

encore

JUNE 2011

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

FEB 4 - MAY 1

Vanities: A New Musical

APR 29 - MAY 29

The Prisoner of Second Avenue

JUN 17 - JUL 17

Pilgrims Musa and Sheri in the New World

JUL 29 - AUG 28

In the Next Room, or the vibrator play

SEP 9 - OCT 9

Mary Stuart

OCT 21 - NOV 20

Double Indemnity



A Contemporary Theatre

A THEATRE OF
NEW IDEAS

Pilgrims Musa^{and} Sheri^{in the} New World

by Yussef El Guindi

Directed by Anita Montgomery

Kurt Beattie
Artistic Director

Gian-Carlo Scandiuzzi
Executive Director

ACT
A Contemporary Theatre presents

Pilgrims Musa and Sheri ^{in the} New World

by Yussef El Guindi
Directed by Anita Montgomery

Beginning June 17, 2011

Opening Night June 23, 2011

PRODUCTION SPONSORS:

THE PAUL G. ALLEN
FAMILY foundation



SEASONAL SUPPORT PROVIDED BY:



A Contemporary
Theatre Foundation

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The Andrew W. Mellon Foundation

THE JOHN GRAHAM FOUNDATION

Permission granted by ABRAMS ARTISTS AGENCY, 275 Seventh Ave., 26th Floor, New York, NY 10001.

Originally produced by ACT — A Contemporary Theatre, Seattle, WA,
Kurt Beattie, Artistic Director, Gian-Carlo Scandiuzzi, Executive Director

Developed at the Icicle Creek Theatre Festival

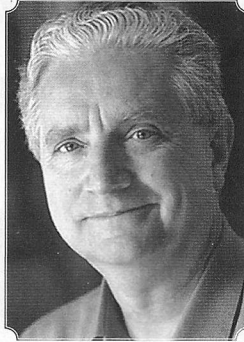
Welcome to ACT

"From the beginning, each flood of immigrants has remade the complexion of our society, while greatly enriching its talents and potential."

It's an honor to produce the world premiere of Yussef El Guindi's play. And not only because it's beautifully written, but because it grapples in a generous way with one of the great themes of American history: the story of its immigrant peoples.

It seems we have always been a catch pool, a place of late arrivals. Some experts believe the debut of *Homo sapiens* in the grunting pageant of hominids came as long as 200,000 years ago, but the earliest immigrants to our continent are believed to have shown up only 10 to 15 thousand years ago. Ever since then, people have been arriving in North America in ever mounting waves.

From the beginning, each flood of immigrants has remade the complexion of our society, while greatly enriching its talents and potential. Today, due to the flux of the post-colonial world, new sets of immigrants bring cultural backgrounds filled with deep truths, traditions, religions, and problems; values and burdens which they must find a way to reconcile with their new homeland. And it seems America always presents the same hard challenges: the demands and pressures



of a singularly materialistic society whose basic cultural assumptions (at least, up to the moment) reflect the secular inclusive bent of the Constitution, but idealize the individual, not the collective or the tribe.

Yussef El Guindi has written a play that articulates the core statements of this dilemma facing so many today: who are we? Where are we going? If we must now live with the expectation of continual

change, will we ever be able to really know who we are? Can we spiritually survive the demand for constant reinvention?

To discover an affirming energy in one's being under such circumstances is a triumph, and it is, I think, one of the many achievements of Yussef's terrific play: that it describes with sensitivity and humor that rare but wonderful moment when one discovers in the difficult struggle with an alien reality a new possibility, a dawn over one's life.

A handwritten signature in cursive script that reads "Kurt Beattie".

Kurt Beattie
ACT Artistic Director

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The Company

Cast (in alphabetical order)

Anthony Leroy Fuller	Abdallah
Sylvester Foday Kamara	Tayyib
Shanga Parker	Musa
Carol Roscoe	Sheri
Kimberley Sustad	Gamila

Creative Team

Anita Montgomery	Director
Jennifer Zeyl	Scenic Designer
Melanie Taylor Burgess	Costume Designer
L.B. Morse	Lighting Designer
Brendan Patrick Hogan	Sound Designer
Christine Sumption	Dramaturg
Alyssa Keene	Dialect Coach
Lynne Ellis	Assistant Lighting Designer
Erin B. Zatloka	Stage Manager
Melissa Y. Hamasaki	Assistant Stage Manager

Setting:

Brooklyn, New York, Present Day

Running Time:

This show runs two hours. There will be one intermission.

