric ocean rafter William Willis. He was most recently seen in Leavenworth and Seattle as part of the Icicle Creek Theatre Festival. Locally, Harris has appeared at Balagan Theatre as

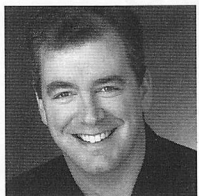
WHO'S WHO

Nikos in *Big Love* and as Collins in NextStage's inaugural production of *Demonology*. Elsewhere, Harris has appeared as Horatio in *Hamlet* at Indiana Repertory and as Miles in *The Drawer Boy* at Island Stage Left.



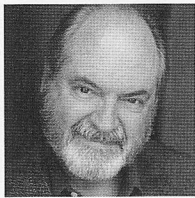
KIMBERLY KING (*Becky Foster*) Kimberly King's recent work includes the premieres of *Native Son* (Mrs. Dalton) and Craig Lucas's *Prayer For My Enemy* (Dolores),

directed by Bart Sher at Intiman, *Doubt* (Sister Aloysius) at San Francisco Bay Area TheatreWorks and was nominated for a Critics' Circle award for Mary Tyrone in *Long Days Journey In To Night* at San Jose Repertory. King has worked as a leading ensemble member with theatres across the country including Berkeley Repertory, American Conservatory Theatre, Hartford Stage, McCarter Theatre in Princeton, Houston's Alley Theatre, South Coast Rep (premiere, *Hold, Please* by Annie Weisman), the Mark Taper Forum (Gretta in the Broadway production of James Joyce's *The Dead*). King has sung opera, musical theatre and jazz. Her cabaret is called *Savoir Faire*. Her website is www.greencatbb.com



CHARLES LEGGETT (*Joe Foster*) At ACT: Spirit 2 in *A Christmas Carol* (2002-06 and returning this year); Marshall Herrick in *The Crucible*. Leggett

works here and regionally at Seattle Repertory Theatre (*Seattle Times* Footlight Award for Toby Belch in *Twelfth Night*), Intiman, Seattle Children's Theatre, Seattle Shakespeare Company, Portland Center Stage, Book-It Repertory Theatre and numerous smaller companies. His voice-over work enjoys release on video games and on seven audio book recordings for Seattle's Cedar House Audio. Leggett's film work appears regularly in the Seattle International Film Festival (*Evergreen*, *Urban Scarecrow*, *Elliott's Wake*); he appears in the forthcoming feature *The Spy and the Sparrow*.



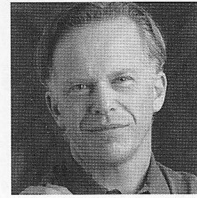
MICHAEL WINTERS (*Walter Flood*) has appeared in more than 20 productions at ACT, most recently as Dick Cheney in *Stuff Happens*. He has also

been seen at Intiman, Book-It, The 5th Avenue and Seattle Repertory Theatre, where he will be in *You Can't Take it with You* later this season. Elsewhere, he has appeared at ACT in San Francisco, Denver Center Theatre Company, Oregon Shakespeare Festival, PCPA, San Jose Repertory Theatre, Playmakers Repertory and Arizona Theatre Company, among others. Winters worked at the Mark Taper Forum, Matrix Theatre, Andak and the Getty Villa in Los Angeles and in *Wrong Mountain* on Broadway. He appears occasionally on television, recently finishing seven seasons on *Gilmore Girls*. He is the recipient of a FOX Fellowship. *Becky's New Car* marks his seventh appearance at ACT in a play by Steven Dietz.



