

encore

MAY 2011

arts programs

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

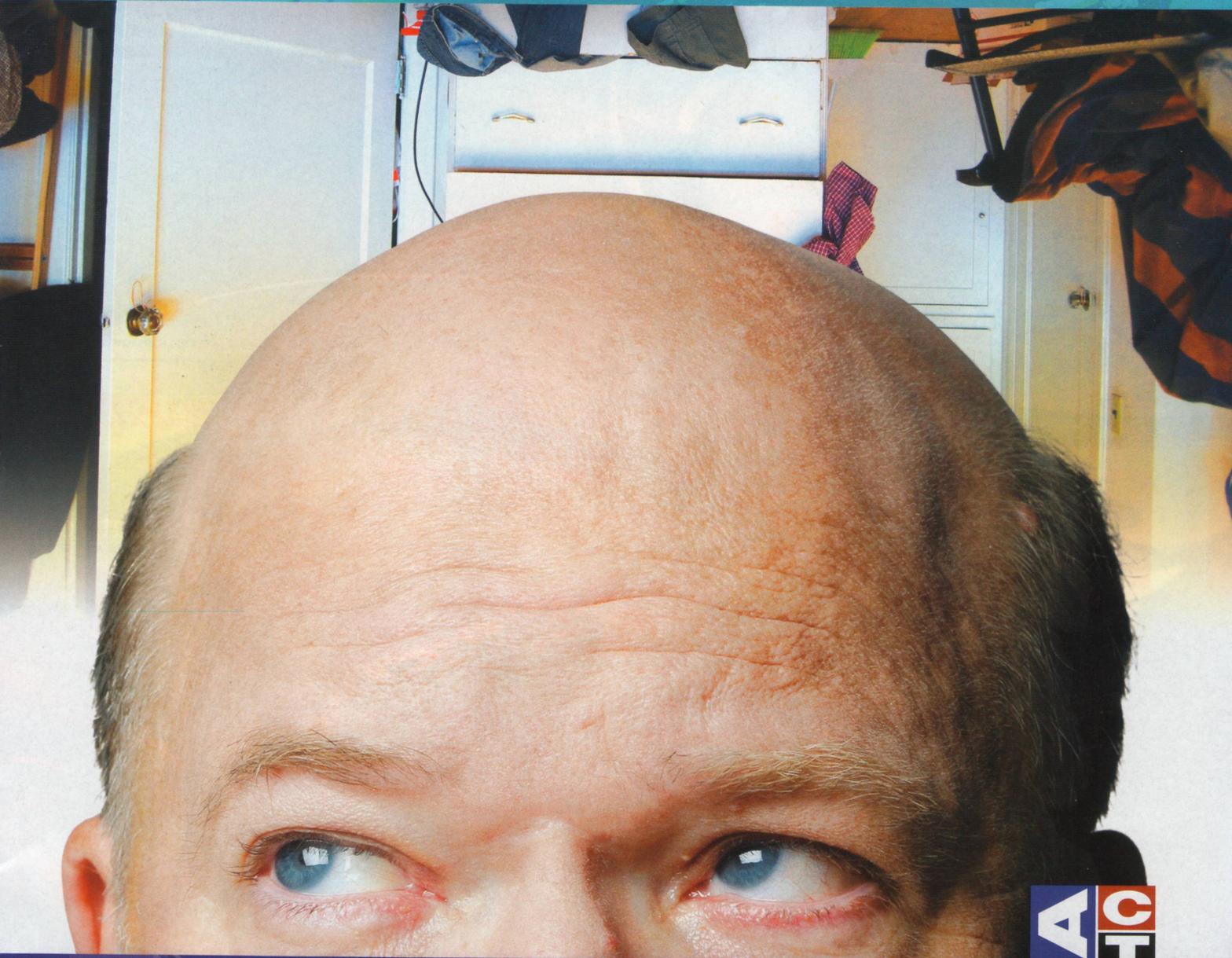
In the Next Room, or the vibrator play

SEP 9 - OCT 9

Mary Stuart

OCT 21 - NOV 20

Double Indemnity



A Contemporary Theatre

A THEATRE OF
NEW IDEAS

The Prisoner^{of} Second Avenue

by Neil Simon
Directed by Warner Shook

EVERYTHIN

Kurt Beattie
Artistic Director

Carlo Scandiuzzi
Executive Director

ACT
A Contemporary Theatre presents

The Prisoner^{of} Second Avenue

by Neil Simon
Directed by Warner Shook

Beginning April 29, 2011
Opening Night May 5, 2011

This production is brought to the stage with the generous support of individual donors
Margaret Stanley and the late Thomas P. Bleakney.