The Actors and Stage Managers in this production are 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:



July 29 — August 28

In the Next Room, or the vibrator play

by Sarah Ruhl
Directed by Kurt Beattie

A stimulating comedy
sure to create a buzz.



RAWSTOCK
Short Film
Festival

C CENTRAL HEATING
LAB EVENT

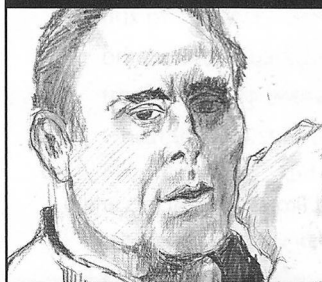
June 22, August 17



Summer Nacht
The Love
Markets

C CENTRAL HEATING
LAB EVENT

July 8, August 19



Pinter
Fortnightly

C CENTRAL HEATING
LAB EVENT

June 27, July 11 & 25



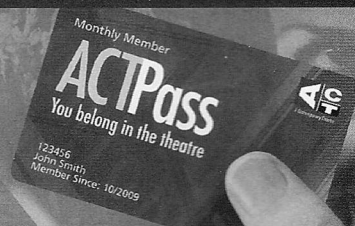
Icicle Creek
Theatre
Festival

C CENTRAL HEATING
LAB EVENT

August 23-24

Buy tickets online, and see what else we have coming up!

Or, see it all with an ACTPass!
Only \$25 a month.



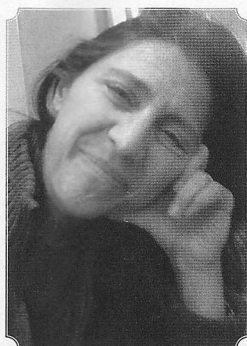
Note from the Director

Pilgrims is a beautifully inclusive, deeply generous and American story.

Occasionally, a project comes along that seems to be truly destined to fall onto your path. It shows up at a critical time in your life, you are fortunate to be among the first to read the script, and it strikes a chord and fills you with a joy you can't quite explain but want to keep exploring.

You suddenly find yourself in the enviable position of being asked to direct the first workshop and public reading of the play, and you are gifted with the opportunity to develop the script in a lovely, productive festival setting with a great group of actors and a playwright with whom you *click*. That playwright then champions you to direct the play on the mainstage of your theatre home! This is a dream scenario for a director, and it is exactly how *Pilgrims* *Musa and Sheri in the New World* arrived in my life. It has been an enormous gift to me, and I feel much more than a professional connection with the play. I love it – what it has to say, and how Yussef has chosen to say it.

As ACT's Literary Manager, I read somewhere in the neighborhood of 150-200 scripts a year, most of which are new. A pretty high percentage of them grapple in some way with the search for meaning and connection in a perhaps too-rapidly changing, post 9/11, multi-cultural America. This is the first



script I've encountered that approaches the subject of the immigrant experience and its challenges and confusion with humor and humility. *Pilgrims* is a beautifully inclusive, deeply generous and *American* story. It speaks to the heart of a distinctly American ideal, the ideal upon which our nation was founded: the notion of a place where you can "live

free" and as you wish to live, regardless of your ethnicity, color or creed. It's an ideal that's taken a beating and has some serious double standards and flaws in translation, but the ideal lives and is still worthy. *Pilgrims* recognizes and celebrates the seeker in all of us, the vulnerability and strangeness of being "different" and of being an outsider trying not just to fit in, but to forge your own, genuine identity and lifestyle in the land you have chosen and call home.

Thank you for being here, for supporting ACT and live theatre, and for joining us on this pilgrimage. We hope you enjoy yourself.

A handwritten signature of Anita Montgomery in black ink.

Anita Montgomery
Director



KAHLIL GIBRAN

"Message to Young Americans of Syrian Origin," 1923

I believe in you, and I believe in your destiny. I believe that you are contributors to this new civilization.

I believe that you have inherited from your forefathers an ancient dream, a song, a prophecy, which you can proudly lay as a gift of gratitude upon the lap of America.