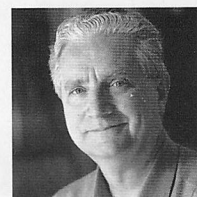
R. HAMILTON WRIGHT (*Steve*) has been an actor for more than 30 years and in that time has appeared in more than 130 professional productions, the vast

majority in Seattle, the city of his birth. He was a member of the acting company at The Empty Space Theatre in the 1970s and early 80s, and later a member of the Resident Acting Company at The Seattle Repertory Theatre from 1986 to 1992. He was last seen at ACT in *Intimate Exchanges* and as George W. Bush in David Hare's *Stuff Happens* (2007). Many of his favorite shows have been at ACT, among them: *Red Noses*, *A Chorus of Disapproval*, *The Pillowman*, *Bach at Leipzig*, *On the Razzle*, *Jumpers*, *The End of the World* and *Alki*. In 2007, Wright directed Stephen Temperley's *Souvenir* at ACT with Patti Cohenour and Mark Anders. That production was reprised at the San Jose Rep in the spring of this year. He recently played Henry Jekyll in Jeffery Hatcher's new adaptation of Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, which performed at both The Arizona Theatre Company and at the San Jose Rep. He lives in a small house north of Ballard with his wife Katie Forgette.



STEVEN DIETZ (*Playwright*) Steven Dietz's affiliation with ACT began 20 years ago with the world-premiere of *God's Country*, commissioned by Jeff Steitzer and

directed by David Ira Goldstein. Seven plays have followed: *Happenstance*, *Trust*, *Halcyon Days*, *Lonely Planet*, *Handing Down the Names*, *The Nina Variations* and *Fiction*. These plays, and others, have been seen at over 100 regional theatres in the United States, as well as off-Broadway and internationally. Recent plays include the Pulitzer-nominated *Last of the Boys* (produced by Steppenwolf Theatre, Chicago); the Edgar Award winning *Sherlock Holmes: The Final Adventure* (from William Gillette and Arthur Conan Doyle); and two upcoming world premieres: *Shooting Star* (Zach Theatre, Austin) and *Yankee Tavern* (Florida Stage). Dietz and his family divide their time between Seattle and Austin, where he is a professor at the University of Texas. This is for Scott Weldin, Jim Verdery, Phil Schermer and Greg Falls.



KURT BEATTIE (*Director, ACT Artistic Director*) joined ACT in 2001 as associate artistic director and was appointed artistic director in April of 2003. His past

productions at ACT include *Intimate Exchanges*, *First Class*, *The Pillowman*, *Mitzi's Abortion*, *The Underpants*, *Vincent in Brixton*, *Bach at Leipzig*, *Black Coffee*, *Alki*, *A Moon for the Misbegotten*, *Fuddy Meers*, *Fully Committed*, *Via Dolorosa* and *A Christmas Carol*. Elsewhere he has directed *Things Being What They Are*, *True West* and *Art* at Seattle Repertory Theatre, as well as productions at The Empty Space, Intiman, the Hugo House and the University of Washington. Nationally, he has directed at Milwaukee Repertory Theatre, the Alley Theatre in Houston and the Ojai Playwrights Festival. As an actor, he has appeared in leading and major roles at ACT, Seattle Repertory, Intiman and The Empty Space, as well as many regional theatres throughout the country. Beattie was the co-recipient of the 2004 Theatre Puget Sound Gregory A. Falls Sustained Achievement Award. This season he'll also direct the Short Stories Live series at TOWN HALL.

WHO'S WHO

WILLIAM BLOODGOOD (*Scenic Designer*) is pleased to be joining ACT for the first time with this production of *Becky's New Car*. Well known in American regional theatres, his work has been seen in many, including Arena Stage in Washington, DC, Arizona Theatre Company, the Berkeley Repertory Theatre, Alley Theatre in Houston, Chicago Shakespeare Theater, the Children's Theatre Company in Minneapolis, Denver Center Theatre Company, Hong Kong Repertory Theatre, Indiana Repertory Theatre, Intiman Theatre in Seattle, Kansas City Rep, the Old Globe Theatre in San Diego, Portland Center Stage, San Jose Repertory Theatre, and Syracuse Stage, as well as the Oregon Shakespeare Festival in Ashland, Oregon where he has designed the scenery for 150 productions. He has complemented his work in theatre with experience in interior design, space planning, display and graphics.