Special thanks to our Production Sponsor, Starbucks, and our premiere caterer
Tuxedos and Tennis Shoes Catering and Events.



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Seasonal Support Provided By:



A Contemporary
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The Andrew W. Mellon Foundation

THE JOHN GRAHAM FOUNDATION

THE PRISONER OF SECOND AVENUE is presented by special arrangement with SAMUEL FRENCH, INC.

Welcome To ACT

"In this 1971 play, Neil Simon's portrait of a beleaguered urban everyman eerily evokes many of the same quandaries faced by middle class professional people now."

The work of any major playwright takes on new vitality and unexpected resonances as time marches on. An excellent example of this is Neil Simon's *The Prisoner of Second Avenue*. In this 1971 play, his portrait of a beleaguered urban everyman eerily evokes many of the same quandaries faced by middle class professional people now. Unemployment, rising lawlessness, societal paralysis and dysfunction, and a lack of intuition about what to do about it combine to generate a painfully recognizable picture.



Suite at the Seattle Rep back in 1994, and was enormously impressed with his professionalism. He sat in the audience nearly every performance, and listen carefully to how they were responding to the play, taking notes and making revisions through the entire run. For Simon, the acid test for his dialogue, indeed for the overall conception of the play, was whether or not the audience was responding; and if they weren't laughing where he intended them to be, he was objective enough to take responsibility for what wasn't working and to relentlessly tinker with it until it was right. Simon has a reputation as a writer of light comedy, but in fact, *The Prisoner of Second Avenue* promotes a decidedly dark view of modern urban civilization, and it's Simon's particular achievement here that he places us so painfully in the middle of how impossible our lives sometimes really are, and then uses his immense comedic gifts to offer us the ultimate coping mechanism — the saving grace of laughter.

When I revisit his best plays, it seems to me that Simon's craft as a comic writer is more and more evident. There aren't many playwrights, today or in the past, who can so reliably create humor out of *La Condition Humaine*. Simon started as a sketch and joke writer for the great comics Sid Caesar and Phil Silvers. When he began to write plays with *Come Blow Your Horn*, he quickly discovered that sketch writing and playwriting were not the same thing. He labored hard and long to find out how the much more demanding form of a play needs to spin itself out over a few hours, and hold an audience. I watched him work on *London*

A handwritten signature in black ink that reads "Kurt Beattie". The signature is written in a cursive, flowing style.

Kurt Beattie, Artistic Director

Table of Contents

A - 1	Title Page	A - 6	Program Notes	A - 11	Special Thanks
A - 2	Welcome	A - 8	Who's Who	A - 13	ACT Circle of Donors
A - 3	The Company	A - 10	Giving Message	A - 16	Board of Trustees ACT Staff
A - 4	Up Next	A - 11	Producing Partners, Special Fund Donors		
A - 5	Director's Note				

The Company

Cast

(in alphabetical order)

Anne Allgood	Edna Edison
John Aylward	Harry Edison
Julie Briskman	Jessie
Kimberly King	Pearl
Cynthia Lauren Tewes	Pauline
R. Hamilton Wright	Mel Edison

Creative Team

Warner Shook	Director
Matthew Smucker	Scenic Designer
Deb Trout	Costume Designer
Rick Paulsen	Lighting Designer
Brendan Patrick Hogan	Sound Designer
Susannah Scott	Assistant Lighting Designer
JR Welden	Stage Manager
Mike Bowers	Production Assistant

Setting:

Upper East Side Apartment, Manhattan, New York City, 1971

This performance runs one hour and forty minutes with one intermission.

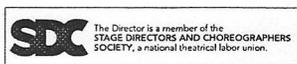
The Actors and Stage Managers in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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:



About the Playwright~ Neil Simon was born in the Bronx on the Fourth of July in 1927. After a brief military service at the end of World War II, he began writing for radio and television. His first play was *Come Blow Your Horn* (1961), followed by the book of the musical *Little Me* (1962). Other plays include: *Barefoot in the Park* (1963); *The Odd Couple* (1965); *The Star-Spangled Girl* (1966); *Place Suite* (1968); *Last of the Red Hot Lovers* (1969); *The Gingerbread Lady* (1970); *The Prisoner of Second Avenue* (1971); *The Sunshine Boys* (1972); *The Good Doctor* (1973); *God's Favorite* (1974); *California Suite* (1976); *Chapter Two* (1977); *I Ought to Be in Picture* (1980); *Fools* (1981); *Brighton Beach Memoirs* (1983); *Biloxi Blues* (1985); *Broadway Bound* (1986); *Rumors* (1988); *Lost in Yonkers* (1991); *Jake's Women* (1992); *Laughter on the 23rd Floor* (1993) and *London Suite* (1994). He has written the books for the musicals *Sweet Charity*; *Promises, Promises*; *They're Playing Our Song* and *The Goodbye Girl*. Besides adapting several of his plays for the movies, he has written the screenplays for *The Out-of-Towners*; *The Heartbreak Kid*; *Murder by Death*; *The Cheap Detective*; *Seems Like Old Times*; *Only When I Laugh*; *Max Dugan Returns*; *The Slugger's Wife* and *The Marrying Man*. He has won Tony Awards for *The Odd Couple* in 1965, *Biloxi Blues* in 1985 and *Lost in Yonkers* in 1991, which also received the Pulitzer Prize for Drama. He is a member of the Dramatists Guild and the Writers Guild of America and divides his time between New York and Los Angeles. His autobiography *Rewrites: A Memoir* was published in 1996.

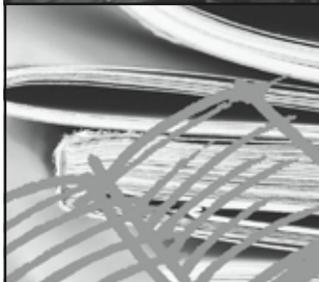


A quirky modern romantic comedy celebrating the pilgrim in all of us.

June 17 – July 17

Pilgrims Musa and Sheri in the New World

by Yussef El Guindi
Directed by Anita Montgomery



Voices of Young Women
Short Stories
Live at
Town Hall



Hedgebrook's
Women
Playwrights
Festival

C CENTRAL HEATING
LAB EVENT

May 8

C CENTRAL HEATING
LAB EVENT

May 16



The Perfect Crime
Seattle
Confidential



Electricidad
eSe
Teatro

C CENTRAL HEATING
LAB EVENT

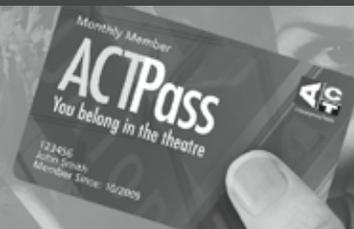
May 9

C CENTRAL HEATING
LAB EVENT

May 20-21

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

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Only \$25 a month.



A BRIEF TRIBUTE TO R. Hamilton Wright and John Aylward

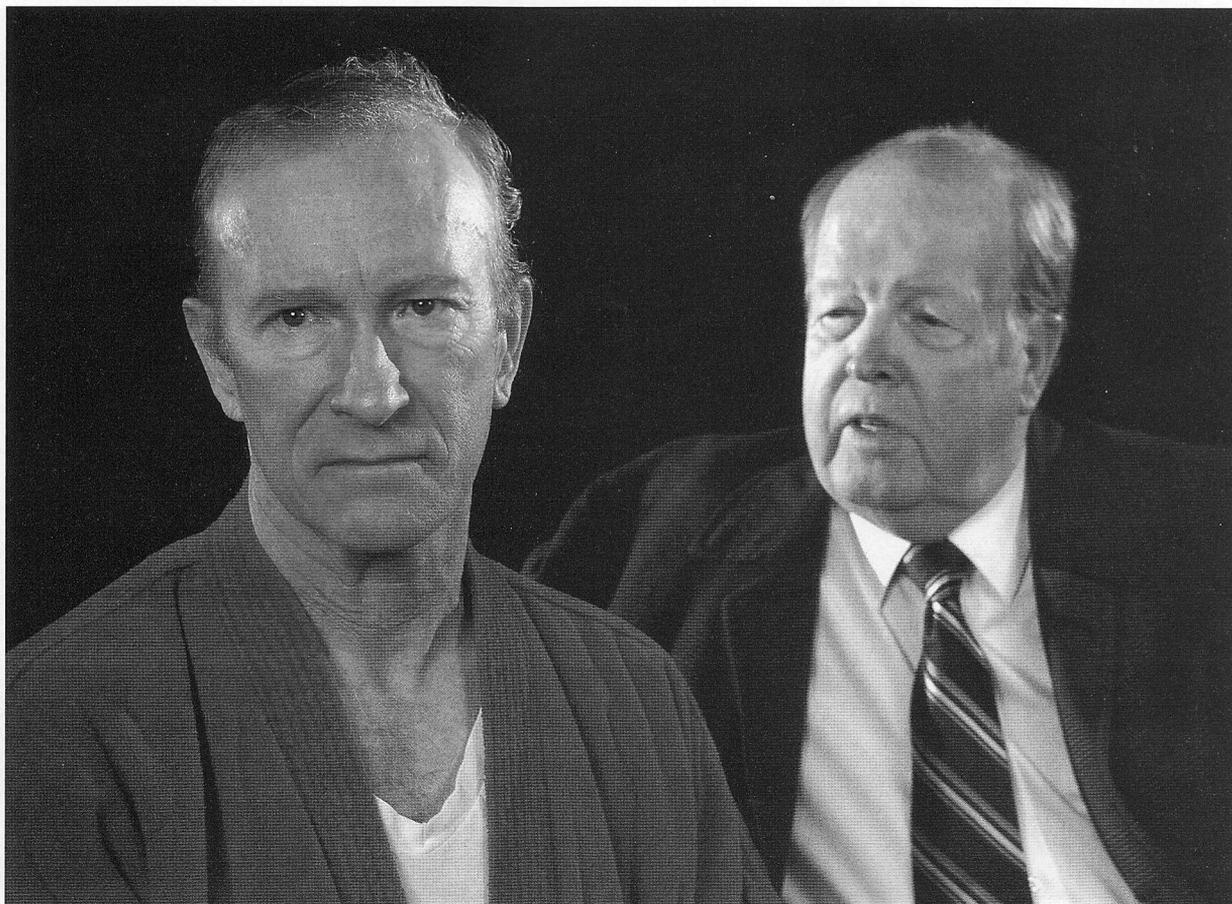
Bob Wright, John Aylward, and I go back 26 years.