I believe you can say to the founders of this great nation, "Here I am, a youth, a young tree, whose roots were plucked from the hills of Lebanon, yet I am deeply rooted here, and I would be fruitful."

And I believe that you can say to Abraham Lincoln, the blessed, "Jesus of Nazareth touched your lips when you spoke, and guided your hand when you wrote, and I shall uphold all that you have said and all that you have written."

I believe that you can say to Emerson and Whitman and James, "In my veins runs the blood of the poets and wise men of old, and it is my desire to come to you and receive, but I shall not come with empty hands."

I believe that even as your fathers came to this land to produce riches, you were born here to produce riches by intelligence, by labor.

And I believe that it is in you to be good citizens.

And what is it to be a good citizen?

It is to acknowledge the other person's rights before asserting your own, but always to be conscious of your own.

It is to be free in thought and deed, but it is also to know that your freedom is subject to the other person's freedom.

It is to create the useful and the beautiful with your own hands, and to admire what others have created in love and with faith.

It is to produce wealth by labor and only by labor, and to spend less than you have produced that your children may not be dependent on the state for support when you are no more.

It is to stand before the towers of New York, Washington, Chicago and San Francisco saying in your heart "I am the descendant of a people that builded Damascus and Byblos and Tyre and Sidon and Antioch, and now I am here to build with you, and with a will."

It is to be proud of being an American, but it is also to be proud that your fathers and mothers came from a land upon which God laid His gracious hand and raised His messengers.

Young Americans of Syrian origins, I believe in you.



*"Being bicultural has always been
important to me:*

even as a child I knew there was more
than one way to dress, to eat, to speak,
or to think. I felt lucky to have this dual
perspective inherent in my parentage, and
I was encouraged to explore other ethnic
and cultural perspectives as well."

~Naomi Shihab Nye

Pilgrim / 1: One who journeys in foreign lands:
Wayfarer **2:** one who travels to a shrine or holy place
as a devotee **3:** one of the English colonists settling at
Plymouth in 1620

Pilgrimage / 1: a journey of a pilgrim; *especially:* one
to a shrine or holy place **2:** the course of life on earth

Statistics

At least 3.5 million Americans
are of Arab descent. More
than 80% of Arab Americans
are U.S. Citizens.

New York City is one of
the top six metropolitan
areas of Arab American
concentration. Twenty
percent of people living in
the state of New York are
foreign-born.

In 2010, approximately 97,943
persons of Arab ancestry
obtained legal permanent
residency in the United
States.

*Information from the U.S. Census
and the Arab American Institute.*

Unfold Your Own Myth

Who gets up early to discover the
moment light begins?

Who finds us here circling, bewildered,
like atoms?

Who comes to a spring thirsty
and sees the moon reflected in it?

Who, like Jacob blind with grief and age,
smells the shirt of his lost son
and can see again?

Who lets a bucket down and brings up
a flowing prophet? Or like Moses
goes for fire
and finds what burns inside the
sunrise?



Jesus slips into a house to escape
enemies,
and opens a door to the other world.
Solomon cuts open a fish, and there's
a gold ring.

Omar storms in to kill the prophet
and leaves with blessings.

Chase a deer and end up everywhere!
An oyster opens his mouth to swallow
one drop.

Now there's a pearl.

A vagrant wanders empty ruins.
Suddenly he's wealthy.



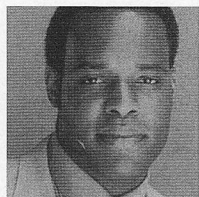
But don't be satisfied with stories,
how things
have gone with others. Unfold
your own myth, without complicated
explanation,
so everyone will understand the
passage,
We have opened you.



Start walking toward Shams. Your legs
will get heavy
and tired. Then comes a moment
of feeling the wings you've grown,
lifting.