CATHERINE HUNT (*Costume Designer*) is very excited to be back at ACT Theatre and to be working once again with Kurt Beattie. Previous ACT productions include *Stuff Happens* directed by Victor Pappas, and *Bach at Leipzig* directed by Kurt Beattie. Hunt has designed productions of *The Neverending Story*, *The Sorcerers Apprentice* and *Sleeping Beauty* for Seattle Children's Theatre. She designed *Little Women* last season for Village Theatre in Issaquah and has done numerous other local productions including *The Grapes of Wrath* and *Crowns* for Intiman and *The Masked Ball* and *Fidelio* for Seattle Opera. Hunt has won a San Diego Theatre Critics Circle Award and a Los Angeles Drama Logue award for her designs of Anne Bogart's production of *The Women*. She is also a National Endowment of the Arts-Theatre Communications Group award winner. Hunt has designed the costumes for the award winning computer game *Riven*. She holds a MFA from The University of California San Diego and has lectured at both Cornish College of The Arts and The University of Washington.

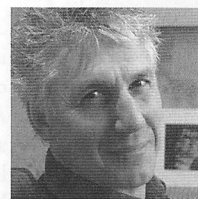
RICK PAULSEN (*Lighting Designer*) is delighted to be returning to ACT, where his lighting was first seen in 1983. Since then, Paulsen has lit dozens of shows at ACT including *A Marvelous Party*, *First Class*, *A Number*, *Vincent in Brixton*, *Fiction*, *Tales From Hollywood*, *The Jail Diary of Albee Sachs*, *Happenstance*, *The Nina Variations*, *Woman in Mind*, *A Walk in the Woods*, *Red Noses*, *Keely*

and *Du, Handing Down the Names*, *The Odd Couple* and *Lonely Planet*. Paulsen's work has appeared all around Seattle and across the nation. Some recent work of note includes *Murderers* at Seattle Repertory Theatre, *The Hundred Dresses* and *The B.F.G.* at Seattle Children's Theatre, *A Tale of Two Cities* at Childsplay, *Souvenir* at San Jose Repertory Theatre and *Pride and Prejudice* at the Denver Center. He is, most importantly, devoted to his wife Roberta and Paige, his 16 year-old daughter.

ERIC CHAPPELLE (*Sound Designer*) has designed *Fathers and Sons*, *The Underpants*, *Bach at Leipzig*, *Fiction*, *A Christmas Carol*, *Omnium-Gatherum*, *Side Man* and *The Goat, or Who Is Sylvia?* at ACT, where he also played violin for Goblin Market, fiddled for *Das Barbecü* and composed music and designed sound for *The Clean House* and *The Crimson Thread*. Recent productions include *Murderers* and *How, How, Why, Why* at Seattle Repertory Theatre. His other work includes sound designs and compositions for Seattle Children's Theatre, Intiman, Empty Space, Northwest Asian American Theatre, Bathhouse Theatre, Northwest Actors Studio, Belltown Theatre Center, Kaleidoscope Dance Company and Co-Motion Dance. Recently, he was an The 5th Avenue onstage musician in *Buddy* at the Theatre. Chappelle's *Music for Creative Dance* series of compact discs is used by dance educators internationally.

JEFFREY K. HANSON (*Stage Manager*) stage managed his first production at ACT, *Lloyd's Prayer*, in 1990. Now in his 19th season, he has stage managed more than 50 ACT productions including *The Women*, *Stuff Happens*, *The Pillowman*, *Mourning Becomes Electra*, *Yellowman*, *Fuddy Meers*, *A Christmas Carol*, *Grand Magic*, *Big Love*, *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 Hanson most recently stage managed *Mame* for The 5th Avenue Theatre. He has also stage managed at Seattle Repertory Theatre on productions such as *Metamorphoses* and *The Cider House Rules*, *Parts I and II*, and productions at Seattle Children's Theatre, Intiman, Arizona Theatre Company and New Mexico Rep.

