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## eurydice

by Sarah Ruhl  
Directed by Allison Narver

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

# LOST LOVE EURYDICE

by Sarah Ruhl  
Directed by Allison Narver

Beginning September 5, 2008

*Opening Night*  
September 11

Support for *Eurydice* provided by:  
Apulent Special Events and Catering

Seasonal support provided by:



A Contemporary Theatre  
Foundation

THE PAUL G. ALLEN  
FAMILY foundation



THE SHUBERT  
FOUNDATION INC.

This play was originally produced by Madison Repertory Theatre, Madison, Wisconsin, August 29, 2003. Richard Corley, Artistic Director, Tony Forman, Managing Director. And subsequently produced by Berkeley Repertory Theatre in 2004. Tony Taccone, Artistic Director, Susan Medak, Managing Director. And Yale Repertory Theatre, James Bundy, Artistic Director, Victoria Nolan, Managing Director. Produced by Second Stage Theatre, New York, 2007. Carole Rothman: Artistic Director

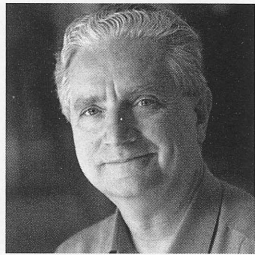
*EURYDICE* is produced by special arrangement with Bruce Ostler, BRET ADAMS LTD., 448 West 44th Street, New York, NY 10036

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



"Sing Muse!" So Homer begins his epic song-poems *The Iliad* and *The Odyssey*, and it's tempting to make the same invocation to Sarah Ruhl at the beginning of her play *Eurydice*, for here is a dramatist with the soul of a poet and the ear of a musician, a modern muse who sings to us in her own voice about the ancient mysteries of love and death and the capricious gods. Although she writes of deep and eternal things, as in the best of Mozart's operas, I think she does so with a playful elegance and delicate, sidelong humor through which

her compassionate affection for humanity and its frailties shine out.

Myth, poetry, music and dreams are all manifestations of our imaginative impulse to find beauty and reason in even the most apparently senseless moments of our lives, different windows through which we peer hoping to perceive a profound and primal truth. For me, Ruhl is unparalleled in her ability to create on stage a sense of waking dream, that feeling of experiencing and observing simultaneously, and her imagery is that of dream as well: mysterious, entertainingly unexpected, and sometimes hauntingly opaque, revealing its meaning only after we wake and ponder. Her engagingly contemporary *Eurydice* is a bemused Alice in a melancholy Wonderland, both guide and traveler through the strange landscape of the underworld—a place of sadness and shadows, but peopled with wonderfully oddball characters who suggest reassuringly that even in the void of Hades there may be things worth smiling at.

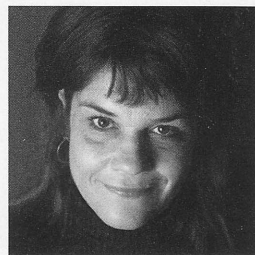
And so, as the ancients, I call out "Sing Muse!", and invite you to give yourself to Sarah Ruhl's dreaming aloud about the power of love, and what makes it both the source of our deepest grief and of our triumph over it.

Kurt Beattie  
Artistic Director

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## DIRECTOR'S NOTE



Lost/found, remembering/forgetting, life/death, above/below, drop/catch, light /dark—these are the seemingly oppositional ideas that create the emotional landscape of *Eurydice*. As we approached the project, the design team and I worked to create a world that could both hold and heighten these contradictions. This was a place that needed to feel familiar and strange,

joyful and melancholy—somewhere that could simultaneously contain the land of the living and the land of the dead. We were reminded throughout our process that often the deepest truths emerge from these seemingly contradictory impulses.

It's such a pleasure to return to ACT to direct Sarah Ruhl's *Eurydice*. In this rhapsodic re-telling of the Orpheus and Eurydice myth, Sarah shares her gift for marrying absurdity and realism, the magical and mundane in ways that are innately theatrical, surprising and always brave.

The ability to work on a project that contains the emotional and mythic scope of Sarah Ruhl's imagination provides a director with a supreme challenge and profound joy. Her plays are beautifully built, miles deep, muscular and demanding. Sarah's plays expect much from all of its participants—the artistic company, the production team and the audience.