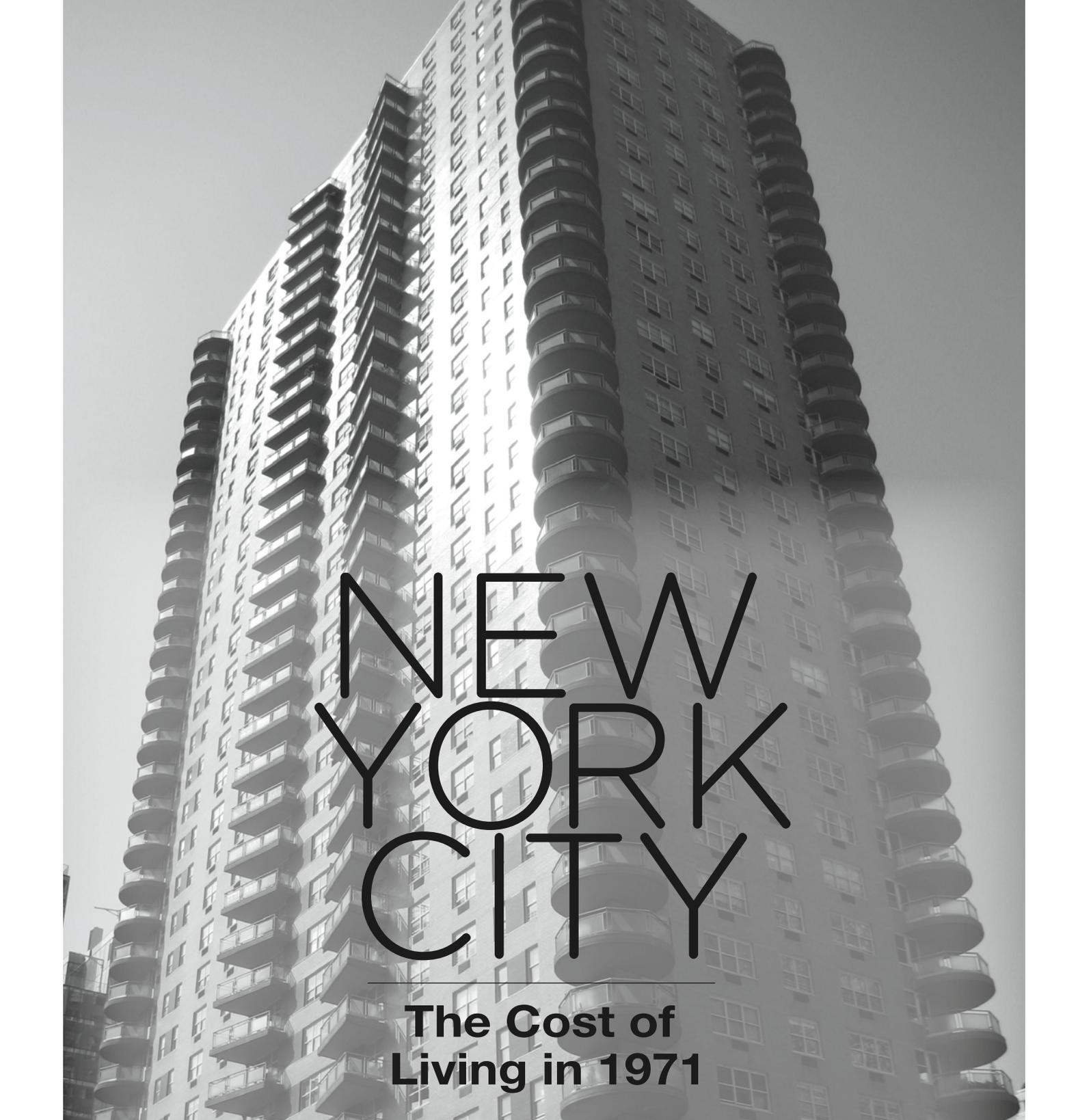
So a few months ago, when the Seattle Rep honored the two of them at their annual Gala, I was asked to write a short tribute. Since you are seeing them tonight (or this afternoon) as brothers in Neil Simon's play, I thought I'd share my remarks about these two venerable mainstays in the Seattle theatre scene who have enriched our lives for so long.

