

# encore

JULY 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

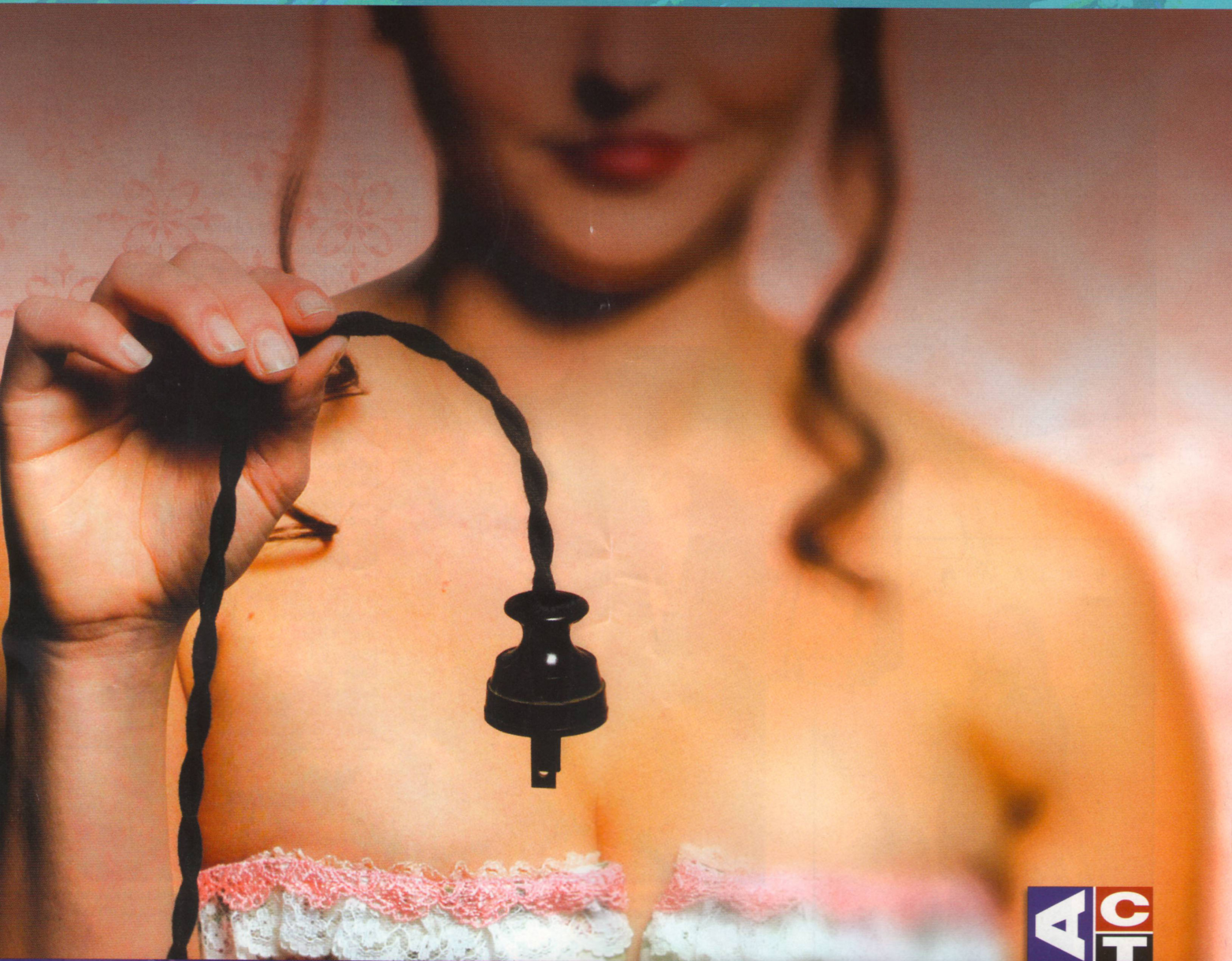
*In the Next Room, or the vibrator play*