Allison Narver  
Director, *Eurydice*



# THE COMPANY

## CAST

Anne Allgood*	Loud Stone
Mark Chamberlin*	Father
Trick Danneker	Orpheus
Renata Friedman*	Eurydice
Tim Hyland*	Big Stone
Tracy Hyland*	Little Stone
Paul Morgan Stetler*	Nasty Interesting Man/Child

## PRODUCTION TEAM

Allison Narver	Director
Matthew Smucker	Scenic Designer
Melanie Taylor Burgess	Costume Designer
Michael Wellborn	Lighting Designer
Chris Walker	Sound Designer
Lynne Ellis	Assistant Lighting Designer
JR Welden *	Stage Manager
Erin B. Zatloka*	Assistant Stage Manager
Nick Garrison	Choreographer
Anita Montgomery	Dramaturg
Michelle Haines	Assistant to the Director

\*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.



# ACT 2008: Contemporary on every level.

A world premiere comedy commissioned by ACT

## Becky's New Car

by Steven Dietz  
Directed by Kurt Beattie

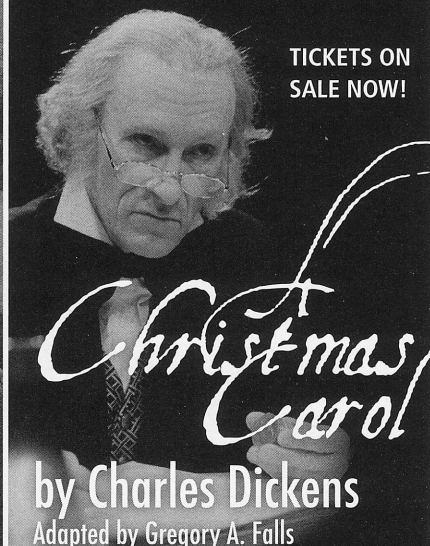
October 17 - November 16



Ever been tempted to flee your own life? Then you can sympathize with Becky, who soldiers through her not-quite-satisfying existence with unnervingly familiar quiet desperation. When a socially inept millionaire falls for her at first sight, he offers her nothing short of a new life. Motherhood, marriage and work, are all scrambled and scrutinized in this laugh-out-loud, get-all-choked up, wild ride of a play.

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#### **Project Orpheus by Seattle Dance Project**

September 13, 19, 20, 26, 27; Oct. 3 & 4, 8:00 p.m.

Inspired by the Greek myth, Orpheus and Eurydice, *Project Orpheus* explores human emotions through modern dance. A companion piece to *Eurydice* by Sarah Ruhl.

#### **The "awesome" Cycle by "Awesome"**

Oct. 24, 25, 31; Nov. 1, 7, 8, 14, 15, 8:00 p.m. Fridays and  
8:00 p.m. & 10:30 p.m. Saturdays

Theatrical art-band "Awesome" presents their latest musical spectacle with new surprises every weekend. A treat for fans of their legendary live performances. A companion piece to *Becky's New Car* by Steven Dietz.

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# Inside Creative Minds

ACT Literary Manager Anita Montgomery sat down with *Eurydice* Playwright Sarah Ruhl and Director Allison Narver to chat inspirations and concepts.



Award-winning playwright, Sarah Ruhl

**Can you speak about the starting or central image from which *Eurydice* sprang?**

I started with the end and worked backwards....I was interested in that moment of looking back, and what *Eurydice*'s point of view was during that moment.

**How did you arrive at a chorus of stones?**

In one version of the myth that I read, the stones were so moved by Orpheus' music that they wept. I was interested in the notion of silent on-lookers, who had been there and would be there for all time.

**You have said that you look at your plays as three-dimensional poems. Did *Eurydice* begin as a poem, or was it born as a play?**

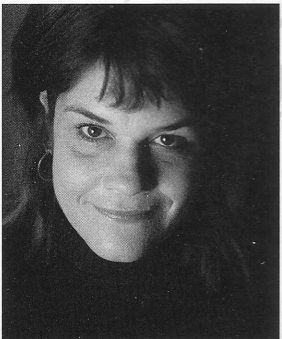
It was born as a play, but fragments of poetry that I might have been working on then might have wormed their way into the play.

**The room of string that *Eurydice*'s father creates for her is such a stunning, affecting and odd choice. Can you speak a bit to the meaning of that choice for you?**

I think it has to do with nesting, with building an imaginary nest for one's daughter, which is really what every parent does. We use the tools that we have—material or immaterial—to create a sense of home for our children. Of course, in this case, it's string—because he has few tools at his disposal—but there is also something purposely ephemeral in the nature of string. We think our childhood homes are permanent, and realize later how fragile they really were.