"Lucky me. Bob Wright played the lead in the first play I ever directed in Seattle: *Beyond Therapy* at the Empty Space in 1985. John Aylward played the lead in the second play I directed locally: *Vikings* at Intiman in 1986. They have both been making me look good ever since.

Bob and I have collaborated on countless projects over the years. John and I went on to make our Broadway debuts together with *The Kentucky Cycle*. Both are real gentlemen of the theatre: total pros who continue to expand their impressive talents and who never EVER just rest on their laurels. They are no nonsense, cooperative, challenging artists who make each project they're in just that much better. Both are blessed with intrinsically good taste, impeccable timing and a delicious sense of humor. In short, this is a director's dream come true."

Warner Shook,
Director, *The Prisoner of Second Avenue*





NEW YORK CITY

The Cost of Living in 1971

Transport

NYC Taxis:

\$0.60 first 1/5 of a mile,
then \$0.10 per 1/5 of a
mile; wait time \$0.10/72
seconds

\$.50/mile, \$.08/minute;
average fare around \$2.30

Bus fare:

\$0.30 everywhere

Single-trip subway fare:
30-35 cents

Food goods

Bread: 24 cents/lb

Steak : \$1.30/lb

Coffee: 91 cents/lb

Sugar: 64 cents/5lbs

Cost of living

Typical psychiatric session:
\$50/hour

Doctor's office visit: \$25

Movie ticket: \$1.70

Average monthly rent: \$150

A CONVERSATION BETWEEN

Anita Montgomery, ACT's Literary Manager and Warner Shook, the director of *The Prisoner of Second Avenue*.

In your long and varied directing career, *The Prisoner of Second Avenue* is the only play of Neil Simon's you have taken on. What was the biggest surprise or misconception you encountered when confronted with his work?

I think my biggest surprise was how well constructed the play is. I just marvel at how he can write such funny dialogue that's also trenchant about a situation. You're laughing but you're wincing at the same time. I have great respect for the man – I would love to do more Neil Simon plays.

Not only is it timely, but it's going to surprise people, because I think everyone thinks, "oh, Neil Simon, 'bada bing, bada boom.'" It's all about the jokes. Well yes, the man knows how to construct a joke – he's brilliant at it, but he also knows how to construct a play. This particular play is beautifully constructed, and I predict it's going to surprise a lot of people. And yes, it's very funny with its pertinence.

Neil Simon has said that every play he writes is a drama with "comic moments". How does that sit with you, and does *The Prisoner of Second Avenue* fit that description?

It is a drama with comic moments; a lot of comic moments. But it's comedy that comes from pain and frustration, of being locked into a life that no longer works. It's a microcosm for so much of what America is going through today.

John Lahr, in his wonderful profile of Simon in the May 2010 issue of *The New Yorker* magazine said that 'Comedy is often relegated to the kids table of American Theatre'. Can you comment on that statement?

I think he's absolutely right, and I would like to see some of those people that relegate [comedy] to the kids' table pull it off. The great quote, "dying is easy, comedy is hard." is apt. It's an instinctual thing. I know how to direct comedy. I can set up a joke onstage, or a comic moment; I can say, "If you go to the door, turn, say the line, and then close the door, you'll get a laugh." It's a very instinctive craft, comedy, and as Rose says in *Gypsy*, "Ya either got it, or ya ain't." I've got a cast of wonderful actors, who've all "got it". Because comedy looks like it's effortless if it's done right, it always takes a backseat to *Long Day's Journey Into Night*—that's got so many laughs in it, doesn't it? I love doing comedy, and I love working with actors who understand how to do it, and I've got six of the best at doing just that.