SEP 9 - OCT 9

*Mary Stuart*

OCT 21 - NOV 20

*Double Indemnity*



A Contemporary Theatre

ATHEATRE<sup>OF</sup>  
NEW IDEAS

## In the Next Room, or the vibrator play

by Sarah Ruhl  
Directed by Kurt Beattie



Kurt Beattie  
*Artistic Director*

Gian-Carlo Scandiuzzi  
*Executive Director*

ACT  
*A Contemporary Theatre presents*

# In the Next Room, or the vibrator play

by Sarah Ruhl  
Directed by Kurt Beattie

*Beginning July 29, 2011  
Opening Night August 4, 2011*

**PRODUCTION SPONSOR:**



**SEASONAL SUPPORT PROVIDED BY:**



A Contemporary  
Theatre Foundation

Eulalie Bloedel Schneider  
Artists Fund



The Andrew W. Mellon Foundation

**THE JOHN GRAHAM FOUNDATION**

Original Broadway Production by Lincoln Center Theater  
New York City, 2009

IN THE NEXT ROOM or the vibrator play was originally commissioned and produced by  
Berkeley Repertory Theatre, Berkeley, CA  
Tony Taccone, Artistic Director / Susan Medak, Managing Director

IN THE NEXT ROOM or the vibrator play was developed at New Dramatists

IN THE NEXT ROOM or the vibrator play is presented by special arrangement with SAMUEL FRENCH, INC.

## Welcome to ACT

*"Perfect love means to love the one through whom one became unhappy."*  
—Kierkegaard

The flywheel of 19th century science and technology seemed to spin the globe faster: its momentous objectivity began to conquer diseases and accurately plumb complicated physical phenomena like electricity, chemistry, and the biological processes of life. Was all life fundamentally knowable? And words like soul, spirit, morality, religion and so on, merely fuzzy primitive generalizations of the past? Could even the matted loam of the emotions have something like a mechanical basis, able to be unearthed and manipulated, as Freud suggested?

Bourgeois civilization, clothed in the energy of its new materialism made possible by industrialization, exacted sacrifices of its citizens if they were to get on in it. The individual conformed, fitted in, put on hold or submerged those parts of his being that didn't help with the basic necessities of getting and spending. But as the buildings got bigger and the locomotives faster and the din of the factories and pile drivers deafening, a parallel need to make aggressive claims for the Self asserted itself violently.

A counter movement throughout the era emerged, as though to protect something the culture discovered in itself as important, perhaps more important, than the periodic table of elements. One of its guises was Romanticism, which plunged into the subjective, and that mysterious sense in each individual that the experiences he is having are *his alone*. The exploration of humanity's interior life, particularly its tangled dark flora of love and sex, became a principal obsession of 19<sup>th</sup> century mass culture and high art alike. The triumphant mass entertainment was the melodrama, which was devoted to creating pure sensation by entralling large audiences throughout the century with its orgy of murdering, gambling, drinking, white slavery, and cliff hanging situations. Blake's



writing, extolling the divinity of children and the senses, and Goya's drawings of nightmares, surround the beginning of the century; and Freud's *The Interpretation of Dreams*, and Mahler's poignant inward 4th Symphony, the last movement of which voices itself as a series of children's songs, ends it.

Electricity extended man's active life deep into the night. It was immediately used to expand human pleasure as well as productivity; commercial lighting made the department store and the amusement park intense focal points of escape and stimulation. And it filled the language

with expressions all having to do with erotic excitement. Lovers "sparked." A new affair could "recharge" you, because you "made the connection." A certain person "turned you on." Even Whitman sang of "the body electric."

The two main characters in Sarah Ruhl's play, Dr. Givings and Mrs. Givings, are perched on the edge of a new light, a new consciousness. Dr. Givings could be thought of as the new hero who would appear in popular literature in the 19<sup>th</sup> century: the scientist/ engineer who would bring rationality to the fore in transforming society. Mrs. Givings has the seeds of the new progressive woman, who will call for equality, intellectual opportunities, and a broad reaching freedom. But in fact, there is a much richer journey underway in this play than simply an evocation of history. They must live with the problem of the ideal of conjugal love, and the reality, so well put by Anton Chekhov: "If you are afraid of loneliness, don't marry."