**Having written several well received plays since *Eurydice*, what place in your career and your heart does this play hold?**

*Eurydice* is probably my most personal play, and since I wrote it for my father, who died too young, it's still an emotional piece for me.



Director of *Eurydice*, Allison Narver.

**What was your initial response to *Eurydice* when you read it for the first time?**

Quite frankly, my initial response was that I needed to read it again. After my second read I felt wrenched and exhilarated, choked up and thrilled. It felt like such a moving exploration of loss, forgetting and reconstruction presented in a way that's funny, maddening, unexpected, theatrical and poetic.

**What is it about Sarah Ruhl's plays that you connect with most?**

Her plays are beautifully built. As a director I can absolutely trust the play as written because everything is so deliberate. It feels like living in a house that has good strong bones. I also adore the combination of poetry and practicality in Sarah's writing.

As far as *Eurydice* goes, I really connect with the pain of losing someone that you love and the process of remembering and forgetting that person that keeps you tied to them forever. I also connect to the idea that there's a thin veil between life and death, and that the more you try to force that veil open, the harder it becomes to reconstruct or discover the person you've lost.

**Is there a moment in *Eurydice* that encapsulates the emotional core of the play for you?**

This is a tricky question to answer because I don't want to give away my favorite moments...but suffice it to say, the moments of deep longing for the person you've lost strike a chord with me. In this play people try to communicate with those they've lost by writing letters and dropping them on the ground. It's a heartbreaking idea – the hopeless quest to recover your beloved person by sending a letter out into the world and blindly hoping that somehow it will reach them.

**What sort of staging challenges does this play present in the round?**

I felt strongly that this play should be presented in the round. It seemed to me that the audience needed to encircle and become part of the action of the play. The beauty of directing in the round is that everybody in the audience sees the action of the play unfold slightly differently. This becomes challenging in a play that has action occurring simultaneously in the underworld and "above ground". On a proscenium stage, it's a far more straightforward matter because you work with planes differently. I find it easier to stage simultaneity on a proscenium stage, but I find it much more interesting to stage it in the round.

**If ACT asked you to direct another Sarah Ruhl play for us, which one would you choose and why?**

Please ask! No doubt it would be *Passion Play* (*Parts One, Two and Three*). I love, love that play. I think it's as epic, political and sweeping as any play written in the last half of the 20th century. It's a play that isn't afraid of theatricality and big ideas on a vast canvas. It reminds me somewhat of Peter Barnes' play *Red Noses*.



# FROM OVID'S *Metamorphoses*, BOOK X



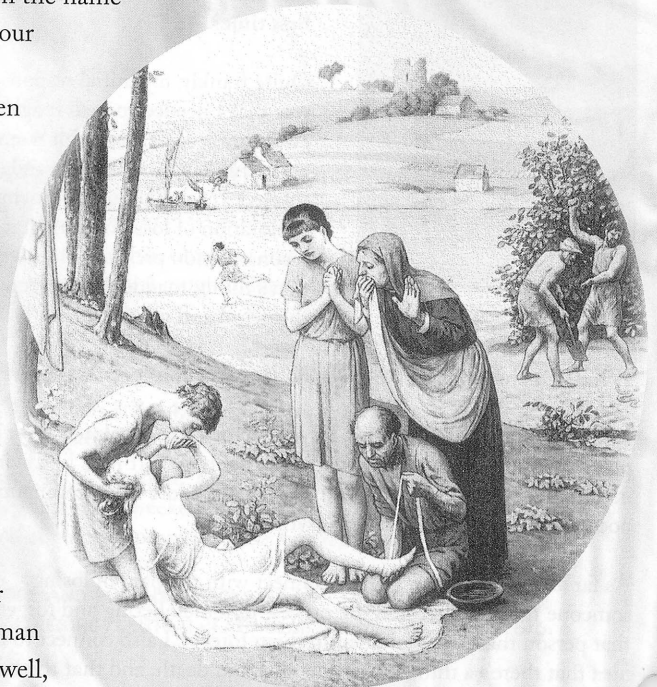
*Orpheus, Eurydice and Hermes*, Museum Naples, The University Prints, Boston