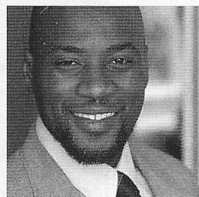
Rumi

Who's Who in *Pilgrims Musa and Sheri in the New World*



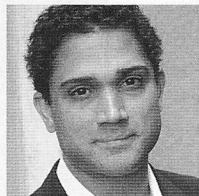
Anthony Leroy Fuller (*Abdallah*) is excited to be back at ACT after previously appearing in *Wine in the Wilderness*. He's been featured at Seattle

Children's Theatre, Seattle Repertory Theatre, Book-It Repertory Theatre and Village Theatre. Other performances include the Nurse in *Romeo & Juliet* and Charles and Silvius in *As You Like It*, both at Arizona Classical Theatre. Other regional highlights: Florida productions of *The Wiz* and *The Odd Couple*; as a member of the L.A. Sirius Theatre company, roles in *Twelfth Night*, *Two Gentlemen of Verona* and *The Taming of the Shrew*. Fuller has also appeared on stage at the Improv Olympic in Los Angeles. Television and film credits also include *Grassroots*; *The Whole Truth*; *Visioneers*; *Perfect Sport*; *Martial Law*; *Now You Know*; *Dude, Where's My Car?*; *Soundman* and *Instinct*.



Sylvester Foday Kamara (*Tayyib*) Kamara is thrilled to return to ACT where previously he played Fred in *A Christmas Carol*. Among his Seattle

credits are Mark Antony in *Julius Caesar* and Othello for Freehold Theatre's *Engaged Theater Project*; Sepha Stephenos in *The Beautiful Things That Heaven Bears*, Book-It Repertory Theatre; *Blue Orange*, Intiman Theatre. Kamara got his theater training from Anne Graham (NW Actor's Studio), Robin Lynn Smith (Freehold Theatre) and Milton Katselas (The Beverly Hills Playhouse). In memory of Charles Canada.



Shanga Parker (*Musa*) Regional Theatre: Intiman Theatre: *All My Sons*, *Homebody*, *Kabul* and *Raisin in the Sun*, ACT Theatre: *Wine in the*

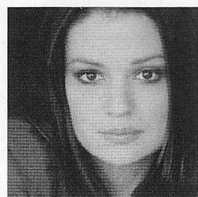
Wilderness, Tacoma Actors Guild: *Pantomime*. On The Boards: *Prix Fixe*, Actor's Theatre of Louisville: *Romeo and Juliet*, La Jolla Playhouse: *Twelfth Night*, San Diego Repertory: *Fences* and *Thin Air*, South Coast Repertory: *Twelfth Night*. Rites and Reason Theatre in Providence, RI: wrote and acted *Langston*, *No Regrets*. University of Washington's Summer Arts Festival: *Hamlet*. New York: *Gravity* (Connelly Theatre). International: Festivalul International du Teatru in Sibiu, Romania. Television includes

Leverage, *In My Shoes*, *Family Matters*, recurring role *Married...With Children*. Film: *The Obama Effect*. MFA: Acting at UC San Diego, BA: Brown University. Associate Professor in the School of Drama at the University of Washington.



Carol Roscoe (*Sheri*) is delighted to make her ACT Theatre debut in *Pilgrims Musa & Sheri in the New World* which she workshopped last year as part of the Icicle

Creek Theatre Festival. Recent credits include Sue Bayliss in *All My Sons* at Intiman Theatre. Also at Intiman Theatre, she performed Miep in *The Diary of Anne Frank* and Mary Dalton in *Native Son*. Other local credits include Ophelia in *Hamlet*, Maria in *Twelfth Night* for Seattle Shakespeare Company, *Persuasion* (Book-It Repertory Theatre), a host of shows for Seattle Children's Theatre, most recently *Getting Near to Baby*. Regionally, she's acted in Chicago, Tucson, Phoenix, Washington, DC, and New York. Film work includes: *Gamers: Dorkness Rising*, *The Dark Horse*, and *The Whole Truth*. Roscoe teaches at Freehold Theatre, Seattle Children's Theatre and Cornish College of the Arts. She holds an MFA in Classical Acting from the Shakespeare Theater at George Washington University.



Kimberley Sustad (*Gamila*) is delighted to be making her ACT debut with such a wonderful cast and crew. Having just returned from filming a

pilot for TV network pickup this September, she is excited to be here in Seattle working on such a brilliant play. Originally from Canada, her past credits include a wide range of film, TV, theatre, and commercial work. Selected theatre credits include playing Hedda in *Hedda Gabler*, Mirium in *Beau Jest*, and Rachel in *Mail Order Bride*. Sustad would like to thank her husband and mom for their continued support: Scot, thank you for holding the pieces together and to be honest, for being married to an Actor. Without you none of this would be possible for me. Mom, thank you for teaching me to soar above turbulent air, but most importantly, to glide like an Eagle while in it. Sustad would also like to thank ACT for giving her this amazing opportunity and you for supporting live theatre.