And that is where we turn the lights on, and the story begins.

A handwritten signature in dark ink that reads "Kurt Beattie".

Kurt Beattie, ACT Artistic Director

## Table of Contents

|       |                |        |                     |        |                      |
|-------|----------------|--------|---------------------|--------|----------------------|
| A - 1 | Title Page     | A - 5  | Program Notes       | A - 12 | Community Partners   |
| A - 2 | Welcome to ACT | A - 8  | Who's Who           | A - 13 | ACT Circle of Donors |
| A - 3 | The Company    | A - 10 | Giving Message      | A - 16 | Board of Trustees    |
| A - 4 | Up Next        | A - 11 | Special Fund Donors |        | ACT Staff            |

# The Company

## Cast

*(in alphabetical order)*

|                       |                   |
|-----------------------|-------------------|
| Jeff Cummings         | Dr. Givings       |
| Tracy Michelle Hughes | Elizabeth         |
| Mary Kae Irvin        | Annie             |
| Jennifer Sue Johnson  | Catherine Givings |
| Deborah King          | Sabrina Daldry    |
| Michael Patten        | Mr. Daldry        |
| Connor Toms           | Leo Irving        |

## Creative Team

|                       |                             |
|-----------------------|-----------------------------|
| Kurt Beattie          | Director                    |
| Matthew Smucker       | Scenic Designer             |
| Catherine Hunt        | Costume Designer            |
| Ben Zamora            | Lighting Designer           |
| Brendan Patrick Hogan | Sound Designer              |
| Evan Ritter           | Assistant Lighting Designer |
| Jeffrey K. Hanson     | Stage Manager               |
| Verhanika Wood        | Production Assistant        |

## Setting:

A prosperous spa town outside of New York City, perhaps Saratoga Springs  
The dawn of the age of electricity; and after the Civil War; circa 1880s

## 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:





Legendary monarchs clash in a  
London and Broadway smash hit.



# Sept 9 – Oct 9

## MARU STUART

by Friedrich Schiller

Adapted by Peter Oswald

Directed by Victor Pappas



CENTRAL HEATING  
LAB EVENT

Cordaviva

August 12



CENTRAL HEATING  
LAB EVENT

Icicle Creek  
Theatre  
Festival

August 23-24



CENTRAL HEATING  
LAB EVENT

*Summer Nacht*  
The Love  
Markets

August 19



CENTRAL HEATING  
LAB EVENT

The Beebo  
Brinker  
Chronicles

August 25-27

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

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



ACT | A Contemporary Theatre | [acttheatre.org](http://acttheatre.org) | (206) 292-7676 | 700 Union Street, Downtown Seattle

# THE WONDERFUL “O”

## OR, A SHORT HISTORY OF HYSTERIA

*Hysteria.* It is one of the oldest diagnostic terms in medicine. The condition it describes first appears in an Egyptian medical papyrus from about 2000 BCE, noting peculiarities in female behavior that were ascribed to a wandering of the uterus, causing disturbance and distress throughout the body. The ancient Greeks gave it its modern name, derived from the Greek *hystera* (“womb”), and in the 4th century BCE, Plato further developed the somewhat horror-film notion of an under-stimulated uterus going rogue and roaming at large through the system in search of satisfaction: “The animal within [women] is desirous of procreating children, and when remaining unfruitful...gets discontented and angry, and wandering in every direction through the body drives them to extremity, causing all varieties of disease.” Galen, the great 2nd century physician, rejected the idea of the wandering womb, but observed that hysterical symptoms appeared more often among virgins, nuns, widows, and unmarried or unhappily married women, concluding that the condition was a result of sexual deprivation; abstinence or frustration, he theorized, led to a toxic accumulation of vapors in the uterus that affected physical and mental well-being.

All the ancients agreed that the most effective treatment was external pelvic massage to lure the vagabond womb back to its proper place or to encourage the congesting vapors downward and clear the system. The prescription in medieval and renaissance medicine was intercourse for married women, marriage (and intercourse) for unmarried women, or as a last resort, massage by a midwife. Sneezing, vigorous outings on horseback, and prolonged sessions in a rocking chair were also considered viable alternatives.