From these festivities Hymen went to his next appointment among the Ciconians, there to preside at Orpheus' wedding, which didn't go well. A bad job all around. The torch the god held kept smoking and dying out in a most inauspicious manner. The guests were concerned, alarmed, and then, in a matter of moments, horrified, for the bride, on the grass among her attendant naiads, stepped on a viper, whose sharp and envenomed fangs killed her at once. The wedding abruptly turned to a wake. Orpheus, the bridegroom, all but out of his mind with grief, went into mourning, carrying his complaint to the ends of the earth and beyond, even down to the shadows below, where the insubstantial spirits shimmer. There, he sang out in pain and anger: "Gods of the dim domain to which we are all consigned sooner or later, hear me. I do not come as a tourist, as Hercules did, or for sport to fight the three-headed dog with snakes on its head. I am here to follow my wife, my bride,

whom a serpent abruptly dispatched in her youth's prime. I have tried to bear it, to come to terms with the world's inherent unfairness, and master my grief, but I cannot. I cannot go on this way. In the name of love, I am here to throw myself on your mercy—

for love, I believe, extends its power even down here. If the stories we tell in the light of Pluto and Proserpine are in any way true, then passion has moved and can still persuade you.

Desperate, bereft, I appear to ask, in the name of these fearsome caverns, towers, and silent expanses, these ghastly voids, to grant me your dispensation, undo the decree of the Fates, and restore to me that young woman you took before her time. We all come in the end to our ultimate home here. You receive every man and woman. And you shall have her as well, but, until she has lived her allotted years, let her be with me, either above, alive, or else accept me here and rejoice in the death of us both. Let me remain with her."



*Eurydice bitten by the snake*, Who's Who in Classical Mythology, Hodge Smithmark, 1995



## WHO'S WHO



*Orpheus and Eurydice*, George Frederick

Orpheus' lyre drew from the insubstantial shadows physical tears, droplets of water, which formed on the wraiths of their cheeks. Tantalus, grabbing at water that shrank from his cup, was transfixed, stopped for a moment his greedy attempts, listened, and mourned. Close by, Ixion's wheel came to rest. The vultures, ignoring Tityus' liver, settled to roost. The daughters of Belus paused with their urns, and Sisyphus stopped and sat on his huge stone to consider the griefs of the mortal condition. The Eumenides wept for the first time since creation, and the queen of darkness granted the suppliant's prayer that his wife, Eurydice, be summoned. From the newly arrived shades, the attendants called her. She came, still limping from the viper's bite, and the mistress of shades gave her up to the singer-hero of Thrace with this one proviso only—that he should not turn to look back until he had left Avernus and returned to the world of the living. Hesitation or doubt, and the gift would be nullified. A simple enough condition?

It ought to have been, and the singer led the way, ascending the sloping path through the murk. A long way they traveled, almost all the way, and, concerned for her, or not quite believing that it wasn't a cruel delusion, a dream or mirage, he turned to confirm for himself what he couldn't unreservedly trust, and there she was, but slipping backward, away, and down. He reached out his empty arms to hold her, touch her, catch at the hem of her garment, but nothing. Not even words of complaint, for what could she charge him with except that he loved her, loved her too much perhaps?

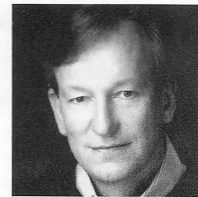
She spoke but only one word, "Farewell," which he barely heard as he watched her vanish back into darkness.

*Translated freely into verse by David R. Slavitt. From Berkeley Rep program notes, [www.berkeleyrep.org](http://www.berkeleyrep.org).*



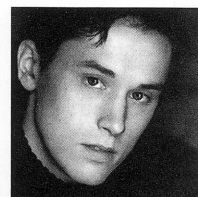
**ANNE ALLGOOD**  
(*Loud Stone*) has appeared at ACT in *The Women*, *The Clean House*, *Vincent in Brixton*, *Miss Witherspoon*, and *A Christmas Carol*. On

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. Seattle credits include *Bad Dates* and *The Constant Wife* at Seattle Repertory Theatre; *Cymbeline* at Intiman; *Company*, *Gypsy* and *The Secret Garden* at The 5th Avenue Theatre 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, the Globe, the Asolo, the Guthrie, and La Jolla Playhouse. Allgood will appear in *You Can't Take it With You* at Seattle Repertory Theatre this Christmas.



