

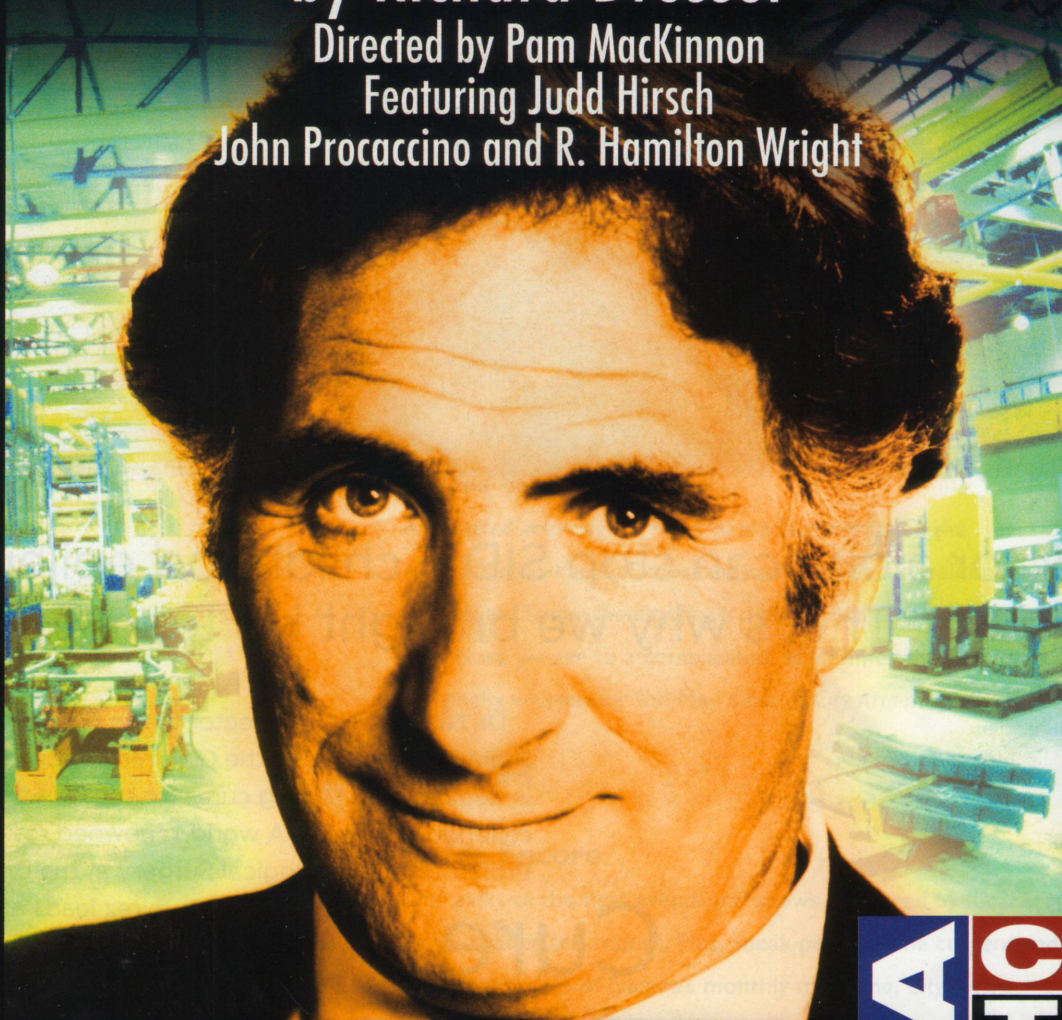
Below^{the}Belt

by Richard Dresser

Directed by Pam MacKinnon

Featuring Judd Hirsch

John Procaccino and R. Hamilton Wright



A Contemporary Theatre

2009
45TH SEASON

Dr. Jekyll and Mr. Hyde

Adapted by Jeffrey Hatcher
April 10 - May 10

Below the Belt

By Richard Dresser
May 22 - June 21

the break/s

Written and performed
By Marc Bamuthi Joseph
June 17 - July 12

Das Barbecü

Book & Lyrics by Jim Luigs
Music by Scott Warrender
July 31 - September 6

Runt of the Litter

Written and performed
By Bo Eason
September 18 - October 11

Rock 'n' Roll

By Tom Stoppard
October 9 - November 8

Kurt Beattie
Artistic Director

Carlo Scandiuzzi
Executive Director

ACT – A Contemporary Theatre presents

Below^{the} Belt

by Richard Dresser

Directed by Pam MacKinnon

Featuring Judd Hirsch

John Procaccino and R. Hamilton Wright

Beginning May 22, 2009

Opening Night
May 28

Seasonal support provided by:



A Contemporary Theatre
Foundation



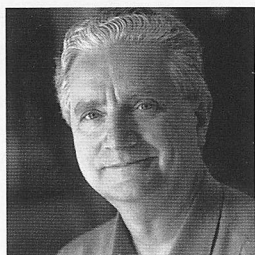
THE SHUBERT
FOUNDATION INC.