Over the ensuing centuries, the clinical definition of hysteria expanded to include an ever-lengthening list of female complaints and behaviors: anxiety, surliness, faintness, nervousness, insomnia, fluid retention, restlessness, heaviness in the abdomen, muscle spasms, shortness of breath, irritability, loss of appetite, inability to climax during intercourse, erotic fantasies, an urge to

masturbate, depression, heart palpitations, headaches, weepiness, confusion and a general “tendency to cause trouble” – in short, almost any female behavior that

men found bewildering or irritating.

To a modern understanding, the “symptomology” clearly describes various physical and psychological conditions occurring in a healthily sexualized woman, including the normal hormonal cycle, PMS, post-partum depression, and sexual frustration. But by the late 1800s, when Sarah Ruhl’s *In the Next Room, or the vibrator play* takes place, the catalogue of “hysterical symptoms” was 75 pages long and still growing: normal female sexuality transformed into a pathology by a social context in England and America that was in every respect, including in the bedroom, based on the superiority of the male.

In the latter half of the 18th century and the early years of the 19th, things had been very different. While they had never enjoyed social or political parity with men, there had been an acknowledgement of equality for middle and upper class women in certain

respects. A lively wit and nimble intellect were admired and appreciated in a woman; depending on her social status, a woman could, in fact, become a significant offstage political force as a hostess and as an influence on her husband and the powerful men in his circle; and she was welcomed as a full and enthusiastic participant in sexual relations, which were viewed as a healthy and natural activity among consenting partners. So-called “marriage manuals” of the time display an exuberant relish for the erotic pleasures a man and woman might enjoy together. This was the era of Henry Fielding’s rowdy, romping *Tom Jones* (1749), Lawrence Sterne’s ribald *Tristram Shandy* (1765), and the extraordinary correspondence between a husband and wife who clearly shared a full and equal partnership in every sense, John and Abigail Adams.

But the pendulum swings to the left, the pendulum swings to the right, and the late 1820s saw the beginning of a shift in the socio-sexual paradigm towards what Dr. Rachel Maines, in her fascinating book *The Technology of Orgasm*, calls “an androcentric model”: an institutionalization

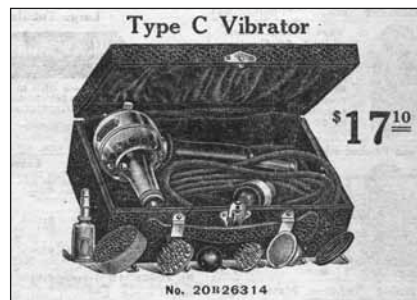


BY MARGARET LAYNE



of the centrality and superiority of the male physically, mentally, politically, socially, and of course, sexually. In this androcentric world, where women had been recast as pure and passive domestic helpmeets – “The Angel in the House,” as one popular poem had it – the deck was stacked against their sexual self-realization in almost every way. “Real Sex” was defined solely as the act of male penetration and orgasm. Women were not thought to possess sexual desire or to experience sexual pleasure; innocent of the primitive urges that drove the male, they nobly endured the animal attentions inflicted on them by their husbands in order to achieve the one thing they did desire above all else: Motherhood.

“I should say that the majority of women...are not very much troubled with sexual feeling of any kind,” wrote the distinguished physician William Acton in 1857. “What men are habitually, women are only exceptionally...There can be no doubt that sexual feeling in the female is in the majority of cases in abeyance, and that it requires positive and



knowledgeable and risk her reputation as a “nice woman.” Men, for their part, were taught to respect their wives and show sexual restraint towards them, discharging their husbandly duties as quickly and efficiently as possible, preferably in under five minutes, in order to spare their spouse’s tender sensibilities and not expend too much valuable male life force. (There was a prevailing belief that an ounce of semen equaled more than a quart of blood; too much marital sex could lower a man’s life force to dangerous levels and expose him to weakness of the brain, disease and premature death.)