**MARK CHAMBERLIN**  
(*Father*) most recently appeared as Ebenezer Scrooge in *A Christmas Carol* and as Tony Blair in *Stuff Happens*. Other ACT shows

include *Dinner with Friends*, *The Odd Couple*, *Halcyon Days*, *A Normal Life*, *The Downside*, *Shadowlands* and *Woman in Mind*. At Seattle Repertory Theatre, Chamberlin has been seen in *Noises Off*, *Light Up the Sky*, *Much Ado About Nothing*, *Design for Living*, *An American Daughter*, *M. Butterfly*, *When Grace Comes In* and *Red Square*. At Intiman, he has appeared in *Titus Andronicus*, *The Royal Family* and *How the Other Half Loves*. Recently, he returned to his alma mater, Whitman College, where he played Andrew Undershaft in *Major Barbara*. Chamberlin is a member of the Board of the School of Drama at UW and the president of the board of the ALS Association, Evergreen Chapter.



**TRICK DANNEKER**  
(*Orpheus*) is excited to make his ACT debut! Previous Seattle credits include *Romeo & Juliet* with Seattle Shakespeare's Wooden

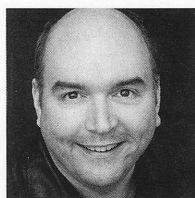
O Theatre, *The Sweetest Swing in Baseball*, "Master Harold" and the Boys, *Stop Kiss* and *The Intelligent Design of Jenny Chow* at Seattle Public Theater, *The Big Friendly Giant* at Seattle Children's Theatre, *The Great Gatsby* at Seattle Repertory Theatre, *14/48: The World's Quickest Theatre Festival* with One World Theatre and *American Buffalo* with Theater Schmeater. He has also performed with Highland Summer Theatre in Mankato, Minnesota as Paul in *Barefoot in the Park* and Huck Finn in *The Adventures of Tom Sawyer*. Danneker received his bachelor's degree in Theatre Performance from Minnesota State University, Mankato and is a professional teaching artist with Seattle Children's Theatre.



## RENATA FRIEDMAN

(*Eurydice*) ACT credits include *Vincent in Brixton* and the workshop/reading of *The K of D*, winner of ACT's New Play

Award. This summer, she appeared again in *The K of D*, presented by Pistol Cat Productions. At the Seattle Children's Theatre, she has performed in *Hamlet* and *Jason and the Golden Fleece*, and will be appearing there soon in *Pharoah Serket...*, directed by Kurt Beattie. Her New York credits include *A Midsummer Night's Dream* at the New Victory Theater and *The Importance of Being Earnest* Off-Broadway at the Baruch Performing Arts Center, in addition to regional tours of both productions with the Aquila Theatre Company. This year, she was a part of New York's Orchard Project, with The Exchange theatre company. She has also worked for the Lincoln Center Institute's educational touring program. Originally from Port Townsend, Friedman graduated with honors from NYU's Tisch School of the Arts and is a former student of the SCT Drama School.



**TIM HYLAND** (*Big Stone*) appeared at ACT in 2000 as Jacob Marley in *A Christmas Carol*. Other Seattle credits include: *A Streetcar Named Desire* (Intiman); the title role

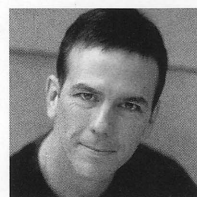
in *The Life of Galileo* (Strawberry Theatre Workshop); *The Secret in the Wings*, *The Beard of Avon* (Seattle Repertory Theatre); *The Neverending Story*, *Go, Dog, Go!*, *Into the West*,

*The Odyssey* (Seattle Children's Theatre); *Ubu, Dealer's Choice* (The Empty Space Theatre); and 30 productions as a member of the Bathhouse Theatre Company. Regionally, Hyland has worked at Stages Repertory Theatre, Lake Tahoe Shakespeare Festival and Montana Shakespeare in the Parks. Hyland serves on the steering committee of 14/48: The World's Quickest Theatre Festival, and is the proud newlywed husband of the Little Stone.



