

# encore

a r t s p r o g r a m s



## A Marvelous Party: The Noël Coward Celebration

Words & Music by Noël Coward. Devised by  
David Ira Goldstein, Carl Danielsen, Mark Anders,  
Patricia Wilcox & Anna Lauris

Directed by David Ira Goldstein

### 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

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*

Kevin M. Hughes  
*Managing Director*

ACT – A Contemporary Theatre presents

# A Marvelous Party: The Noël Coward Celebration

Words & Music by Noël Coward  
Devised by David Ira Goldstein, Carl Danielsen,  
Mark Anders, Patricia Wilcox & Anna Lauris  
Musical Arrangements by Carl Danielsen  
Directed by David Ira Goldstein

Beginning June 13, 2008

*Opening Night*  
June 19

Seasonal support provided by:



THE PAUL G. ALLEN  
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THE SHUBERT  
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Support for *A Marvelous Party: The Noël Coward Celebration* provided by:  
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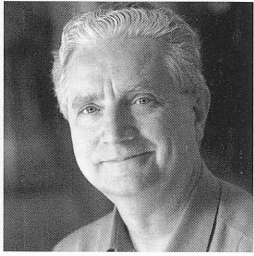
This play was the recipient of the Selma Melvoin Playwriting Award given by  
Northlight Theatre in Chicago, Illinois

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



The sheer breadth of Noël Coward's career has always amazed me: more than 60 produced theatre pieces in a variety of genres, plus poems, fiction, screenplays, three memoirs, decades of diaries chronicling his extraordinary adventures both in the theatre and out of it, and hundreds of wonderful letters. Add to that a lifetime of performing, directing and traveling—with a stint or two as a spy for the British government—and one can barely comprehend how one human being could be so productive. On top of all of this, Coward

wrote over 300 published songs, many of which have become classics.

It mustn't be forgotten that he created some of the best revues ever produced, and I think it's fitting that his genius be honored in a form he was so good at fashioning himself. *A Marvelous Party* is a delicious distillation of the wit, joy and pleasure I think many of us need at this moment in time, and it's especially satisfying to me that the show also represents a homecoming. David Ira Goldstein, a much loved past associate artistic director at ACT, fostered this delightful piece at his Arizona Theatre Company, and two of its other original creators are Seattle based artists as well, Mark Anders and Anna Lauris. Complementing them will be the talented David Silverman and Richard Gray, completing a stellar cast which is entirely up to performing Coward's brilliant but exacting work. They are about to throw you a party replete with some of the smartest, funniest and most truthful people you will ever meet. Blessings on Mr. Coward, these wonderful artists, and my superb colleagues at ACT for giving it, and on you for coming!

Kurt Beattie  
Artistic Director

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## DIRECTOR'S NOTE

*"The world has treated me very well," Noël Coward wrote, "but then I haven't treated it so badly either."*

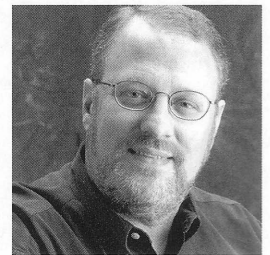
Indeed he didn't. From his middle-class birth on the cusp of a new century in December 1899, Noël Coward – playwright, composer, lyricist, novelist and poet – provided us with an unending outpouring of treats. As with any long and successful life, there were several phases to Coward's career. He was the young tyro who shocked London's West End with plays about drug addiction and incest, the creator of risqué revues and outrageous comic skits in the whoop-de-doo 1920s, the sophisticated playwright of such mature works as *Private Lives* and *Design for Living*, the musically complex creator of urbane operettas, the cabaret artist of soignée London, New York and Vegas, and even eventually the scion of upper crust society.

When most people think of Coward these days, they are most apt to remember him as the dryly debonair performer of his later years. A tuxedo, a cigarette, a martini glass and a microphone. The image of Coward and the sound of his voice from the 1950s until his death in 1973 are fixed in our minds as firmly as a potent piece of music lodges in our inner ear. But Coward, however suavely complex he became and however high he rose in society, never lost the joyous Music Hall gaiety of his middle-class Edwardian youth. The boisterous rhythms

and wit of English popular song, as well as the open-hearted romantic sentiment of the age, are there in everything he wrote. Some of the last songs he wrote in the 1960s are most redolent of his turn-of-the-century roots.

*A Marvelous Party* is our joyful celebration of the many sides of Noël Coward's quite singular genius. Certainly the sophisticated Coward is well represented, but also the earlier, baggy-pants Noël of the Music Halls and West End revues. We created this new show as a treasure-box of our favorite Noël Coward songs – both the familiar and some that you probably have never heard before – infused with the particular musical genius of a supremely talented cast of performers. Our hope is to give some idea of the breadth of Coward's musical achievements: the satirical wit and the wistfully romantic, the cleverly pattering tongue and the pensively aching heart.