BELOW THE BELT is presented by special arrangement with SAMUEL FRENCH, INC.

A large print version of the Program is available from the house staff.

ACT is a member of the League of Resident Theatres (LORT), the American Arts Alliance and Theatre Puget Sound, and is a constituent of Theatre Communications Group. ACT is also a member of the Downtown Seattle Association, Seattle's Convention and Visitors Bureau and Greater Seattle Chamber of Commerce.

WELCOME TO ACT



ACT - A Contemporary Theatre produced Richard Dresser's *The Downside* in 1989, so *Below the Belt* is a happy return for us to this gifted playwright. The play describes the journey of three workers through the incoherent gut of a phantom corporation, and seems as pertinent today in the wake of our worldwide financial collapse, and the corresponding isolation and fear many of us feel, as the play was in 1995, when it premiered at The Actors Theatre of

Louisville's Humana Festival of New Plays.

The expectation of continual change today seems to me, ironically, our only certainty. Stability as an idea seems utterly dated. But how can we exist in harmony with ourselves and society if we have no sense of continuity, and are forced, by economic pressures and fulminating technologies, into deeper separations from many of those things which matter most to us – home, family, intellectual enjoyment, and a sense of ultimate meaning? *Below the Belt* plumbs this and many other questions, with

its funny, and ultimately dark description of the absurdities all workers experience when at the mercy of larger forces, influences that they are only dimly aware of, like “the silent hand” of market forces so much bruited around today.

This production is also the occasion of two auspicious debuts at ACT. Judd Hirsch, much loved star of numerous films and television series (*Taxi* and the current *NUMB3RS*, among others) and a wonderful stage actor familiar to local audiences for his work at Seattle Repertory Theatre in Herb Gardner's plays *I'm Not*

Rappaport and *Conversations With My Father* returns to Seattle in this production; we could not be luckier to have him. Pam McKinnon, our director, is one of the country's most exciting young directing talents; among her many achievements are helming the world premieres of plays by Edward Albee, Itamar Moses, and Jason Grote. She made her Seattle debut last year at Intiman with *All the King's Men*. The cast is completed by two actors who have been entertaining Seattle audiences with brilliance and amazing variety for over 30 years, John Proccacino and R. Hamilton Wright. Along with our wonderful Seattle designers, this is a great team, and sure to bring us one of ACT's most intriguing and entertaining productions. I can't wait.

Kurt Beattie
Artistic Director

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THE COMPANY

CAST

Judd Hirsch*	Hanrahan
John Procaccino*	Merkin
R. Hamilton Wright*	Dobbitt

PRODUCTION TEAM

Pam MacKinnon	Director
Matthew Smucker	Scenic Designer
Deb Trout	Costume Designer
Rick Paulsen	Lighting Designer
Brendan Patrick Hogan	Sound Designer
Susannah Scott	Assistant Lighting Designer
Jeffrey K. Hanson*	Stage Manager
JR Welden*	Assistant Stage Manager

Setting

The play takes place in an industrial compound in a distant land.

There will be one 15-minute intermission.

Below the Belt is being performed in the Allen Theatre at ACT.

*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.

Up next at ACT — A Contemporary Theatre: In your life. In our name. And on our stage.

June 17 – July 12

the *break/s*:

a mixtape for stage
by Marc Bamuthi Joseph
for The Living Word Project
Directed by Michael John Garcés
Executive Producer: MAPP International Productions

"Joseph's words can take an audience's breath away, then coax out sighs, exclamations of approval, and finally draw them to their feet."

The SF Bay Guardian

Presented by The Hansberry Project at ACT

Das Barbecue

Book and Lyrics by Jim Luigs
Music by Scott Warrender
Directed by Stephen Terrell

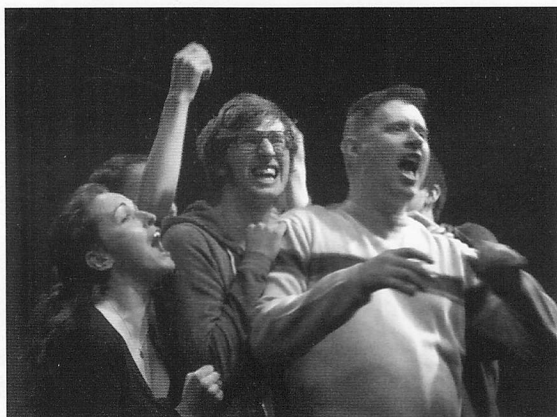
July 31 –
Sept 6



A Contemporary Theatre

Tickets on sale now! acttheatre.org | (206) 292-7676 | 700 Union Street, downtown Seattle

The Central Heating Lab at ACT presents



Evening of Improv with Wing-It Productions

May 29 - June 12

Friday nights at 10:00 p.m.
in the Bullitt Cabaret at ACT

After Friday night performances of the absurdist *Below the Belt*, join us for a nightcap of whip-smart, lightning fast improvisational comedy from Wing-It Productions!