Anita Montgomery (*Director*) has been working in various capacities on the Seattle theatre scene for the last 20 years, the last eight of which have been spent on the artistic staff of ACT. Serving her first five years as Education Director, she created, administrated and taught for ACT's seminal education offering, the Young Playwrights Program (YPP). Montgomery is now pleased to serve as ACT's Literary Manager, overseeing the ACT New Play Award and New Works for the American Stage programs, as well as ACT's partnerships with Hedgebrook Women Playwrights Festival and the Icicle Creek Theatre Festival. In Seattle she has been director and/or dramaturg on projects at ACT, Cornish College of the Arts, Hedgebrook Women Playwrights Festival, the Icicle Creek Theatre Festival, Theater Schmeater, Book-it Repertory Theatre, Seattle Children's Theatre Drama School and Youth Theatre Northwest. She is a member of the Sandbox Artists Collective and the Pendragon Theatre Company in Saranac Lake, New York. Montgomery is the proud Mama of Hazel (10) and Gabriel (4) and dedicates her work in *Pilgrims* to Annie, "whose memory and courage continue to inspire and guide me on my pilgrimage."

Erin B. Zatloka (*Stage Manager*) is glad to be back at ACT where she last stage managed *The Trip to Bountiful*. Other favorites at ACT as an assistant stage manager include *The Lieutenant of Inishmore*, *Rock 'n' Roll*, and *Eurydice*. She just finished at Village Theatre as the stage manager on *Sleuth*. Nothing in her life could happen without friends and family. Love to Greg and Zoey.

Melissa Y. Hamasaki (*Assistant Stage Manager*) is pleased to return to ACT for *Pilgrims Musa and Sheri in the New World*. Previous ACT credits include: *The Women*, *Intimate Exchanges*, *Dr. Jekyll & Mr. Hyde*, *A Marvelous Party*, *Fiction*. Other local credits include: *All My Sons*, *The Thin Place* (Intiman Theatre), *The Last Witch* (UW School of Drama), *Two by Pinter* (Shadow and Light Theatre), *Memphis*, *Seven Brides for Seven Brothers* (The 5th Avenue Theatre), *Tales of Hoffman*, *Ariadne auf Naxos* (Seattle Opera). Selected regional credits: *Metamorphoses*, *Julius Caesar*, *Enchanted April* (Pioneer Theatre, UT), *L'elisir d'amore* (Pine Mountain Music Festival, MI). Training: Arena Stage Allen Lee Hughes Stage Management Fellow and Technical Apprentice at Santa Fe Opera.

Who's Who in *Pilgrims Musa and Sheri in the New World*

Yussef El Guindi (*Playwright*) His most recent production was *Language Rooms* at the Wilma Theater in Philadelphia. The play won the Edgerton Foundation New American Play Award, as well ACT's New Play Award. It is scheduled to be staged again in San Francisco this fall. Other productions: *Jihad Jones and the Kalashnikov Babes*, produced at Golden Thread Productions in San Francisco, at InterAct Theatre in Philadelphia, and at Kitchen Dog Theater in Dallas as part of the National New Play Network. It has also been performed at Theater Schmeater in Seattle, and Wellfleet Harbor Actors Theater in Massachusetts. *Our Enemies: Lively Scenes of Love and Combat*, produced by Silk Road Theatre Project in Chicago. The American Theater Critics Association gave it the 2009 M. Elizabeth Osborn Award. *Back of the Throat*, and the two related one-acts, *Such A Beautiful Voice Is Sayeda's* and *Karima's City*, have been published by Dramatists Play Service. The latter one-acts have also been included in *The Best American Short Plays: 2004-2005*, published by Applause Books. His play, *Ten Acrobats in an Amazing Leap of Faith*, is included in *Salaam/Peace: An Anthology of Middle-Eastern-American Playwrights*, published by TCG in 2009.