David Ira Goldstein  
Director, *A Marvelous Party* and  
Artistic Director of Arizona Theatre Company





# THE COMPANY

## CAST

Mark Anders\*  
Richard Gray\*  
Anna Lauris\*  
David Silverman\*

## MUSICIANS

Chris Monroe/Don Dietrich

## PRODUCTION TEAM

David Ira Goldstein	Director and Co-Creator
Richard Gray	Musical Director
Patricia Wilcox	Musical Staging and Co-Creator
Bill Forrester	Scenic Designer
David Kay Mickelsen	Costume Designer
Rick Paulsen	Lighting Designer
Dominic CodyKramers	Sound Designer
Ashley Born	Assistant Lighting Designer
JR Welden*	Stage Manager
Melissa Hamasaki	Production Assistant
Judith Shahn	Dialect Coach

*There will be one 15-minute intermission.*

\*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

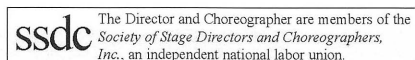
Musicians playing in the band for this performance are represented by the American Federation of Musicians of the United States and Canada, local 76-493, AFL-CIO/CLC.

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:



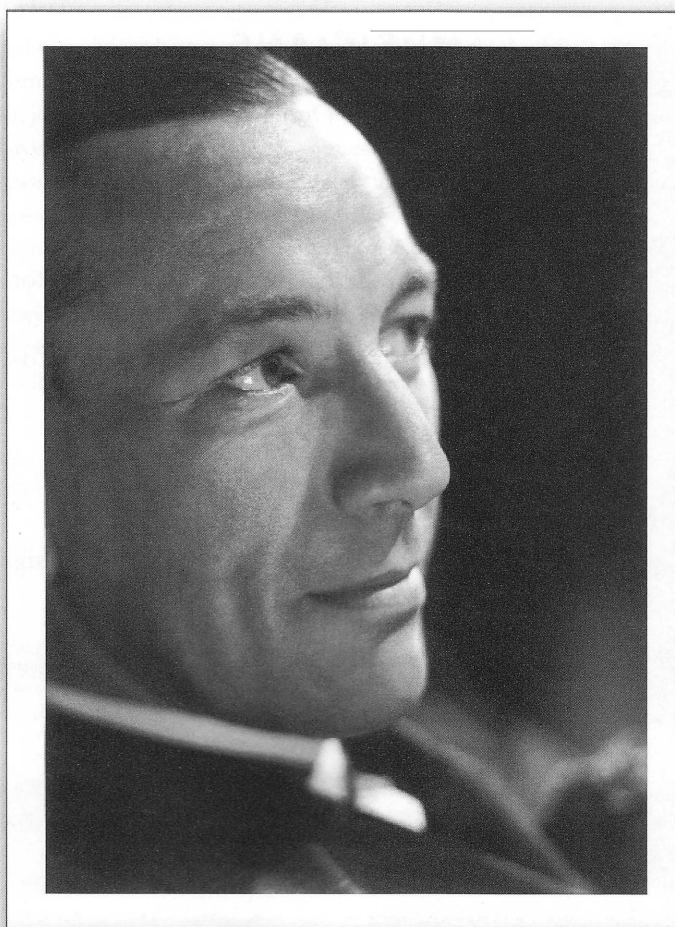


# Coward on Coward

I knew in my teens that the world was full of hatred, envy, malice, cruelty, jealousy, unrequited love, murder, despair and destruction. I also knew, at the same time, that it was full of kindness, joy, pleasure, requited love, generosity, fun, excitement, laughter and friends. Nothing that has happened to me over the years has caused me to readjust in my mind the balance of these observed phenomena.

**Theatrically speaking,** it was Coward who took sophistication out of the refrigerator and put it on the hob... Even the youngest of us will know, in 50 years' time, precisely what is meant by 'a very Noël Coward sort of person.'

—Kenneth Tynan



NOËL COWARD BY NORMAN PARKINSON

**Coward, who was as old as the century,** personified all its deliriums. His obsession with output, industry, fame, momentum, enchantment were those of modern life that his stage success made glorious... He was a phenomenon. He knew his public and articulated its dreams. His plays and songs exerted a powerful influence in shaping the society's sense of itself... [He] was one of those individuals born to every era whose life and work... are among the blueprints by which future generations reconstruct the follies and the accomplishments of times gone by.

—John Lahr

To know you are among people whom you love, and who love you – that has made all the successes wonderful, much more wonderful than they'd have been anyway.

I know far too many people and have far too many friends. I love to see them, I am delighted with their attentions, until there suddenly comes a moment when I wish them all at the bottom of the sea.