Can you talk a bit about how you feel this distinctly New York story will resonate with Seattle audiences?

Though it takes place in New York, the play is not just a New York story. This is an American story now. Unfortunately, we have all been whacked in the last few years, not only in our pocketbooks but in our belief systems. We're all looking for something to hold onto, to believe in, that we can count on again here in America. I think that resonates in any city in the United States.

"I don't write social and political plays, because I've always thought the family was the microcosm of what goes on in the world. I write about the small wars that eventually become the big wars." Neil Simon, *The Paris Review* —1992

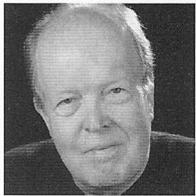
Who's Who in *The Prisoner of Second Avenue*



Anne Allgood

(*Edna Edison*) has happily appeared at ACT in *Rock 'n' Roll*, *Das Barbecu!*, *The Women*, *The Clean House*, *Vincent in*

Brixton, *Eurydice*, *Miss Witherspoon*, and *A Christmas Carol*. On Broadway, she appeared in *Carousel*, *The Sound of Music*, *The Most Happy Fella*, *Imaginary Friends* and *Beauty and the Beast*. She has toured the U.S. in *Urinetown*, *Floyd Collins*, *Parade*, *Evita*, and more. Anne's Seattle credits include *You Can't Take It With You*, *Bad Dates* and *The Constant Wife* at Seattle Repertory Theatre; *Cymbeline* at Intiman; *Candide*, *A Christmas Story*, *Sunday in the Park with George*, *Memphis*, *Company*, *Gypsy* and *The Secret Garden* at The 5th Avenue Theatre; and *Getting Near to Baby* and *Sleeping Beauty* (among others) at Seattle Children's Theatre. She has appeared at regional theatres coast to coast and will play the title role in *Mary Stuart* at ACT this fall.



John Aylward

(*Harry Edison*) Aylward is always happy to return to ACT, where he got his first job as an actor in 1967. Some highlights over the years

at ACT include *Philadelphia*, *Here I Come* (1969), *Marat-Sade* (1969), *When You Comin' Back, Red Ryder?* (1975), *The Time of Your Life* (1976), *King Lear* (1985), *On the Razzle* (1986), *Glenarry Glen Ross* (1987), *Chorus of Disapproval* (1988), *God's Country* (1988), *Man of the Moment* (1994) and *Death of a Salesman* (1998). Other Seattle credits include *Tooth of Crime* and *Ronnie Bwana*, *Jungle Guide* at the Empty Space, where he was a founding member; *Waiting for Godot* at Intiman; and *The Adding Machine* and *Dr. Jekyll & Mr. Hyde* at the Bathhouse. As a company member at Seattle Repertory Theatre for 10-plus years, Aylward had the opportunity to play leading roles in *The Miser*, *Curse of the Starving Class*, *Inspecting Carol*, *House of Blue Leaves*, *A Flea in Her Ear* and *The Real Inspector Hound*, among many others. He's also performed in many other theatres across the US and Canada, including the Oregon Shakespeare Festival in Ashland (as Richard III), the Dallas Theatre Center (*Loot*), the Manitoba Theatre Centre

(*Born Yesterday*), the Cincinnati Playhouse in the Park (*Hedda Gabler*), Berkeley Rep, Indianapolis Rep, the Centaur Theatre in Montreal, the Charles Playhouse in Boston, the Old Globe in San Diego, and on Broadway in *The Kentucky Cycle* directed by Warner Shook. Aylward's film and television credits include *ER*, *The West Wing*, *Mad Men*, *The Practice*, *Boston Legal*, *Path to War*, *Thirteen Days*, *North Country*, *Instinct* and *Teenage Mutant Ninja Turtles III*, among many others.



Julie Briskman

(*Jessie*) returns to ACT, where she most recently appeared as Eppie Lederer in *The Lady With All the Answers*. Other roles at ACT

include Sylvia Fowler in *The Women*, the Brit in New York/Palestinian Academic in *Stuff Happens*, Louise Maske in *The Underpants*, Lotty in *Enchanted April*, Jane Hopcraft in *Absurd Person Singular*, and Jo/Mae in *Dirty Blonde*. Other local credits include *The Imaginary Invalid*, *The Beard of Avon*, *Spinning into Butter*, and *As You Like It* (Seattle Repertory Theatre); Seattle Children's Theatre, and The 5th Avenue Theater. Most recently, she appeared as Jenny Diver in Seattle Shakespeare Company's highly acclaimed production of *The Threepenny Opera*. Briskman was a member of the Guthrie Theater acting company for seven seasons, where her credits include Olga in *Three Sisters*, and the title role in *Molly Sweeney*. She has performed around the country at theaters including Milwaukee Repertory Theater, Trinity Repertory Company, Portland Center Stage, Arizona Theatre Company, Children's Theatre Company of Minneapolis, and the Old Globe.