Add to this discouraging scenario the statistics compiled later in the 20th century by sexual researchers like Alfred

Kinsey and Shere Hite indicating that at least 50% of women, and possibly as many as 70%, require some value-added activity in order to reach orgasm. Add as well the fact that Victorian women were discouraged from taking matters into their own hands, so to speak, both for religious reasons (onanism, as it was called, was considered a sin) and for medical

*“Women were not thought to possess sexual desire or to experience sexual pleasure; innocent of the primitive urges that drove the male, they nobly endured the animal attentions inflicted on them by their husbands in order to achieve the one thing they did desire above all else: **motherhood.**”*

considerable excitement to be roused at all; and even if roused (which in many instances it never can be) it is very moderate compared with that of the male.” In other words, a free pass for the male partner to not expend energy on a futile task. The female’s alleged indifference to sex was, the argument went, naturally ordained to preserve the male’s vital energies.

It had, of course, been observed that some women did experience both pleasure and release during intercourse, which presented a challenge to the notion that they were without the capacity for sexual pleasure, but the medical establishment was ready with an explanation: a wife who appeared to be enjoying sex was not showing pleasure in the act, but in the anticipation of pregnancy and motherhood that would result.

So let us consider the sexual situation of middle and upper class women in the U.K. and the U.S. at this time. Most came to their wedding night entirely unaware of the mechanics and potentialities of their own bodies and with virtually no idea of what was about to happen, which meant that unless they were very lucky in their new husband, what did happen would not have been very far from rape - hardly a felicitous introduction to the joy of sex. Even a woman who was fortunate enough to share a physical attraction with her husband still had to tread very carefully into the arena of sexual pleasure lest she appear to be improperly

ones: it could lead to sexual mania and cause them to make unreasonable sexual demands on their husbands. Small wonder, then, that by the early 1900s almost three-quarters of the female population in Britain and America was thought to be suffering from some form of “hysteria” – or, as we might describe it now, profound orgasm deficit.

In a male-dominated sexual world, the female orgasm was considered incidental to successful male climax and not as a thing unto itself which could in fact be achieved *without* penetration, or indeed the participation of a man at all. Husbands by and large felt no interest in or responsibility for their wives’ sexual satisfaction, and so the task of relieving women’s frustrations fell to doctors. Such treatment was not perceived as sexual, suspect, or perverse: it was a medical therapy, performed in a doctor’s office by medical personnel, to treat a medical condition. And, since sex meant penetration, and only penetration could create sexual gratification in women, where no penetration occurred there was no sexual component and, *voilà!*, the resulting paroxysm was not an orgasm.

It is important to note that most Victorian doctors treating women’s complaints were not charlatans; they genuinely wanted to relieve the obvious distress of their patients. Some even suspected that women might experience sexual pleasure differently and on a different timeline than men. However, the understanding of what

caused “hysteria” had not advanced much beyond Galen’s congestive theory of 2000 years earlier – and the most effective treatment remained external pelvic massage to create an “hysterical paroxysm.” Fortunately for the doctors’ income, this was only a temporary fix and required repeated office visits to maintain its positive health benefits.

The problem with this was that it was tedious, tiring and time-consuming; many doctors delegated the task to their nurses, or to midwives. Rachel Maines suggests that the universal complaints about the time issue, coupled with the uniform failure of these doctors to identify the resulting restorative paroxysm as what it so patently was, implies that they had never actually induced or observed an orgasm in their own sexual partners. More probably the difficulty was that there was so little detailed understanding of the female anatomy, or of where the true seat of the female orgasm was located; successful “treatments” were likely achieved more often by accident than by design.

At this challenging juncture, enter Dr. Joseph Mortimer Granville, a British physician who invented the first electrical massage device for the treatment of joint and muscular ailments. Granville did not intend his invention for the treatment of hysteria, and in fact advised against it for fear of its creating onanistic tendencies in female patients, but gynecological doctors immediately saw its potential: it required no physical effort to use, offered more targeted treatment, and got much quicker results, so that more patients could be treated (and charged for it) in a day’s work. Within 15 years of Granville’s innovation, more than a dozen manufacturers were producing electrical and battery-operated vibrators in all shapes and sizes for professional use: vibrators that hung from the ceiling, foot-pedal vibrators, oscillating vibrators, counterweighted vibrators, table-top vibrators, floor models on rollers, portable devices that fit in the palm of the hand, and, in a particular burst of whimsy, vibrators that played music.