**I am neither stupid nor scared, and my sense of my own importance** to the world is relatively small. On the other hand my sense of my own importance to myself is tremendous. I am all I have to work with, to play with, to suffer and enjoy. It is not the eyes of others that I am wary of, but my own. I do not intend to let myself down more than I can possibly help. And I find that the fewer illusions I have about me or the world around me, the better company I am for myself.

**We have had [Coward] now for 60 glorious years...**

That extraordinary piece of landscaping which he uses for a face, and the dying dove that he pretends is a voice, are always hinting nowadays that he is forgotten...and unloved... That he is forgotten is demonstrably untrue...but is he unloved? Speaking as one 20 years his junior, all I can ask is: who doesn't love his youth? For that is what Coward is to men of my age: *Private Lives*, *Conversation Piece*... *Tonight at Eight Thirty* and all those songs we sang to our girls driving back in the red MG from the Thames pub on a summer night in 1936.

—John Whiting, in *London Magazine*, 1962

I CAN'T SING, BUT I KNOW HOW TO, WHICH IS QUITE DIFFERENT.





Noël was a great mind-opener and very inspiring to work for...He was probably the first man who took hold of me and made me think...He taxed me with his sharpness and shrewdness and brilliance, and he used to point out when I was talking nonsense which nobody else had ever done before. He gave me a sense of balance, of right and wrong. He would make me read; I never used to read anything at all... Noël also did a priceless thing: he taught me not to giggle on the stage.

—Laurence Olivier

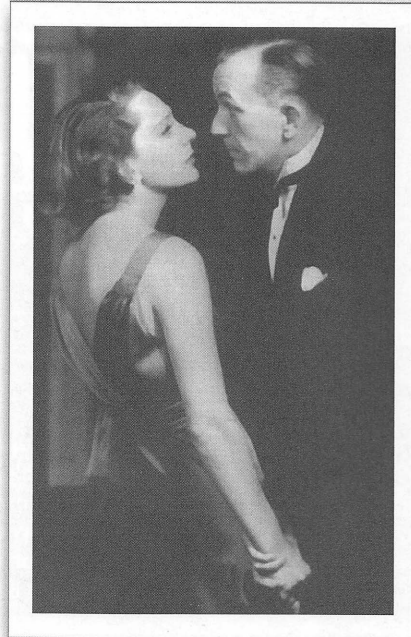
When I have fears, as Keats had fears,  
Of the moment I'll cease to be;  
I console myself with vanished years,  
Remembered laughter, remembered tears,  
And the peace of the changing sea.

When I feel sad, as Keats felt sad,  
That my life is so nearly done;  
It gives me comfort to dwell upon  
Remembered friends who are dead and gone,  
And the jokes we had and the fun.

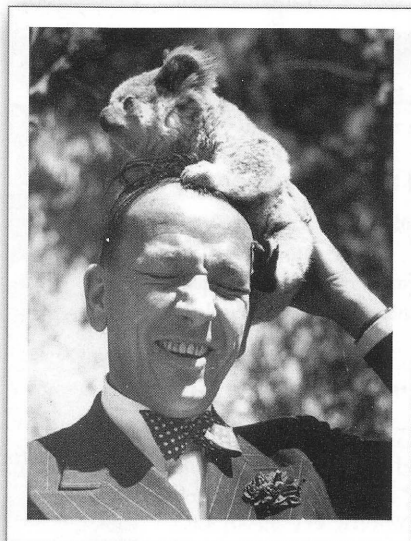
How happy they are I cannot know,  
But happy am I who loved them so.

*Noël's last completed work*

AT TOP, LEFT TO RIGHT: COWARD AT *FIREFLY*, HIS BELOVED "LITTLE HOUSE IN JAMAICA ON THE EDGE OF THE SEA," NOW MAINTAINED BY THE JAMAICA NATIONAL HERITAGE TRUST; PORTRAIT BY BEN SOLOWEY OF COWARD AND GERTRUDE LAWRENCE IN *SHADOW PLAY* — "HER QUALITY WAS, TO ME, UNIQUE, AND HER MAGIC IMPERISHABLE."; COWARD AT LAST GETS TO FIRE HONG KONG'S "NOONDAY GUN" IN 1968 — NO MAD DOGS IN SIGHT!; RIGHT: A FAN SURPRISES COWARD ON HIS WARTIME AUSTRALIAN TOUR IN 1940 — ONE OF THE FEW ABSOLUTELY CANDID PHOTOS OF HIM.



Consider the public. Treat it with tact and courtesy. It will accept much from you if you are clever enough to win it to your side. Never fear it or despise it. Coax it, charm it, stimulate it, shock it now and then if you must, make it laugh, make it cry and make it think, but above all, dear pioneers, ...never, never, never bore the living hell out of it.