**TRACY HYLAND** (*Little Stone*) recently appeared as Daisy Bell in *Spokesong* at Seattle Public Theater, where she has also played Cecily in *Travesties* and C in *Three Tall*

*Women*. Hyland has performed with Chicago Shakespeare Theater, Montana Shakespeare in the Parks, Bailiwick Repertory Theatre, Seattle Shakespeare Company, Book-It Repertory Theatre, Island Stage Left, and Seattle Repertory Theatre in the Women Playwrights Festival. Plum roles include The Perichole in *The Bridge of San Luis Rey* (Strawberry Theatre Workshop), and Tippi Hedren/Melanie Daniels in HIAH Production's *The Birds* ("Best of 2007", *Chicago Times*). Next, Hyland will appear in *The Adding Machine* with New Century Theatre Company. Formerly Tracy Repep, she is very newly wed to fellow Stone, Tim Hyland.



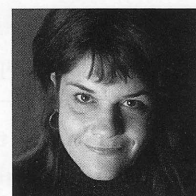
**PAUL MORGAN STETLER** (*Nasty Interesting Man/Child*) is honored to be back at ACT for his fourth show. Previous roles include Paul Verrall in *Born Yesterday* (directed

by Warner Shook), Bob in *Wintertime* and Mariano in *Grand Magic*. Stetler has appeared in leading roles on most of Seattle's stages, including Seattle Repertory Theatre, Intiman, Seattle Shakespeare Company, Seattle Children's Theatre, Village Theatre to name a few, and numerous regional houses around the country. Most recently, Stetler has banded together with a select group of premiere Seattle artists to create the New Century Theatre Company, Seattle's newest professional theater. Their inaugural production of Elmer Rice's *The Adding Machine* will run November 13-December 13 in ACT's Falls Theatre.



**SARAH RUHL** (*Playwright*) Sarah Ruhl's plays include *The Clean House* (Susan Smith Blackburn Award, 2004, Pulitzer Prize finalist, Pen Award),

*Melancholy Play*, *Eurydice*, *Late: a cowboy song*, *Orlando*, *Demeter in the City* (NAACP image award nomination), *Passion Play*, a cycle (Fourth forum freedom award, Kennedy Center) and *Dead Man's Cell Phone*. Her plays have been performed at Lincoln Center Theater, Second Stage, Playwrights Horizons, the Goodman Theater, Yale Repertory Theater, Woolly Mammoth, Berkeley Repertory Theater, the Wilma, Cornerstone Theater, Madison Repertory Theater, Clubbed Thumb and the Piven Theatre Workshop, among other theaters across the country. Her plays have been translated into German, Polish, Korean, Russian and Spanish, and have been produced internationally in London, Canada, Germany, Latvia and Poland. Ruhl received her M.F.A. from Brown University, and is originally from Chicago. She is the recipient of a Helen Merrill award, Whiting Writers' Award and a Macarthur Fellowship. She is a proud member of New Dramatists and 13P.



**ALLISON NARVER** (*Director*) is delighted to return to ACT with another Sarah Ruhl play. In addition to *The Clean House* last year, Narver has directed the world

premieres of *BUST*, 1984, Vera Wilde, G-d Doesn't Pay Rent Here (25 Questions for a Jewish Mother), Texarkana Waltz and Valley of the Dolls, all at Seattle's Empty Space Theatre where she was artistic director for five seasons. She has worked with many other companies including; DXM Theater Company, The 5th Avenue Theatre, Book It Repertory Theatre, Seattle Children's Theatre, Seattle Repertory Theatre, Boise Contemporary Theater, Pittsburgh's City Theater, The Women's Project (NYC), The Kirk Theater (NYC) and Portland Stage Company (Portland ME). In New York, she was resident director for Julie Taymor's Broadway production of *The Lion King*. Narver earned her MFA in directing from Yale University where she also served as the artistic director of The Yale Cabaret. She dedicates her work on this to BJJ and ABR.



**MATTHEW SMUCKER** (*Scenic Designer*) is pleased to return to ACT where his work has included designs for *Fathers and Sons*, *The Women*, *The Clean House*, *The Pillowman*, *Wine in the Wilderness*, *Flight*, *Bach at Leipzig*, *The Ugly American* and *Jumpers*. Smucker's designs have appeared locally at Seattle Repertory Theatre, Intiman, Seattle Children's Theatre, Book-It, The Empty Space, Village Theatre and Tacoma Actors Guild, and nationally at Portland Center Stage, San Jose Repertory Theatre, Kansas City Repertory Theatre and Childsplay Theatre. Smucker is a founding member of Deus X Machina, and was a long time company member at Annex Theatre. Smucker 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.