As the technology advanced, smaller and smaller vibrators were invented that could be used for less expensive self-treatment in the home. In 1902, Hamilton Beach patented the first electrical vibrator for retail sale. Only the fifth domestic electrical appliance on the market, it arrived, in an interesting commentary on consumer priorities, just behind the sewing machine, the fan, the tea kettle and the toaster, and about ten years ahead of the vacuum cleaner and electric iron.

For the next two decades, personal vibrators were marketed freely as health and relaxation aids in such

respectable periodicals as *Needlecraft*, *Home Needlework Journal*, *Modern Women*, and *Woman’s Home Companion*.

The ads usually featured a young woman seated at her vanity, with the tip of her vibrating device placed coyly against her chin or her cheek. Accompanying copy was similarly ambiguous, but everyone knew what was really being advertised: “All the pleasures of youth will throb within you!,” “For the good of your family!,” “Makes you fairly tingle with the joy of living!,” and, in a rather more direct pitch from *La Vida*, “It is the rapidity of the action, not the force of the blow, that produces the

most successful results.” Even the hardy Sears & Roebuck Catalogue of Electrical Goods for 1918 had a versatile model on offer designed for the post-war multi-tasker: it came as part of a set of attachments for a home motor that also operated an electric mixer, an egg beater, a grinder, a buffer, an electric fan, and in a piece of subliminal advertising that should win some kind of retroactive prize, a butter churn.

By the 1920s the careful and tacitly understood social camouflage of the vibrator began to fall apart as physicians’ understanding of women’s sexuality evolved and as the devices began to appear in a purely sexual context in “stag films” which made their identity as sex toys explicit and associated them with the loose moral fiber that would shortly be

giving the Hayes Office fits. For almost four decades they went “underground,” only reemerging in the 1960s, freed of any association with medical treatment and coming into their own as sex aids. In 1976, sexual counselor Joani Blank published *Good Vibrations: The Complete Guide to Vibrators*, and the following year opened her San Francisco store of the same name devoted to the vibrator, now in several locations. Blank’s substantial collection of antique vibrators is often on display. Blank acknowledges that she has tried most of them out, and all of them still provide the same satisfaction as their contemporary descendants, although “some of them are noisier and shoot off sparks and stuff. So you have to be careful with them.”

**Note:** *The American Psychological Association officially deleted Hysteria from its list of psychological diseases in 1952. As of 2007 there were still seven states where it was illegal to buy or sell vibrators. It is still illegal in Alabama.*


Margaret Layne is ACT’s Casting Director and Artistic Associate. She holds a B.A. Cum Laude in English Literature from Yale University.

**STOP THAT PAIN**

There is only one disease—Congestion  
There is only one cure—Circulation

**THE LAMBERT SNYDER  
HEALTH VIBRATOR**  
(9000 to 15000 vibrations the minute)

**NO DRUGS  
NO PLASTERS  
NO ELECTRICITY**



**INDIGESTION:** In cases of indigestion our vibrator forces the food to digest, thereby avoiding fermentation and the forming of gas. You get relief at once.

**RHEUMATISM:** It is caused by uric acid centralizing at one point. Vibration scatters the uric acid, and by increasing the circulation, drives it out through the pores.

**DEAFNESS:** In cases of deafness the vibrator stimulates the outer and inner mechanism of the ear and cures in many cases.

**CIRCULATION:** If your circulation is poor the vibrator will increase it, and cause you to feel a warm glow all over your body.

**LOCOMOTOR ATAXIA:** In cases of locomotor ataxia or paralysis, the vibrator is the only relief. It stimulates the nerves, and vibration today for these ailments is recognized as the best treatment by the leading specialists.