My philosophy is as simple as ever. I love smoking, drinking, moderate sexual intercourse on a diminishing scale, reading and writing (not arithmetic). I have a selfless absorption in the well-being and achievement of Noël Coward. I do not care for any church (even the dear old Mother Church) and I don't believe there is a Universal Truth and if you have found it you are a better man than I am Gunga Din. In spite of my unregenerate spiritual attitude, I am jolly kind to everybody and still attentive and devoted to my dear old Mother...

He wrote with style, sang with style, painted with style, and even smoked a cigarette with a style that belonged exclusively to him. Despite his ability to do so many things so superbly, he always had to endure the put-down that anyone so versatile could not possibly be a first-rate talent. What nonsense! Versatility on so high a level needs no excuse. Even one of his lesser known operettas...contains more charm, skill and originality than 50 plays put together by men specializing in particular fields.

—Richard Rodgers

My passion for journeys is undimmed by the passing years. I'm always too late or too early, however; I arrive in Japan just when the cherry blossoms have fallen. I get to China too early for the next revolution. I reach Canada when the maple leaves have gone and the snow hasn't arrived. People are always telling me about something I've just missed; I find it very restful.

MY BODY HAS CERTAINLY WANDERED A GOOD DEAL, BUT I HAVE AN UNEASY SUSPICION THAT MY MIND HAS NOT WANDERED ENOUGH.



# *On His Majesty's Secret Service:* **Coward Undercover**

Excerpted from "The Playboy was a Spy" by Stephen Koch  
*New York Times*, April 13, 2008



Coward at Waterloo Station is 1937

...In 1973, a month before he died, the epitome of flippant British sophistication decided to permit himself a few clipped words about one last secret. In a filmed interview with the biographer of Sir William Stephenson, the spymaster code-named "Intrepid," Coward made his sole public statement about his wartime espionage work... [as] a spy for England, trained (with his friend Ian Fleming) in covert action in the secret headquarters of Bletchley Park...Working with Stephenson (among others), he had toured three continents singing, being amusing, acting as a courier, filing eyes-only reports on influential people and probably meeting covert British contacts. ...The idea was to use his public personality — the merry playboy, the "don't ask/don't tell" gay celebrity — as a mask for his passionate antifascism.... "I was the perfect silly ass," he said. "Nobody... considered I had a sensible thought in my head, and they would say all kinds of things that I'd pass along."

It was a senior diplomat named Robert Vansittart...who in late 1937 or 1938 spotted how to use Coward's flamboyance, intelligence and flawless memory to help tend an unofficial, off-the-books anti-Nazi intelligence network he had set up across Europe. Vansittart dispatched Coward on tour in such un-Cowardy places as Warsaw, Moscow and Helsinki, where he sang songs, gauged Nazi influence among star-struck V.I.P.s and (very likely) contacted sources on the ground. If he fooled the V.I.P.s, Coward failed to fool the Nazis. He was soon on the Gestapo's list of people to be "liquidated" when Britain fell...

How important was Coward's work? We still don't know the details, but in 1941, Intrepid was sufficiently impressed to propose Coward for a still-mysterious job requiring approval from the top. On April 2, word descended almost certainly from [Winston] Churchill himself, and the word was "no." Coward was too conspicuous...

The star was only briefly crushed....Looking for another way to fight, he vowed to compose the best patriotic song; make the best patriotic movie; and write the best play. The song was "London Pride." The movie was *In Which We Serve*. And...*Blithe Spirit*...a bit of froth about a man haunted by the ghost of his dead wife ...ran just shy of 2,000 performances. It kept Londoners laughing for the rest of the war...

To read Stephen Koch's complete essay, visit *The New York Times* at [www.nytimes.com](http://www.nytimes.com).

ACT 2008: Contemporary on every level.

# INTIMATE EXCHANGES

by Alan Ayckbourn  
Directed by Kurt Beattie

August 15 -  
September 14



If a butterfly's wings can set a hurricane in motion, just think of the hell that might break loose if you cheat on your partner. This brilliantly constructed show mines the space between the lives we hoped for and the lives we have. Four possible endings and without-a-net acting make Ayckbourn's riotous exploration of fate and free will a blast for audience and cast alike.



Sept 5 - Oct 5

## EURYDICE

by Sarah Ruhl  
Directed by Allison Narver

Oct 17 - Nov 16

## Becky's New Car

by Steven Dietz  
Directed by Kurt Beattie

TICKETS | [acttheatre.org](http://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



#### **PINKABOO! - The Closeted American Songbook**

June 20, 21, 27, 28; July 4, 5, 11, 12, immediately following  
*A Marvelous Party*

A musical cabaret starring Wade Madsen and Victor Janusz, with surprise special guests each week. A companion piece to *A Marvelous Party*.

#### **RAWSTOCK**

July 25 (originally scheduled for July 18)  
Raw comedy, raw talent short film festival.