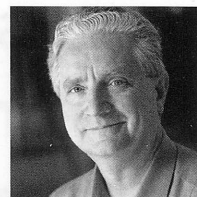
**MELANIE TAYLOR BURGESS** (*Costume Designer*) previously designed *Fathers and Sons*, *Mojo* and *The Sayso*, *Wine In The Wilderness*, *Flight* and *Vincent In Brixton* at ACT. Locally, she has also designed for: Seattle Repertory Theatre, The 5th Avenue Theatre, Intiman, The Empty Space Theatre, Tacoma Actors Guild, Village Theatre, Seattle Shakespeare Company, Seattle Opera and over 25 productions at the Seattle Children's Theatre. Additionally, she has designed for Idaho Theatre for Youth, Honolulu Theatre for Youth and Hawaii Opera. Taylor Burgess is on the adjunct faculty at Cornish College of the Arts and received her MFA from the University of Washington.

**MICHAEL WELLBORN** (*Lighting Designer*) is pleased to return to ACT Theatre where previous designs have included *The Clean House*, *Night of the Iguana*, *The Ugly American*, *Bach at Leipzig*, *Avenue X*, *The Language of Flowers*, *Das Barbecü*, *Agnes Smedley...*, and 12 seasons of *A Christmas Carol*. Wellborn has also designed for Seattle Repertory Theatre, Portland Center Stage, Intiman, Seattle Children's Theatre, Tacoma Actor Guild, Tacoma Opera, Colorado Shakespeare Festival (15 seasons) and at the American University in Cairo Egypt. His designs for dance toured the U.S., Mexico, Europe and Southeast Asia with the Ririe-Woodbury Dance Company and Spectrum Dance Theatre. He has served on the faculty of the University of Washington Dance Program, and is the production manager at Seattle Children's Theatre.

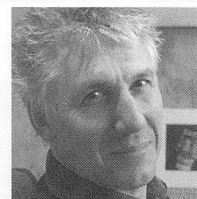
**CHRIS R. WALKER** (*Sound Designer*) is very pleased to be returning to ACT this season. In Seattle, he's worked at the Seattle Repertory Theatre, Intiman, The 5th Avenue Theatre, Seattle Children's Theatre and others. He's designed at regional theatres in San Francisco, Los Angeles, La Jolla, San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

**JR WELDEN** (*Stage Manager*) has stage managed *A Marvelous Party*, *The Mojo and the Sayso*, *Souvenir*, *The Underpants*, *Mitzi's Abortion*, *Miss Witherspoon* and *A Christmas Carol* at ACT. For 10 seasons, he staged 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*, *Nickel and Dimed* (also Mark Taper Forum, Los Angeles), *The Chairs*, *Crumbs from the Table of Joy*, *The Last Night of Ballyhoo*, *Full Gallop* and *The Mandrake Root* with Lynn Redgrave. At Seattle Repertory Theatre, 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*.

**ERIN B. ZATLOKA** (*Assistant Stage Manager*) is happy to be back at ACT where she was a production assistant from 2002-2005. Some favorite past productions include *The Goat or Who is Sylvia*, *Enchanted April* and *Bach at Leipzig*. She recently worked as an ASM on Village Theatre's production of *Aida*. Other theatre credits include, Seattle Repertory Theatre, Seattle Children's Theatre and Seattle Opera. Much love to Greg and Zoey.



**KURT BEATTIE** (*Artistic Director*) 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* and *Art* at Seattle Repertory Theatre, as well as productions at The Empty Space, Intiman Theatre, the Hugo House, the Orcas Island Chamber Music Festival 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 world premiere of Steven Dietz's play *Becky's New Car*, as well as the Short Stories Live series at TOWN HALL.