Kimberly King

(*Pearl*) King's recent work includes the premieres of ACT Steven Dietz's *Becky's New Car* and Craig Lucas's *Prayer For My Enemy* (Dolores),

directed by Bart Sher at Intiman, *Doubt* (Sister Aloysius) at San Francisco Bay Area TheatreWorks. She was also nominated for a Critics' Circle award for Mary Tyrone in *Long Day's Journey Into Night* at San Jose Repertory. King has worked as a leading ensemble member with theatres across the country including Berkeley Repertory, American

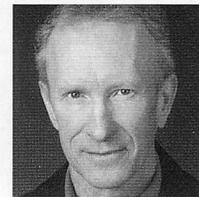
Conservatory Theatre, Hartford Stage, McCarter Theatre in Princeton, Houston's Alley Theatre, South Coast Rep (premiere of *Hold, Please* by Annie Weisman), the Mark Taper Forum (Gretta in the Broadway production of James Joyce's *The Dead*). King has sung opera, musical theatre and jazz. Her cabaret is called *Savoir Faire*. Her website is www.greencatbb.com



Cynthia Lauren

Tewes (*Pauline*) Tewes is happy to be back at ACT. She has appeared here in *Man of the Moment*, *Side Man* and *A Christmas Carol*. Other

local theatres include the old Tacoma Actors Guild, the Empty Space Theatre, Intiman and Seattle Repertory Theatre. She is currently a proud member of the board and an ensemble member of the brand new West Sound Repertory Theatre. She has worked for more than 35 years in television, film and voice work. When not onstage, she acts as sous chef for executive chef Patrick Fagan at Green City Catering.



R. Hamilton Wright

(*Mel Edison*) was last seen at ACT as Palmer in Steven Dietz's *Yankee Tavern*. Wright has been a professional actor for 35 years and

many of his favorite shows have been at ACT, among them: *Red Noses*, *A Chorus of Disapproval*, *The Pillowman*, *Absurd Person Singular*, *Bach at Leipzig*, *On the Razzle*, *Jumpers*, *The End of the World*, *The Revenger's Comedy* and *Stuff Happens*. Wright is co-adaptor - along with his old friend David Pichette - of ACT's upcoming world premiere of James M. Cain's *Double Indemnity*. He lives in a small house north of Ballard with his amazingly talented wife Katie Forgette.

Warner Shook (*Director*) is delighted to return to ACT, where he previously directed *The Women*, *Born Yesterday*, *Enchanted April* and Edward Albee's *The Goat*. From 1993-2000 he was artistic director of Intiman Theatre, directing *Angels in America*, *The Little Foxes*, *Three Tall Women*, *The Royal Family*, *Love! Valour! Compassion!*, *Who's Afraid of Virginia Woolf?*, *Faith Healer*, and many more. At Seattle Rep, he directed *Doubt* and *You Can't Take It With You*. On Broadway, Shook directed

Who's Who in *The Prisoner of Second Avenue*

The Kentucky Cycle (winner, Pulitzer Prize) and Angela Lansbury in *This is On Me...An Evening of Dorothy Parker*. His productions have been seen at The Mark Taper Forum, South Coast Repertory, The Kennedy Center, The Long Wharf, plus dozens more.

JR Welden (*Stage Manager*) has stage managed *The Lady With All the Answers*, *The Female of the Species*, *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 Theatre 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*.

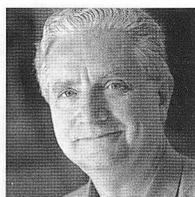
Matthew Smucker (*Scenic Designer*) is pleased to return to ACT where his work has included designs for *Vanities*, *Yankee Tavern*, *The Trip to Bountiful*, *Rock 'n' Roll*, *Below the Belt*, *Jekyll & Hyde*, *Eurydice*, *Fathers and Sons*, *The Women*, *The Clean House*, *The Pillowman*, *Wine in the Wilderness*, *Flight*, *Bach at Leipzig*, *The Ugly American*, and *Jumpers*. Smucker's designs have appeared locally at The 5th Avenue Theatre, Seattle Repertory Theatre, The Intiman Theatre, Seattle Children's Theatre, New Century Theatre Company, 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 company member and resident designer with Annex Theatre. Smucker received his MFA from the UW School of Drama.