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

September 13, 19, 20, 26, 27; Oct. 3 & 4, 8:00 p.m. (originally scheduled for 10:00 p.m.)

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

#### **The "AWESOME" Cycle**

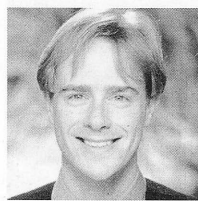
Oct. 24, 25, 31; Nov. 1, 7, 8, 14, 15, immediately following *Becky's New Car*, plus additional dates to be announced.

Popular theatrical band "AWESOME" presents their latest performance. Like *Becky*, *The "AWESOME" Cycle* lets loose and celebrates life. A companion piece to *Becky's New Car*.

TO LEARN MORE AND PURCHASE TICKETS,  
VISIT [ACTHEATRE.ORG/CENTRALHEATINGLAB](http://ACTHEATRE.ORG/CENTRALHEATINGLAB) OR CALL (206) 292-7676.

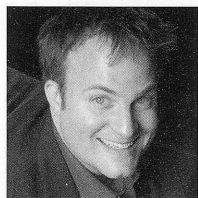


## WHO'S WHO



**MARK ANDERS**  
(*Company*, Co-Creator)  
last appeared at ACT  
in *Souvenir*; that  
production was just  
revived by the San Jose  
Repertory Theatre this  
spring. This marks his

sixth production of *A Marvelous Party*, and he's very happy to bring it home. Anders has spent a lot of time practicing for the 15 productions of *2 Pianos 4 Hands* he's done around the country. Sometimes he's in plays for which he doesn't have to do piano-practicing, such as last fall's *Murderers* at the Seattle Repertory Theatre. Other favorite Seattle credits include *The Woman in Black*, *Old Wicked Songs* and *Dirty Blonde* at ACT; *Hanging Lord Haw-Haw* at the late, lamented Empty Space; and *A Midsummer Night's Dream*, *Gross Indecency*, *Smash* at Intiman, and two productions in one season of *The Mystery of Irma Vep* at the Tacoma Actors Guild (directed by Richard Gray) and at Intiman. When not acting, he keeps busy writing, or admiring his straight-A high school graduate daughter Gemma.



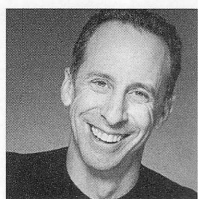
**RICHARD GRAY**  
(*Company*, Musical Director) is happy to don a tuxedo after the yellow jumpsuit he wore in ACT's *Jumpers*. Gray's favorite roles include Albin/ZaZa in

*La Cage Aux Folles* and Bud Frump in *How To Succeed...* (both at Village Theatre); and Chico Marx in *A Day In Hollywood/A Night In the Ukraine* (The 5th Avenue Theatre). His solo show, *Gray Matter*, has been performed at Seattle's Town Hall, Portland's Broadway Rose Theater, Cabaret de Paris and Tacoma Actors Guild. At TAG, Gray worked on 26 productions, including directing *The Mystery of Irma Vep* (with Mark Anders) and *Das Barbecü* (with Anna Lauris). He has musical directed (and/or conducted) over 50 productions in the Seattle area, including *The Rocky Horror Show*, *Yankee Doodle Dandy*, *Pippin* and *Buddy* at The 5th Avenue Theatre. Gray was a finalist for both the 2005 and 2006 Fred Ebb Awards honoring up-and-coming musical theatre writers. His musical scores include *Cold Turkey*, *Forbidden Xmas*, *Time Again in Oz*, *Little Rock*, *The Mom & Pop Show*, *The Donk Sisters* and *Love Is Love*. [www.richardgray.net](http://www.richardgray.net)



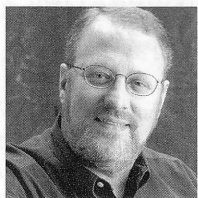
**ANNA LAURIS**  
(*Company*, *Dance Captain*, Co-Creator) is very happy to be doing *A Marvelous Party* at ACT. Some of Lauris' past credits include:

Woman One in *Songs for A New World*, Kathy in *Company*, Nancy in *Oliver!*, Maria in *Sound of Music*, Ginger in *Best Little Whore House In Texas*, Trina in *Falsettos*, Guttrune in *Das Barbecü* and BJ in *Dick Danger*. She has also toured Taiwan and Singapore with *The Wedding Banquet*. Lauris really enjoys her work as a corporate "infotainer" and consultant with Extreme Meetings, which takes her talents all over the country. Lauris is also very proud to have won a Chicago Jeff Award for her work in *A Marvelous Party*. She holds an MFA from University of Minnesota at Mankato. Iluvu!