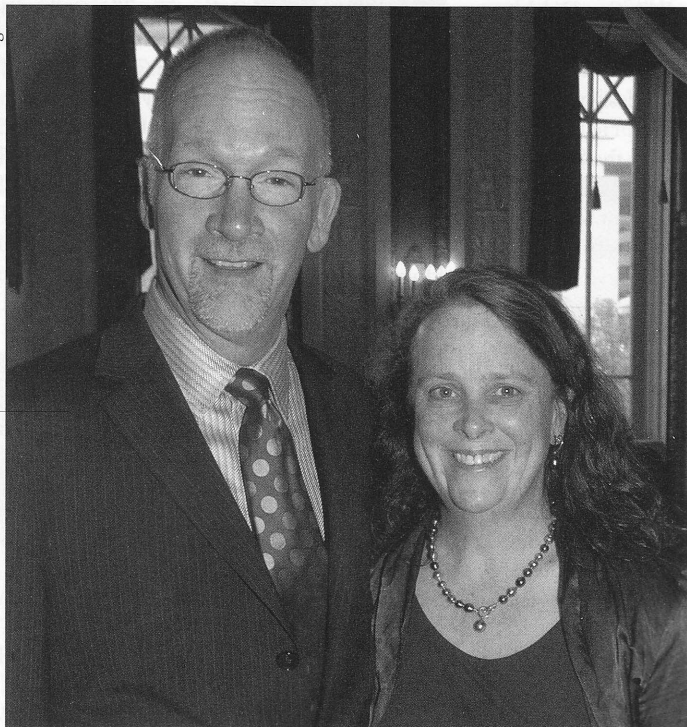
**GIAN-CARLO SCANDIUZZI** (*Executive Director*) is a founder of Agate Films and Clear Pictures, producing such films as *Prototype*, *Dark Drive*, *Outpatient*

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

# Longtime Donors Step Up and Show Their Appreciation for The Hansberry Project at ACT

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Grace Nordhoff and Jonathan Beard, adamant supporters of the Hansberry Project at ACT, saw an opportunity to become fundraisers in addition to donors. Before this year's Third Annual Juneteenth Fundraising Gala, *An Evening of Gifts and Talents*, Grace and Jonathan agreed to match dollar for dollar every gift made to the Hansberry Project up to \$10,000 during the 2008 season.

Their generous match inspired 23 additional donors to give and meet the challenge grant goal. The Hansberry Project at ACT gratefully thanks each of the donors who helped us raise \$20,000 for this vital program in our community.

The Hansberry Project at ACT is a professional Black theatre company dedicated to the artistic exploration of African American life, history and culture. In its third season at ACT, the Hansberry Project continues to develop and present programs that draw together diverse artists and audiences through community conversations, staged readings, new play development and mainstage productions. Established as an annual fundraising opportunity, the Juneteenth Gala helps raise funds to support ongoing development of Hansberry projects. We hope you can join us for the fourth annual Juneteenth Fundraising Gala on June 20, 2009!

*Would you like to show your support for ACT by making a challenge grant? If so—or to support the Hansberry Project at ACT—please contact ACT General Manager George Nunes at (206) 292-7660 ext.1333 or at [george.nunes@acttheatre.com](mailto:george.nunes@acttheatre.com).*

## Donor Receptions in The Vault at ACT: Explore a Hidden Nook of Our Landmark Building

During our run of the fun and effervescent *A Marvelous Party: The Noël Coward Celebration*, a select group of donors was treated to drinks, ambience and a piece of Seattle history during intermission in one of our building's most fascinating spaces, The Joshua Green Foundation Vault just off the lower Falls Lobby. This little known gem is a fully intact safe deposit vault original to the building, containing thousands of gleaming boxes.

Built in 1924, Kreielsheimer Place was once the headquarters of the Fraternal Order of the Eagles, which was started in Seattle by a group of theatre owners. The Vault was built in response to some of the American population's shift away from the banking system as a result of the Great Depression. While the historic building has been fully restored and repurposed into a glorious multilevel destination for contemporary theatre and art, spaces such as the Vault keep us connected to times past.

Beginning with the 2009 season, donors at the **Grand Benefactors** level and above, those who give annual gifts of \$7,500 or more, will be invited to join us for private receptions in the Vault and tours of our one-of-a-kind downtown theatre. It is just another way we can give back to those who give us so much.

*If you would like to learn more about the benefits received by ACT donors of any level, contact Individual Support Manager Brad Brubaker at (206) 292-7660 ext. 1235 or at [brad.brubaker@acttheatre.org](mailto:brad.brubaker@acttheatre.org).*



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ACT would like to recognize and thank all of the individuals who have made contributions to ACT's Annual Producing Fund. The ACT Circle is invaluable to the success of our mission, ensuring a nurturing environment for the celebration and development of contemporary theatre. Without the generous support of the individuals in the ACT Circle, none of this would be possible.

*This list reflects Donors in the ACT Circle for gifts made between July 25, 2007 and July 25, 2008. If you have given to both the 2007 and 2008 Annual Producing Fund only the 2008 Annual Producing Fund gift is being displayed. For gifts made in multiple credit card installments, the date of reference will be the original pledge date.*

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