May 29: *This Improvised Life*

June 5: *Twisted Flicks*

June 12: *Improsia*

Tickets: \$7 with the purchase of a *Below the Belt* ticket.
\$10 regular price.

A Central Heating Lab companion piece to ACT's mainstage production of *Below the Belt*.

Also: *Pinter Fortnightly*, FREE readings of Harold Pinter's works
June 1 & June 15 at 7:00 p.m. in Busters

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

Follow ACT on Facebook, MySpace, YouTube, and Twitter!





INTERVIEW WITH DIRECTOR PAM MACKINNON

By Anita Montgomery, Director of Education and Literary Manager

AM: *Tell me about what the directorial book was for you with **Below the Belt**.*

PM: There are very few plays that you read for the first time that actually make you laugh out loud, and this certainly was one of them. I found myself in a café laughing, which I think always really bodes well. There's something viscerally engaging about the play. That was one thing. Another thing is that it's very much about Americans in a sort of mysterious global setting - Americans abroad, Americans behaving badly, and that's very germane to our times. We get to live with these three men as they struggle with their surroundings; struggles mainly of their own design, that the three of them have created, but in this very mysterious context, so we're thinking, 'who are they, and what are they doing?' I also think that while this play was first done about 12 years ago, it's resonant with issues like pollution and global industry. It keeps on, for better or worse, becoming more and more relevant. So there were a number of things: one, a purely theatrical, visceral, laugh out loud comedy that pops off the page, and then it also resonates with the broad, political, American abroad kind of themes.

AM: *So you view **Below the Belt** as essentially a comedy?*

PM: Yes. I do. I think a lot of good comedies have a lot of political resonances or darker themes that protrude. The phrase that popped up when the designers and I gathered around is 'ridiculous scarcity', and I almost think that's sort of a comedic genre. You have three men in a scene and there are only two places to sit, that's ridiculous scarcity. You have these men who are all married to these offstage wives who are thousands and thousands of miles away. That's ridiculous scarcity. In some respects, without getting too historical, it reminds me a lot of German plays written between the world wars. There's a sort of expressionist tradition that not surprisingly came out of the inter-war years on the continent. Talk about scarcity - coming through the depression after a war. In rhythm, as well as form, as well as theme, this play goes back to a true Western comic tradition. There's a style and a bounce to it. There's nothing lazy about it. It's a very lean, comedic form about men who at times, in order to peacock-strut their wares, battle for the bottom. You have dialogue like, 'My wife was in labor for 14 hours, Well, *my* wife was in labor for 28 hours, Well *my* wife *died* in labor'.

AM: *Is this play for men? How can women relate to this play?*

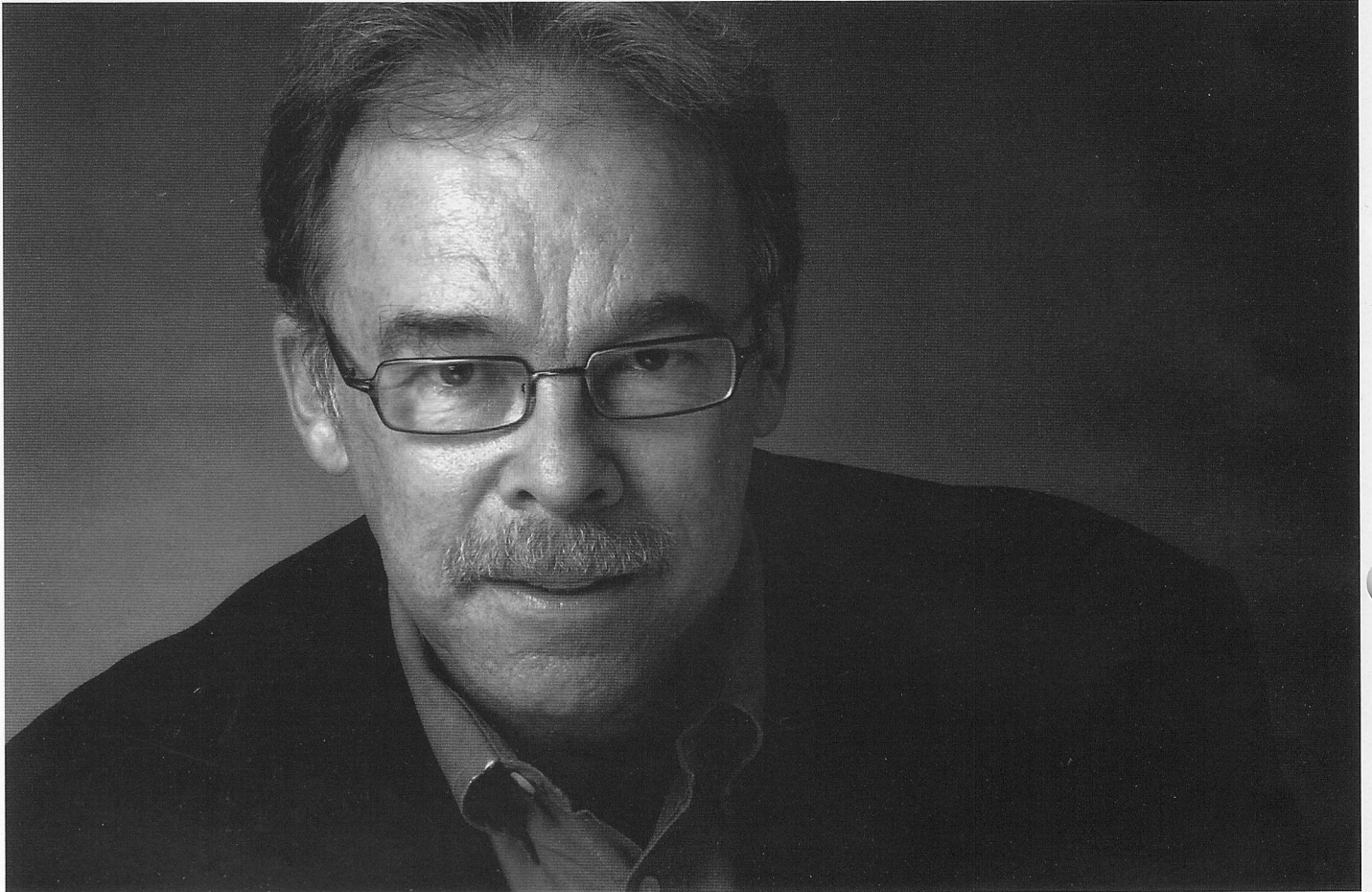
PM: Well, we as women interact with men all the time. I mean, I think it can be a very voyeuristic piece for women. I know that Richard Dresser has been approached and asked if this play could be done by an all female cast and I tend to agree with him: women do not behave this way. Women can certainly be competitive and shut out the newcomer and form alliances; it's not like women have bigger brains and bigger hearts than men, but women do not behave this way. And I think there's something very fun as a woman watching, or reading, or experiencing this, to see how the other half lives without you. I think if a female character even walked into this world, a lot of these petty grievances would disappear immediately. The men would not behave this badly.