**DAVID SILVERMAN**  
(*Company*) has entertained people as an actor, standup comedian, singer, dancer, choreographer, director and emcee for

more than 34 years. A familiar face to northwest audiences on stage or on T.V., he has a long list of credits including winning the first Seattle Laugh-off in 1980. Silverman appeared in *A Chorus Line*, *Angry Housewives* and *Rumors* for Tacoma Actors Guild, and *Stellaluna* and *The Velveteen Rabbit* and many others at the Seattle Children's Theatre. Silverman was in Seattle Repertory Theatre's *Inspecting Carol* and Intiman's production of *Scapin*. Silverman is pleased to return to ACT after a 23 year absence; his last show here was *Little Shop of Horrors*. Silverman has also become one of the most sought after charity auctioneers in the Seattle area. His ability to entertain and raise money make for a very different auction experience. He is most proud of his longest running show, 14 years with his stunning wife Stacya, a force unto herself.



**DAVID IRA GOLDSTEIN**  
(*Director*, Co-Creator)  
Since 1992, he has been the artistic director of Arizona Theatre Company, the Southwest's largest

professional theatre, based in Tucson and Phoenix. He has directed over 35 productions

at ATC ranging from classics to new plays to musicals including six world premieres by Steven Dietz (*Private Eyes*, *Inventing van Gogh*, *Rocket Man*, *Sherlock Holmes: The Final Adventure*, *Over The Moon* and *Dracula*), Roger Downey (*One Crazy Day*), Geoff Hoyle (*For Better or Worse*) and most recently an acclaimed new version of *Dr. Jekyll and Mr. Hyde* by Jeffrey Hatcher starring R. Hamilton Wright. From 1986 to 1992, Goldstein was associate artistic director of ACT, where his many productions included *Glengarry Glen Ross*, *Shadowlands*, *The Illusion*, *Lloyd's Prayer*, the world premieres of *Willi* by John Pielmeier, *God's Country* by Steven Dietz and a joint Soviet-American production of *The Falcon* by Greg Palmer. He has been a guest director at theatres across the country including Berkeley Rep, Seattle Repertory Theatre, Pasadena Playhouse, Kansas City Repertory, San Jose Repertory, Northlight Theatre (Jeff Award), Florida Stage, Geva Theatre, Empty Space and the Laguna Playhouse (L.A. Drama Critics Award). He is married to public radio announcer Michele Robins.

**CARL DANIELSEN** (Co-Creator) New York: *Big Voice: God or Merman*, The Actors Temple Theatre, *Trolls* at Actors Playhouse and Edgar in *King Lear*, Hudson Guild Theatre. Regional: *Souvenir*, Media Theatre, Flat Rock Playhouse; Stephen, *Major Barbara*, Burleigh, Mary Stuart - Pulse Ensemble Theatre; *A Dream Play*, Cleveland Play House; *A Dybbuk*, Denver Center Theatre; *Room Service*, Barrington Stage Company; *I Love You, You're Perfect*, Florida Studio Theatre; *The Taming of the Shrew*, *Oh, Kay!*, San Francisco Shakespeare Festival (Bay Area Theatre Critics Circle Award); *Crazy for You*, *Singin' in the Rain*, Shenandoah Summer Music Theatre; *Cole!*, San Jose Repertory Theatre, LACLO (BATCC and Dramalogue awards); *World Goes 'Round*, TheatreWorks (BATCC award); *A Marvelous Party!*, Northlight Theatre (Jeff Award); John Adams in *1776* and as P.T. Barnum in *Barnum* at Woodminster Amphitheatre in Oakland. Member (composer) of BMI workshop, Harrington Award.

**PATRICIA WILCOX** (Musical Staging, Co-Creator) *A Marvelous Party* (Jeff Award and LA Drama Critics Circle Award). Selected credits: *Children's Letters to God* (Lamb's Theatre), *Seussical* (national tour), *Guys and Dolls* (Paper Mill Playhouse), *Smokey Joe's Café*, *Camelot* and *Aida* (North Shore Music Theatre), *The Pajama Game* (Marriott

## WHO'S WHO

Lincolnshire-Jeff nomination), *Pirates of Penzance* (Kansas City Repertory Theatre), *Jesus Christ Superstar*, *Cabaret*, *A Little Night Music* (Sacramento Music), *My Fair Lady*, *HMS Pinafore* (Arizona Theatre Company), *A Swell Party* (Kennedy Center), *Broadway Under the Stars* (Bryant Park, NY), *Blues in the Night* (NY revival, national, international companies and Thames Television- Drama Logue Award and NAACP Image Award nomination), *Falco* (Vienna), and *Bowfire* (PBS Special & national tour). Choreography for ice skating gold medalists Viktor Petrenko, Ilia Kulik, Katya Gordeeva and two ice dancing teams for the 2006 Winter Olympics.