Jennifer Zeyl (*Scenic Designer*) previously designed *The Mojo* and *the Sayso* for ACT in 2007. Local designs include *Of Mice and Men*, *boom* and *My Name is Rachel Corrie* (Seattle Repertory Theatre), *The BFG*, *I Was a Rat* and *If You Give a Mouse a Cookie* (Seattle Children's Theatre), *Winter's Tale*, *Merchant of Venice* and *Hamlet* (Seattle Shakespeare Company), *Adding Machine* (New Century Theatre Company), *Little Women* and *Even Cowgirls Get the Blues* (Book-It Repertory Theatre). Recipient of the 2006 *Stranger* Genius Award for Theatre, two *Seattle Times* Footlight Awards and three Mayor's Office City Artist awards, Zeyl designs regularly with local ensembles: "Awesome," Hand2Mouth Theatre, Degenerate Art Ensemble and 18 shows for Washington Ensemble Theatre as Founding Resident Designer 2004-2008. She is honored to be the Creative Director of Canoe Social Club, a private club for civic minded artists in the heart of Capitol Hill. Zeyl holds a MFA Scenery Design (UW) and BFA – Directing, BFA – Theatre Design (URI).

Melanie Taylor Burgess (*Costume Designer*) previously designed *The Lady With All the Answers*, *Eurydice*, *Fathers and Sons*, *The Mojo* and *The Sayso*, *Wine In The Wilderness*, *Flight*, and *Vincent In Brixton* at

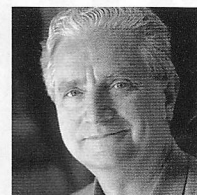
ACT. Locally, she has also designed for: Seattle Repertory Theatre, The 5th Avenue Theatre, Intiman Theatre, The Empty Space Theatre, Tacoma Actors Guild, Village Theatre, Seattle Shakespeare Company, Seattle Opera and Seattle Children's Theatre. Additionally, she has designed for Cincinnati Playhouse, 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. She is the recipient of the 2010 Gregory Award for best Costume Design.

L.B. Morse (*Lighting Designer*) is thrilled to return to ACT, where he previously designed lighting for *Fathers and Sons*. Recent design work includes *Jackie and Me* (lighting/projections, Seattle Children's Theatre), *This* (lighting/scenery, Seattle Repertory Theatre), *Dancing at Lughnasa* (lighting, Seattle Repertory Theatre), *Breaking the Code* (lighting, Strawberry Theatre Workshop) and *The Laramie Project* (lighting/scenery/projections, Strawberry Theatre Workshop). He is a company member of Assemblage, a unique collective dedicated to new experiments incorporating media and performance. Assemblage's ongoing project *Way Stations*, a series of interactive walking tours in urban landscapes, debuted at the 2008 Northwest New Works Festival. Morse holds a BA in Theatre Arts and a Graduate Certificate in Scenic Design from UC Santa Cruz and is the Associate Designer at Seattle Repertory Theatre.

Brendan Patrick Hogan (*Sound Designer*) is the Staff Sound Designer at ACT. Designs and compositions for stage include *Dr. Jekyll & Mr. Hyde*, *Below the Belt*, *Rock & Roll*, *The Female of the Species*, *Yankee Tavern*, *The Lady With All The Answers*, *The Lieutenant of Inishmore*, and *The Prisoner of Second Avenue* (ACT Theatre); *Mr. Marmalade*, *God's Ear*, *Titus*, *Neighborhood 3 – Requisition of Doom* and *RoboPop!* (Washington Ensemble Theatre); *Two By Pinter* (Shadow & Light Theatre); *The River Why* (Book-It Repertory Theatre); *Demonology* (Next Stage); and *Chamber Cymbeline* (Seattle Shakespeare Company). He is married to actress Samara Lerman.

Christine Sumption (*Dramaturg*) is a Seattle-based dramaturg whose new play development credits include work with Sundance Theatre Lab, the New Harmony Project, Icicle Creek Theatre Festival, Oregon Shakespeare Festival, Seattle Children's Theatre, and Seattle Repertory Theatre, where she was

on the artistic staff for nine seasons. She is the Resident Dramaturg at Hedgebrook, a Whidbey Island writers retreat, and teaches at Seattle University and Cornish College of the Arts.