AM: *How is **Below the Belt**, written, as you say, about 12 years ago, still relevant for audiences today?*

PM: I think in the last decade most Americans have had their world-view changed. America's position in the world has changed since Dresser wrote this, and I think the play is actually getting more relevant. Now we have phrases like global warming. Pollution has always been an issue, but this is a play where over the course of the days or weeks that we watch it unfold, a river changes color and eventually disappears. That's from the headlines. And we're looking at a global economy. More and more things are made from a variety of countries. You look at the labels of the clothes you are wearing. In the 70s the labels or appliances in your house would be made in Japan, and then Taiwan, then Hong Kong, and India. And now you look at labels from Bangladesh or Uzbekistan. The global economy just keeps on growing and growing. This play takes place in this undisclosed, far off corner of the world; these are three Americans with no other Americans around. This is the kind of stuff that's going on. The explosion of China has just been amazing over the last five years. I think that more of us can really visualize this world. We can picture what this factory looks like, because we've seen it on the news. We've seen the acres and acres of factory with thousands of people seated, all taking their lunch break at a certain time and then they go back to work, and we can see these three guys walking down the aisles. That's the world of this play, and I think people have those visual images more readily available now than they did 15 years ago.

GETTING INSIDE PLAYWRIGHT RICHARD DRESSER

BY JESSICA HATLO, LITERARY INTERN



Richard Dresser, playwright, *Below the Belt*

JH: *ACT* has described *Below the Belt* as a cross between the sitcom *The Office* and Samuel Beckett. Is that apt?

RD: I think it's a pretty good description, although *The Office* didn't exist when I wrote the play. Samuel Beckett did, so I was more influenced by Beckett and Pinter and people like that.

JH: *It's been almost 12 years since the play premiered at Humana. What was your original inspiration for *Below the Belt*?*

RD: It came out of a number of different extreme working situations that I'd had, from factory work to working on a television show in Hollywood. The play came out of this huge range of work experience. I think that there is a great similarity in most jobs where you have to report to somebody. No matter what you're doing, there's a lack of power, a lack of authority. It was as true on the television show as it was in the factory. I just became sort of fascinated with the whole notion

of how men work together and all the ways in which they don't work together; the ways that they sabotage each other and the ways that it becomes about one-upmanship rather than actually getting the work done. And so I just had all these things going on in my head about working, and the play really started with that. I think it's the only play that I've ever written that was inspired by real people; by people I had worked with – very specific people. Usually I think my characters come out of an amalgam of different people I know and different people I've worked with. But this was specifically triggered by a very particular working situation.