**BILL FORRESTER** (*Scenic Designer*) Bill Forrester's first show at ACT was *The Decline and Fall of the Entire World as Seen Through the Eyes of Cole Porter* in 1973. Since then he has designed around two dozen shows for ACT and has also designed for various other theatres in the Puget Sound area, and around the country including: Alliance Theatre (Atlanta), Alabama Shakespeare Festival, Arizona Theatre Company, Denver Center Theatre, Geva Theatre (Rochester), Honolulu Theatre for Youth, Kansas City Repertory, Portland Center Stage and Utah Shakespearean Festival.

**DAVID KAY MICKELSEN** (*Costume Designer*) has designed over 200 productions at many regional theaters across the country including: Arizona Theatre Company; The Guthrie; Denver Center Theatre Company; The Geffen Playhouse; Berkeley Repertory; Northlight Theatre Company; Seattle Repertory Theatre; Ford's Theatre; Cincinnati Playhouse in the Park; The Oregon, Utah, Colorado, Illinois Shakespeare Festivals; Portland Center Stage; The Cleveland Play House; GeVa Theatre; The Repertory Theatre of St. Louis; Pioneer Theatre Company; Williamstown Theatre Festival; The Children's Theatre Company of Minneapolis; Tennessee, Missouri, San Diego, New Mexico Repertory Theatres; Sundance Theatre Festival; Ensemble Studio Theatre; Pennsylvania Center Stage. Originally from Canby, Oregon, Mickelsen now makes his home in Long Beach, California. Member of United Scenic Artists 829.

**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 *First Class*, *A Number*, *Vincent in*

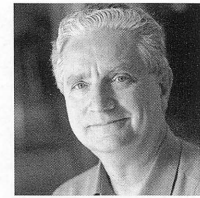
*Brixton*, *Fiction*, *Tales From Hollywood*, *The Jail Diary of Albee Sachs*, *Happenstance*, *The Nina Variations*, *Woman in Mind*, *A Walk in the Woods*, *Red Noses*, *Keely and Du*, *Handing Down the Names*, *The Odd Couple* and *Lonely Planet*. Paulsen's work has appeared all around Seattle and 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 15 year-old daughter.

**DOMINIC CODYKRAMERS** (*Sound Designer*) is thrilled to be back designing at ACT for his ninth season, after creating soundscapes last year for *Stuff Happens* and in 2006 for *Mitzi's Abortion*, *Wine in the Wilderness* and *The Pillowman*. CodyKramers is a faculty member at Seattle University, where he's recently designed aural environments for *The Hairy Baby*, *Dark Play or Stories for Boys* and, in conjunction with Strawberry Theatre Workshop, *The Life of Galileo*. Other recent works include *Memory House*, *Radio Golf* and *The King Stag* at Seattle Repertory Theatre. He has also designed for the Flying Karamazov Brothers, Universal Studios Hollywood Theme Park, Pasadena Playhouse, PCPA and Oregon Cabaret Theatre. He holds an MFA from Cal Arts and a BA from UNC-Asheville. CodyKramers is a member of United Scenic Artists 829 and is a past recipient of USITT's Sound Achievement Award.

**ASHLEY BORN** (*Assistant Lighting Designer*) trained at Boston University. She has worked for ART: Harvard, Huntington Theatre Co., Lyric Opera San Diego, The 5th Avenue Theatre, Village Theatre and ACT. Born has designed lights for Open Circle Theatre and Annex. She is glad to once again be working with all the great people at ACT.

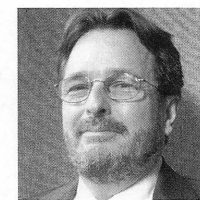
**JR WELDEN** (*Stage Manager*) has stage managed *Souvenir*, *The Mojo and the Sayso*, *The Underpants*, *Mitzi's Abortion*, *Miss Witherspoon*, and *A Christmas Carol* at ACT. For 10 seasons, he staged managed at Intiman on many productions, including *The Grapes of Wrath*, *The Mystery of Irma Vep*, *The Dying Gaul*, *The Servant of Two Masters*, *A Raisin in the Sun*, *Nickel and Dime* (also Mark Taper Forum, LA), *The Chairs*, *Crumbs from the Table of Joy*, *The Last Night of Ballyhoo*, *Full Gallop*, and *The Mandrake Root* with Lynn Redgrave.

At Seattle Rep, his credits include *Blue Door*, *The Chosen*, *Stop Kiss*, *Things Being What They Are*, *The Beard of Avon*, *Game of Love and Chance*, *Golden Child*, *Design for Living*, and *Pygmalion*.



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

productions at ACT include, *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, 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 direct *Intimate Exchanges* by Alan Ayckbourn, the world premiere of Steven Dietz's play *Becky's New Car*, as well as the Short Stories Live series at TOWN HALL.