Deb Trout (*Costume Designer*) recent designs include: ACT's *The Female of the Species*, Seattle Repertory Theatre's *Of Mice and Men* and *God of Carnage*, Seattle Opera's *Lucia di Lammermore*, and Seattle Children's Theatre's *The Bremontown Musicians*. Other theatre credits include: Actors Theatre of Louisville, Atlanta's Alliance Theatre, Arizona Theatre,

Denver Center Theatre, Intiman Theatre, Minneapolis Children's Theatre, Oregon Shakespeare Festival, Juneau's Perseverance Theatre, Portland Center Stage, Shakespeare Santa Cruz, Syracuse Stage, and Yale Repertory Theatre. Trout co-founded the New York millinery company Mackey and Trout, holds an MFA from 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 first seen in 1984. Since then, Paulsen has lit dozens of shows at ACT including *First Class*, *Vincent in Brixton*, *Fiction*, *The Odd Couple*, *Lonely Planet*, *Becky's New Car*, *Jekyll and Hyde* and *Below the Belt* as well as last season's *The Trip to Bountiful* and *Yankee Tavern*. Paulsen's work has appeared all around Seattle and across the nation. Some recent work of note includes *The Borrowers* and *The Bremontown Musicians* at Seattle Children's Theatre, *Honus and Me* and *A Year with Frog and Toad* at Childsplay, and *Pride and Prejudice* at the Denver Center. He is, most importantly, devoted to his wife Roberta and daughter Paige.

Brendan Patrick Hogan (*Sound Designer*): Hogan is the Staff Sound Designer at ACT. Designs for ACT include *Dr. Jekyll & Mr. Hyde*, *Below the Belt*, *Rock & Roll*, *Das Barbecü*, *The Female of the Species*, *Yankee Tavern* (Gregory Award nomination) *The Lady With All the Answers*, and *The Lieutenant of Inishmore*. Other designs and compositions for stage include *Mr. Marmalade*, *God's Ear*, *Titus* (Seattle Times Footlight Award), and *RoboPop!* (Gregory Award nomination) at Washington Ensemble Theatre; *Two By Pinter* at Shadow & Light; *The River Why* at Book-It Repertory Theatre; and *Chamber Cymbeline* at Seattle Shakespeare Company. He performs regularly at bars and clubs across the Northwest with Miss Mamie Lavona the Exotic Mulatta and her White Boy Band and The Bad Things. He is married to actress Samara Lerman.



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, Intiman, the Hugo House, and the University of Washington. As an actor, he has appeared in leading and major roles at ACT, Seattle Repertory, Intiman and The Empty Space. Beattie was the 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 Scandiuzzi

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

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



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YOU support and sustain the creative ecosystem here in our great city. Plus, ACT donors receive special theatre-going experiences, pre and post play parties with fellow donors and artists, and opportunities to take a deeper look at our productions. Help us reach our spring campaign goal of \$450,000 by June 31. Thank you for considering a gift to the theatre. It truly couldn't be done without people just like YOU!

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A Contemporary Theatre

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Special Thanks

ACT gratefully acknowledges the following for their contributions to this production and season:

Keith Johnsen, Daqopa Brands LLC • Moby's Restaurant • Seattle Children's Theatre • Morgan Rowe • Alysan Bedford • Chris Ensweiler • Nicole Fierstein • Daniel Guttenberg • David Hsieh • Gretchen Krich • Maggie Lee • AJ Epstein • Seattle Repertory Theatre • Market Place Salon & Day Spa • Emerald City Shoes & Northgate Cobblers • Albert Lee Appliance • UW Drama

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ACT's New Works for the American Stage commissioning program attracts commissioners who want to come in direct contact with the creative process. Donors get to know leading playwrights and hear their earliest drafts, watching as ideas become scripts. Our commissioners are venture capitalists of new ideas, and we commend their bravery and commitment to new work.

Becky's New Car
by Steven Dietz

Commissioned by
Charlie Staadecker
in honor of Benita
Staadecker

Hell Leaves Odessa
by Julie Marie Myatt

Commissioned by
Art Wahl in honor of
Eva Wah

**How to Remove
Blood from a Carpet**
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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

Alisha Geck
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
Stage Manager

Mike Bowers
Production Assistant

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

Jeff Manzolli
Amanda Quinn
Sean Wilkins
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 Design

For This Production

Marta Olson
Lead Dresser

Marta Olson
Stitcher

John Small
Stagehand

Katherine Parker
Scenic Intern