JH: *Can you describe how your connection to this particular text has evolved? How has it grown with you or how has your view of it changed over the years?*

RD: It basically came from working on this television show where there were three of us writing the entire show, and we were at slightly

different positions on the food chain and so we were people who were being paid to communicate as writers. But in terms of the functioning of the show, we had huge problems communicating. It's not that we had disagreements; it was all very subterranean. As often is the case in television, the most hilarious and truly entertaining things don't turn up on screen. The backstage drama of this show was truly funny to me and I felt like I had to write something about it, so I started writing these characters. I really did not want to write anything about show business at all. So I concocted this scenario of these men who are isolated from their families, from the people working around them, and totally dependent on each other. They're the only ones who speak English in this little world. I thought I would cover my tracks really well and I showed the play to a friend of mine early on, Eric Overmeyer, a playwright, and he said, "This is the best play I've ever read about show business". I think you have to work in show business to get all of the veiled references to it. But I never have put it out there as a play about show business, because it really isn't. I think it's about something much bigger than that. That's truly where the play came from.

JH: *In an interview about why you became a playwright, you addressed your time working as a plastic molder at a plant. Did that experience shape the characters of the factory workers?*

RD: My own experiences working in factories - I worked at a lot of factories in New England - certainly shaped my conception of the industrial compound and the workers. One of my first factory jobs involved making the thighs of G.I. action figures. In another factory I found myself operating a plastics molding machine which produced white cones in twenty second intervals. The foreman came over the first day to see if I had any questions. My first question involved the procedure for turning off the machine, and he made it clear that was never to happen under any circumstances, even if no one came to relieve me on the next shift. My follow-up question was, "What are we making in this factory?" He stared at me and cautioned me not to be a wiseass.

JH: *In several accounts of original productions of **Below the Belt**, I found people trying to describe the dynamic that you created between these three men, my favorite being "a crushingly conformist and hyper-masculine bureaucracy." Is that indeed what you were trying to capture?*

RD: The play came out of a fascination with how men work together. The need to compete is every bit as strong—or stronger—than the need to connect. Everything becomes territorial, either attacking someone else's turf or defending your own. When we first did the play at the Humana Festival, my observation to the actors was that this play contains no small talk. Even the most casual exchanges are essentially militaristic; someone will win and someone will retreat or lose. Through the years it has been suggested that the play be performed by three women. I think that would make for a very short evening because even if the women didn't like each other, they'd find an expeditious way of getting the job done.

JH: *Is the absurd language and style of **Below the Belt** a departure from your other work?*

RD: When I started writing this play, I wrote maybe the first five or 10 pages and I was really disappointed with it because I was using a lot of obscenity, and because it's three guys and there's nobody else around and they're just dealing with each other, but it didn't have the flavor that I wanted at all. So I just threw it all out and I decided as a challenge that I would write this play without using any kind of obscenities at all. And it really opened up the language a lot. It was sort of a departure from plays I'd written before and it has really influenced things that I've done since. It was a great challenge not to fall back on certain words. It made these men who were constantly either attacking each other or protecting themselves or both smarter in the language they used and seemed like a really intriguing way for the play to go.

JH: *How much do you personally agree with the sentiment, 'Any man can work, it takes a great man to check work'?*

RD: The idea that 'it takes a great man to check work' is simply an observation about the relative importance of work in this country. It seems that the people who market the work, check the work, and discuss the work have more prominence than the people who actually do the work. It's also a bit of a dig at the way things are done in Hollywood. Writers create the

scripts, but the people who give notes on the scripts are the ones with the power.

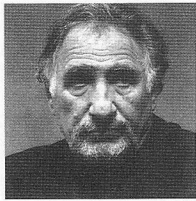
JH: *The current economic crisis, the climate crisis, the war in Iraq, the rise of third world industry and globalization - all of these things have come to a head since **Below the Belt's** inception. Do all of these things breed a new immediacy in the work?*

RD: Yes, the dire and terrifying state of the world has a silver lining - that *Below the Belt* is being produced at ACT. I think that's an even trade—worldwide economic meltdown on one hand and a fine new production on the other. Actually, this play has, sadly, grown more and more timely since I wrote it, and I'm very excited to see how it stands up in 2009. Because that's really the only reason to do it—to try to capture something that's in the air right now.

JH: *Were you excited to hear that Judd Hirsch was back to reprise Hanrahan?*

RD: Absolutely. We had a great time doing it off Broadway. Judd is obviously a wonderful, wonderful actor and there is something about this part and this play that he really connects with, so I was delighted that he wanted another shot at it.

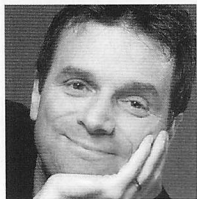
WHO'S WHO



JUDD HIRSCH

(*Hanrahan*) last appeared in Seattle in 1991 in Herb Gardner's *Conversations with my Father* at Seattle Repertory Theatre.