**KEVIN M. HUGHES** (*Managing Director*) has represented businesses, government jurisdictions, grassroots efforts and nonprofit organizations, including many cultural

organizations, at the state, county, city and federal levels for 22 years, working on a variety of issues. Prior to starting his own firm, he was director of public affairs and major gifts for Pacific Science Center. He was executive director and lobbyist for the Washington State Arts Alliance and also spent many years in the theater, starting his career at ACT in the ticket office and then as assistant controller. He was the managing director of the Empty Space Theater and an actor at the Hedgerow Theater in Pennsylvania.





## Volunteers are Stars at ACT!

For more than two decades, Christine Jew has served as ACT's volunteer usher coordinator, managing more than 400 volunteers a season. The ushers, she says, volunteer at ACT not just to see a play for free, but to return the favor for being allowed to see ACT productions. Here's what else she has to say about her volunteerism here at ACT:

### Do you have favorite ACT productions or performers?

I enjoy anything ACT produces. More recently *Moon for the Misbegotten*, *The Goat or Who is Sylvia?*, *A Number* and *Souvenir*. Some of my favorite performers are David Pichette and the cast of *The Women*. It sure was good to see Suzy Hunt in an ACT play again!

### What makes volunteering so important in your life?

I like giving part of myself to help where I can. As long as I am needed, I will be there.

### Any fun anecdotes to share?

I encouraged someone I once worked for to usher at ACT when he was new to Seattle. It was the right thing for him to do because he married a fellow usher. They have been married for almost 20 years now!

### Besides volunteering, how do you spend your time?

I work full-time at the Undergraduate Library at the UW. I try to see as much theatre as possible. I collect origami books and spend hours making some of the projects in them.

### What do you feel is the value of live performance, instead of going to a movie?

I love "interacting" with what is happening on stage. Actors sometimes respond to audience reactions, performing with a particular emphasis. Live theatre is the best!

### What are your impressions of ACT's future?

ACT has proven it will have a great future. After almost folding a few years ago, patrons and staff banded together because everybody knew what a loss that would be. That is a wonderful support base. Plus, with Kurt at the helm, how can we go wrong?

## TECH TALK: AN EXCLUSIVE DONOR BENEFIT



Do you watch the extra features on a DVD? Well, what if you could hear the insider secrets about an ACT play directly from the source, and meet with the team behind the magic? Donors at the Producer's Club level (an annual gift of \$500 or more) get to do just that at one of our most popular events, the *Tech Talk* open rehearsal and discussion.

Days before *Fathers and Sons* was performed for ACT audiences, guests marveled when production team members discussed how all the elements of the play came together. Technical Director Steve Coulter explained that the opening moments of the play actually took two hours of technical work to achieve. Costume Director Carolyn Keim shared that working on a world premiere play can be chaotic, with changes being made to the script throughout rehearsals leading all the way up to opening night, but it is the "best it gets!" Curious attendees learned production challenges, secrets and got to ask everyone's big question: "How'd they do that?"

No *Tech Talk* event would be complete without an exclusive peek into an actual rehearsal. Those in attendance left with a greater appreciation and admiration for the many, many people it takes to create a stellar production.

The perfect evening also featured a scrumptious menu. The *Fathers and Sons Tech Talk* served up chicken skewers with peanut sauce, twice baked potatoes and a selection of divine desserts, all courtesy of Apulent Events and Catering, one of ACT's four preferred caterers.

ACT will host three more *Tech Talk* events this season:

Tuesday, August 12 at 6:00 p.m., for *Intimate Exchanges*

Tuesday, September 2 at 6:00 p.m., for *Eurydice*

Tuesday, October 14 at 6:00 p.m., for *Becky's New Car*

To make a donation and secure your invitation to future *Tech Talks*, please contact Individual Support Manager Brad Brubaker at (206) 292-7660 ext. 1235



Top to bottom: Technical Director Steve Coulter and Costume Director Carolyn Keim present insider details about staging the world premiere, *Fathers and Sons*; Donors mingle with ACT artists, board members and staff at the *Fathers and Sons Tech Talk*.

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*This list reflects community partners as of May 31, 2008.*

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In person: on performance days, the ticket office is open from noon until show time.

Closed Mondays and major holidays.

**Phone:** (206) 292-7676, Tue.-Sun.,  
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**E-mail:** [service@acttheatre.org](mailto:service@acttheatre.org)

**Online:** [www.acttheatre.org](http://www.acttheatre.org)

Sign up for ACT's E-News for updates and special offers at [acttheatre.org](http://acttheatre.org)



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Society members ensure ACT's ongoing tradition of presenting the best of contemporary theatre for future generations. Even persons of modest means can make significant future gifts by using tax-advantaged estate and financial planning techniques. Notify ACT of your arrangements by calling (206) 292-7660 ext. 1333.

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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 May 23, 2007 and May 22, 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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