NORA MENKIN (*Assistant Stage Manager*) most recently worked as the assistant stage manager on *Fathers and Sons*, *The Mojo and the Sayso*, *The Clean House* and *A Christmas Carol*. In previous seasons, Menkin worked on *The Underpants*, *Mitzi's Abortion*, *Born Yesterday*, and *Vincent in Brixton*. Around town, she has also worked on *Honus & Me* and *The Magic City* (Seattle Children's Theatre), *The Mystery of Irma Vep*, *The Play's the Thing*, and *Blue/Orange* (Intiman), and *The Chosen* and *The O'Connor Girls* (Seattle Rep).

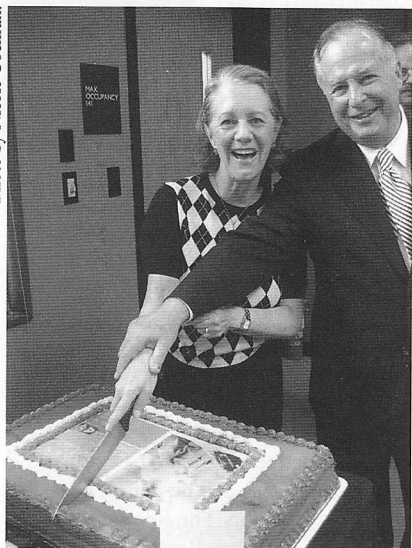


GIAN-CARLO SCANDIUZZI (*Executive Director*) is a founder of Agate Films and Clear Pictures, producing such films as *Prototype*, *Dark Drive*, *Outpatient*

and *The Flats* and Indieflix, a distribution company. In 1979, ScandiuZZi started Modern Productions, bringing to Seattle such legendary bands as The Police, Devo, Nina Hagen, Iggy Pop, The Ramones, John Cale, Robert Fripp, James Brown, Muddy Waters and many more. He performed in several plays at The Empty Space Theatre including *Aunt Dan and Lemon*, *The Return of Pinocchio* and *Dracula*. In the early '80s, he collaborated with many Seattle performance artists such as Norman Durkey, Alan Lande and Jesse Bernstein. He also acted in various films including *Bugsy*, *The Public Eye*, *Another You*, *Casanova's Kiss* and *Killing Zoe*. He graduated from the Ecole Supérieure D'Art Dramatique of Geneva.

INDIVIDUAL GIVING MESSAGE

Getting Involved and Propelling New Works: *The Staadeckers*



Charles Staadecker and wife Benita at the first rehearsal for *Becky's New Car* by Steven Dietz

Illustrating how philanthropy can become a greater investment in the future of theatre, longtime ACT supporters Benita and Charles Staadecker launched ACT's New Works for the American Stage program by commissioning *Becky's New Car* for Benita's birthday! "It's a one-of-a-kind present," said Charles. "This has been an exhilarating ride, seeing how the creative process unfolds and

being connected and involved with the arts." Benita added, "We did this to say 'You can do this, too: Commission a play.'"

Both Benita and Charles are third generation Seattleites, having attended Cleveland High School and Franklin High School, respectively. They see theatre across the states and throughout the world, but according to Benita, "Seattle is unique because it's not about who you are or who you know. It is about what you can do. Time, talent and treasure: give a lot of time, show off your talent and give a part of your treasure, whatever that might be."

Having attended ACT for decades, Benita commented that she has seen too many great productions to name, but recalls some of her favorite performers over the years as ACT favorites Julie Briskman, R. Hamilton Wright, Marianne Owen and the star of *The Pillowman*, Matthew Floyd Miller.

For three years, Benita has been one of ACT's treasured trustees. The staff here knows Benita for being fun and fashionable, but also for her kindness; she even brings everyone brownies and other treats during tech week of our Mainstage shows. "I do it because I appreciate the talent here. Everyone is so hardworking and possesses such a great passion to make great theatre. The commitment here is inspiring."

We are grateful to have two such dedicated, passionate and inspiring people as part of our ACT family.

You too can commission a playwright as part of this exciting initiative; to find out how, contact George Nunes, ACT's General Manager, at (206) 292-7660 ext. 1333 or at george.nunes@acttheatre.org.

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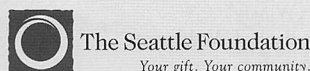


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