On Broadway: Neil Simon's *Barefoot in the Park*, Jules Feiffer's *Knock, Knock* (Drama Desk Award), Mr. Simon's *Chapter Two*, Lanford Wilson's *Talley's Folly* (Tony Nomination), Mr. Gardner's *I'm Not Rappaport* (Tony Award), *Conversations with my Father* (Tony and Outer Critics Circle Award), Yasmina Reza's *ART*, and Eliam Kraiem's *Sixteen Wounded*. Off-Broadway: Bruce Jay Friedman's *Scuba Duba*, Jean-Claude Van Itale's *Mystery Play*, Lanford Wilson's *Talley's Folly*, Chekhov's *The Seagull*, and Richard Dresser's *Below the Belt*. On TV: *The Law*, *Delvecchio*, *Taxi* (two Emmy Awards), *Dear John* (Golden Globe Award), *George and Leo* with Bob Newhart and at present in *Numb3rs*. Film: *King of the Gypsies*, *Ordinary People* (Oscar Nomination), *Without a Trace*, *Teachers*, *The Goodbye People*, *Running on Empty*, *Independence Day*, *Man on the Moon*, *A Beautiful Mind*, and *The Polish Bar* (still in production).

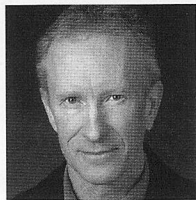


JOHN PROCACCINO

(*Merkin*) has appeared on Broadway playing leading roles in *An American Daughter*, *A Thousand Clowns*, and *Conversations*

With My Father, starring Judd Hirsch; and understudied Alan Alda in *Art* (Off-Broadway, New York Shakespeare Festival). Procaccino co-starred with Eli Wallach and Anne Jackson in the premiere of Anne Meara's play *Down the Garden Paths* at The Long Wharf Theatre. Procaccino also appeared at The Long Wharf Theatre in *We Won't Pay, We Won't Pay* and as James Tyrone in *A Moon for the Misbegotten*. Other theatre work: *Good Boys and True*, *Art* (Steppenwolf Theatre Company); *Prayer for My Enemy*, *Arms and the Man*, *The Singing Forest*, *Nor*, and *All the Kings Men* directed by Pamela MacKinnon (Intiman Theatre); *Two Gentlemen of Verona*, *Tartuffe*, *Caucasian Chalk Circle*, *Long Day's Journey Into Night*, *The Beauty Queen of Leenane* (Seattle Repertory Theatre); *A Moon for the Misbegotten*, *The*

Night of the Iguana, *Grand Magic*, *Dinner With Friends*, *Side Man*, *The Crucible* (ACT – A Contemporary Theatre); Center Stage, Old Globe Theatre. Film/TV includes: *The Runner Stumbles*, *Three Fugitives*, *Born to Be Wild*, "Law & Order," "NYPD Blue," "Northern Exposure", and the Stephen King mini-series "Rose Red."



R. HAMILTON WRIGHT

(*Dobbitt*) has been a working 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 Steven Dietz's *Becky's New Car*. 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*, *Stuff Happens* and *Alki*. This season he directed ACT's production of Jeffrey Hatcher's adaptation of R.L. Stevenson's *Dr. Jekyll and Mr. Hyde*. He lives in a small house north of Ballard with his wife Katie Forgette.

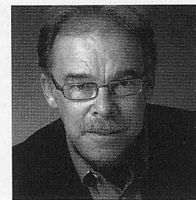


PAM MACKINNON

(Director) most recently directed the premiere of Richard Greenberg's *Our Mother's Brief Affair* (South Coast Repertory), Adrian

Hall's adaptation of Penn Warren's *All the King's Men* (Intiman), Jason Grote's *Maria/Stuart* (Woolly Mammoth Theatre Company) as well as premieres of Itamar Moses' *The Four of Us* (Manhattan Theatre Club, Old Globe Theatre) and his *Bach at Leipzig* (Milwaukee Repertory Theatre and New York Theatre Workshop), Bruce Norris' *The Unmentionables* (Woolly Mammoth Theatre Company) and Roberto Aguirre Sacasa's *Good Boys and True* (Steppenwolf Theatre Company). She is a long standing interpreter of the plays of Edward Albee, having directed the premieres of *Occupant* (Signature Theatre) and *At Home at the Zoo*—formerly called *Peter and Jerry*—(Hartford Stage and

Second Stage Theatre) as well as *A Delicate Balance* (Arena Stage), *The Goat: or, Who is Silvia?* (Alley Theatre and Vienna's English Theatre) and *The Play About the Baby* (Philadelphia Theatre Company and The Goodman Theatre). MacKinnon is an Affiliated Artist with the downtown New York City company Clubbed Thumb and a Drama League alumna. Upcoming projects include the premiere of Bruce Norris' *Clybourne Park* (Playwrights' Horizons).



RICHARD DRESSER

(*Playwright*) Richard Dresser's plays are widely produced in New York, regional theater, and Europe.

His trilogy of plays about happiness in America includes *Augusta*, *The Pursuit of Happiness*, and *A View of the Harbor*. Other plays: *Rounding Third*, *Below the Belt*, *Something in the Air*, *Gun-Shy*, *The Downside*, *Alone at the Beach*, *Wonderful World*, and *Better Days*, plus many short plays. He wrote the Broadway musical *Good Vibrations* and the Sundance film *Human Error*. Current projects are a musical *Red Sox Nation* opening next season at the American Repertory Theatre in Boston, and a play about the notorious gangster Whitey Bulger.