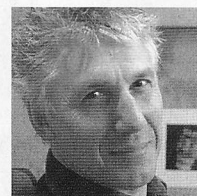


Kurt Beattie

(Artistic Director)

Beattie's past productions at ACT include *The Lieutenant of Inishmore*, *Rock 'n' Roll*, *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 Theatre, Intiman Theatre, the Hugo House, and the University of Washington. As an actor, he has appeared in leading and major roles at ACT, Seattle Repertory Theatre, Intiman Theatre and The Empty Space Theatre. Beattie was the co-recipient of the 2004 Theatre Puget Sound Gregory A. Falls Sustained Achievement Award. This season he'll direct *In the Next Room, or the vibrator play* and *Double Indemnity*.



Gian-Carlo Scandiuizzi

(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.

save the date

for ACT Theatre's
Gala and Benefit

september 26

ACT IN! A Gala & Benefit for ACT — A Contemporary Theatre Monday, September 26, 2011

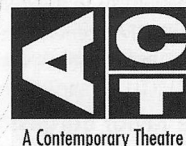
Get ready for ACT IN! with a building-wide party featuring live music, must-have auction items, dancing on the stage, and performances on every level of ACT with some of Seattle's most talented artists. This year's gala is going all-out with a special theme that will be announced soon. For now, SAVE THE DATE, tell your friends and get your tickets. This is a party not to be missed!



Now is the perfect moment to give to ACT. Get the free mobile app at redlaser.com/mobile and scan this QR code to go to our Donate page!

Tickets available at:
www.acttheatre.org/ACTGala

For information contact: Jennessa West:
(206) 292-7660 ext. 1330 or jennessa.west@acttheatre.org



Special Fund Donors

ACT Endowment Fund Donors

ACT's endowment is administered by A Contemporary Theatre Foundation.

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Special Thanks

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Michael Scheinine
Accountant

Tobi Beauchamp-Loya
Payroll

Communications

Jacquelyn S. Rardin
Communications Director

Sebastien Scanduzzi
Video Manager

Ben Rapson
Interactive Media Specialist

Maribeth Fletcher
Marketing Coordinator

Apex Media
Advertising

Rice Public Relations, LLC
Media Relations

Chris Bennon
Photographic Services

Kevin Jones Copywriting
Copywriter

Christa Fleming
Graphic Design

Xtremities
Graphic Design

Lynch Resources
Telemarketing

Development

Josef Krebs
Development Director

Jennessa West
Associate Director of Development

Ben Derby
*Major Gifts Manager
& Board Liaison*

John Osebold
Grant Writer

Angela Palmer
Donor Relations Coordinator

Matthew Echert
Development Technology Specialist

Meaghan Halverson
Development Coordinator

Audience Services

Harley D. Rees
*Memberships & Audience
Services Director*

Robert Hankins
*Memberships & Audience
Services Manager*

Ryan Rowell
Tessitura Manager

Joe Mangialardi
Ticket Office Supervisor

Jim Moran
House Manager

Jeremy Rupprecht
Assistant House Manager

Javonna Arriaga
Christine DiTolvo

Katie Beudert
Paul Dumas
Meaghan Halverson

Erin Hancock
Scott Herman

Mike Jones
Tony Koons

Adrienne Littleton
Niki Magill

Juliette Oliver
Sarah Richardson

Darryl Singleton
Brittany Swarthout

Kyle Thompson
Audience Services

Christine Jew
Volunteer Usher Coordinator

Production

Joan Toggenburger
Producing Director

Emily Cedergreen
Production Office Manager

Skylar Hansen
Production Runner

Stage Management

Jeffrey K. Hanson
Production Stage Manager

JR Welden
Erin B. Zatloka
Stage Managers

Costume Departments

Carolyn Keim
Costume Director

Connie Rinchiuso
Costume Shop Foreman

Kim Dancy
First Hand & Lead Dresser

Sally Mellis
Wardrobe Master

Joyce Degenfelder
Wig Master

Scenic Departments

Steve Coulter
Technical Director

Derek Baylor
Assistant Technical Director

Austin Smart
Master Scenic Carpenter

Sean Wilkins
Lead Scenic Carpenter

Jeff Manzolli
Amanda Quinn
Scenic Carpenters

Mona Lang
Scenic Charge Artist

Lisa Bellerio
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

Brendan Patrick Hogan
Staff Sound Designer

For This Production

Jason Montgomery
Stagehand

Katherine Parker
Scenic Intern

Shellie Moomey
Stitcher