MATTHEW SMUCKER (Scenic Designer) is pleased to return to ACT where his work has included designs for *Dr. Jekyll and Mr. Hyde*, *Eurydice*, *Fathers and Sons*, *The Women*, *The Clean House*, *The Pillowman*, *Wine in the Wilderness*, *Flight*, *Bach at Leipzig*, *The Ugly American*, *Jumpers*, and *Black Coffee*. Smucker's designs have appeared locally at Seattle Rep, Intiman, Seattle Children's Theatre, Book-It, The Empty Space, Village Theatre, and Tacoma Actors Guild; and nationally at Arizona Theatre Company, Portland Center Stage, San Jose Rep, Kansas City Rep, and Childsplay Theatre. Smucker was a founding ensemble member of Deus X Machina and a long time company member of Annex Theatre. Smucker teaches at Seattle University and received his MFA in scenic design from the University of Washington.

DEB TROUT (Costume Designer) is very happy to be working with Ms. MacKinnon again and to return to ACT where her last design was in *First Class*. Other credits

WHO'S WHO

this season: *The Marriage of Figaro* (Seattle Opera), *The Seafarer* (Seattle Repertory Theatre), *How to Disappear Completely and Never be Found* (Portland Center Stage) and *All the King's Men* (Intiman Theatre). Other theatres include: Actors Theatre of Louisville, Atlanta's Alliance Theatre, Arizona Theatre Company, Denver Center Theatre Company, Minneapolis Children's Theatre, Oregon Shakespeare Festival, Juneau's Perseverance Theatre, Seattle Children's Theatre, and Yale Repertory Theatre. Trout co-founded the New York-based millinery company Mackey and Trout, is a graduate of the Yale School of Drama, and teaches design at the University of Washington.

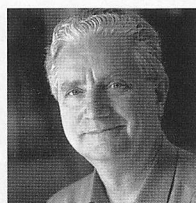
RICK PAULSEN (*Lighting Designer*) is delighted to be returning to ACT, where his lighting was last seen in *Dr. Jekyll and Mr. Hyde*. Since 1984, Paulsen has lit dozens of shows at ACT including *First Class*, *Vincent in Brixton*, *Fiction*, *Keely and Du*, *The Odd Couple*, *Lonely Planet*, *A Marvelous Party*, and *Becky's New Car*, as well as *Dr. Jekyll and Mr. Hyde*. Paulsen's work has appeared all around Seattle and across the nation. Some recent work of note includes *The Wizard of Oz*, *Pharaoh Serket and the Lost Stone of Fire* at Seattle Children's Theatre, *Busytown* 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.

BRENDAN PATRICK HOGAN (*Sound Designer*) is a sound designer, composer, and musician based in Seattle. *Below The Belt* marks his second show as staff sound designer for ACT's 2009 season, the first being *Dr. Jekyll and Mr. Hyde*, directed by R. Hamilton Wright. He teaches audio recording at Seattle University, where his original music was featured in the 2008 premiere of *The Hairy Baby*, written and directed by Ki Gottberg, with sound design by Dominic CodyKramers. He is a member of Washington Ensemble Theatre, where his original music appeared in the regional premieres of *Mr. Marmalade* and *God's Ear*. On occasion, he finds the time to play music and it is usually with Miss Mamie Lavona the Exotic Mulatta and Her White Boy Band.

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*. He was the production stage manager for *Hello Dolly!* and *Mame* at the 5th Avenue Theatre, where he will do *White Christmas* later this year. 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.

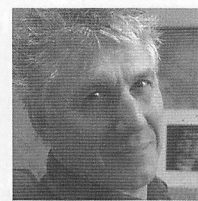
JR WELDEN (*Assistant Stage Manager*) has stage managed *Dr. Jekyll & Mr. Hyde*, *Eurydice*, *A Marvelous Party*, *Souvenir*, *The Underpants*, *Mitzi's Abortion*, *Miss Witherspoon*, and *A Christmas Carol* at ACT. For 10 seasons, he staged managed at Intiman on many productions, including *The Grapes of Wrath*, *The Mystery of Irma Vep*, *The Dying Gaul*, *The Servant of Two Masters*, *Nickel and Dime* (also Mark Taper Forum, Los Angeles), *The Chairs*, *The Last Night of Ballyhoo*, *Full Gallop*, and *The Mandrake Root* with Lynn Redgrave. At Seattle Repertory Theatre, his credits include *Betrayal*, *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 *Becky's New Car*, *Intimate Exchanges*, *First Class*, *The Pillowman*, *Mitzi's Abortion*, *The Underpants*, *Vincent in Brixton*, *Bach at Leipzig*, *Black Coffee*, *Alki*, *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, 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 Short Stories Live series at TOWN HALL, plus Tom Stoppard's *Rock 'n' Roll*.



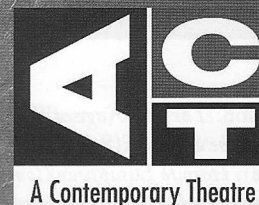
GIAN-CARLO SCANDIUZZI

(*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, Scandiuizzi 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.

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Petra Franklin Lahaie
Alan J. Rappoport
William J. Ruckelshaus
Barry B. Scovel
John C. Siegler
Benita M. Staadecker
Clifford Webster
George V. Willoughby
Scott F. Wilson

ACT BOARD INTERN

Lauren Mikov

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Dr. Ellsworth C. Alvord, Jr.
Aubrey Davis
Daniel D. Ederer
Jean Burch Falls
Jeannie M. Falls
John H. Faris
Elise Fortin
Carolyn H. Grinstein
Sara Comings Hoppin
C. David Hughbanks
Jonathan D. Klein
Keith Larson*
Jane W. Lyons
Louise J. McKinney
Gloria A. Moses
Nadine H. Murray
Douglas E. Norberg

Kristin G. Olson
Donald B. Paterson
Eric Pettigrew
Pamela Powers
Katherine L. Raff
Brooks G. Ragen
Catherine Roach
Jo Anne Rosen
Sam Rubinstein*
David E. Skinner
Walter Walkinshaw
Dr. Robert Willkens
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Esther Schoenfeld
Marvel Stewart*

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Chairman
Kermit Anderson
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John C. Siegler
Vice President
Catherine Roach
Secretary
Lawton Humphrey
Treasurer
Dr. Ellsworth C. Alvord, Jr.
Katherine L. Raff
Lucinda P. Richmond

**In memoriam*

ACT STAFF

Kurt Beattie
Artistic Director
Carlo Scanduzzi
Executive Director

ARTISTIC

Margaret Layne
Casting Director & Artistic Associate
Anita Montgomery
Director of Education and Literary Manager
Nicole Boyer Cochran
Artistic Manager & Executive Assistant
Valerie Curtis-Newton
Artistic Associate, The Hansberry Project
Vivian Phillips
Producing Associate, The Hansberry Project
Kristina Sutherland
Education Associate
Jessica Hatlo
Literary Intern
Katie Beudert
Casting Assistant

ADMINISTRATION

George Nunes
General Manager
Adam Moomey
Operations Manager
Alyssa Byer
Special Events Producer
Ben Derby
Board Liaison and Executive Assistant
Liam White
Volunteer Coordinator
Teddy Heard
Facilities Maintenance
Dave Parmley
Engineer
Responza Management Services
IT Administrators

FINANCE

Mary D. Brown, CPA
Chief Financial Officer

Michael Scheinine
Accountant
Tobi Beauchamp-Loya
Payroll

COMMUNICATIONS

Jacquelyn S. Rardin
Communications Director
Sebastien Scanduzzi
Video Manager
Ben Rapson
Marketing Coordinator
Skylar Hansen
Marketing Intern
Apex Media
Advertising
Rice Public Relations, LLC
Media Relations
West Coast Group Sales
Group Sales
Chris Bennion
Photographic Services
Kevin Jones Copywriting
Copywriter
Christa Fleming
Graphic Design
Xtremities
Graphic Design
Lynch Resources
Telemarketing

DEVELOPMENT

Josef Krebs
Development Director
Jennessa West
Individual Giving Manager
Shana Pennington-Baird
Sponsorship Manager
John Osebold
Grant Writer

AUDIENCE SERVICES

Harley D. Rees
Audience Services Director
Ryan Rowell
Tessitura Manager
Robert Hankins
Ticket Manager

Chris Olson
Assistant Ticket Manager
Jim Moran
House Manager
Jeremy Rupprecht
Assistant House Manager
Tess Branson
Katie Beudert
Shauna Freidenberger
Scott Herman
Karen Herschleb
Emiliano Ibarra Jr.
William Klintberg
Kate Knappert
Tamara Koltes
Adrienne Littleton
Alexis Lutter
Kelsey Mabbott
Niki Magill
Declan Mallamo
Joseph Mangialardi
Joe Moran
Juliette Oliver
Desiree Reyes
Lars Swenson
Kyle Thompson
Audience Services
Christine Jew
Volunteer Usher Coordinator

PRODUCTION

Joan Toggenburger
Producing Director
Emily Cedergreen
Production Office Assistant

STAGE MANAGEMENT

Jeffrey K. Hanson
Production Stage Manager
JR Welden
Stage Manager

COSTUME DEPARTMENTS

Carolyn Keim
Costume Director
Connie Rinchiuso
Costume Shop Foreman
Kim Dancy
First Hand

Sally Mellis
Wardrobe Master
Joyce Degenfelder
Wig Master

SCENIC DEPARTMENTS

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

STAGE OPERATIONS

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

FOR THIS PRODUCTION

Becca Doyle
NYC Production Assistant
Susannah Scott
Electrician
Brad Howe
Sound Engineer
Tristan Hansen
Props Artisan

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