**LUNG TROUBLE:** If your lungs are weak and troublesome use the vibrator. Vibration on the lungs forces the blood through the dead cells and does wonderful work in all cases of consumption and lung trouble.

**PAINS OR ACHES:** No matter what pains or aches you have or may have that are caused by congestion, the vibrator will relieve them.

**NERVOUS DEBILITY:** In cases of nervous debility our vibrator does marvelous work.

**Price only \$2.00, prepaid on receipt of \$2.35**

**FREE** Our new 48-page book on vibration, fully illustrated. It tells you what has and is being done by vibration. Our book is a plain, commonsense argument. Send for it today; it costs you nothing.

We are the largest makers and  
dealers of Vibrators in the World

**LAMBERT SNYDER CO.**  
Dept. 26 A 41 West 24th St., New York, N. Y.



## Who's Who in *In the Next Room, or the vibrator play*



### Jeff Cummings

(*Dr. Givings*) returns to ACT where his credits include *Arcadia* and *Betty the Yeti*. Other Seattle credits include: Telemachus/Hermes in

*The Odyssey* and Mozart in *Still Life with Iris* at Seattle Children's Theatre, and Albert Einstein in *Picasso at the Lapin Agile* at Tacoma Actors Guild. Recent regional credits include: Phileas Fogg in *Around the World in 80 Days* (Indiana Repertory Theatre), Fox in *The Madness of George III* (Chicago Shakespeare Theater), and Cassius in *Julius Caesar* (Utah Shakespearean Festival). In seven seasons with the Oregon Shakespeare Festival favorite roles include: Berowne in *Love's Labour's Lost*, Jack Worthing in *The Importance of Being Earnest*, and Dr. Paramore in *The Philanderer*. Cummings also narrates audio books including *Finnikin of the Rock* (Audiophile Award) by Merlina Marchetta, *Breathless* by Dean Koontz, and *Spellbound* by Nora Roberts. Cummings currently calls Chicago home.



### Tracy Michelle Hughes

(*Elizabeth*) is glad to be back home at ACT and is excited to be playing Elizabeth. You may have seen her in *Flight* as Alma, *The*

*Mojo* and the *Sayso* as Awilda, or *Stuff Happens* where she played Condoleezza Rice. Hughes has also performed in such shows as *Godspell*, *Gee's Bend*, *Big River*, *A Rock and Roll Twelfth Night*, *Tintypes*, *Lady Day at Emerson's Bar & Grill*, *Little Shop of Horrors*, *Jesus Christ Superstar*, *From the Mississippi Delta*, *Jacques Brel is Alive and Well and Living in Paris*, and *Home*, among numerous others. However, the show that influences her the most and that she hopes to do again is the one-woman show *Pretty Fire*. Although Hughes has also worked in commercials, film, industrials, educational videos and TV, her second love, next to theatre, would be voice-overs.



### Mary Kae Irvin

(*Annie*) is delighted to be back on the boards at ACT having been seen previously at ACT in *The Trip to Bountiful* and *The Summer Moon*.

She has worked regionally as well as locally at many Seattle area theaters including Seattle Children's Theatre, Village Theatre, Tacoma

Actors Guild, Bathhouse Theatre and The Group Theatre. Irvin also works frequently on camera and her voice can be heard on many video games, audio books and commercials. She holds an MFA from the University of WA. Professional Actor Training Program.



### Jennifer Sue Johnson

(*Catherine Givings*) Recent performances include Joanne in *Vanities: A New Musical*, a co-production of ACT

and The 5th Avenue Theatre; Lucy Schmeeler in *On the Town* at The 5th Avenue Theatre; Guttrune in *Das Barbecü* at ACT; Columбина in *Pero*, a coproduction of Seattle Children's Theatre and Speeltheater Holland; and Constance in *The Three Musketeers* at Seattle Repertory Theatre. Roles at Seattle Shakespeare Company include Lady Macbeth in *Macbeth*, Desdemona in *Othello*, Viola in *Twelfth Night*, and Elise in *The Miser*, among others. Johnson is a longtime Book-It Repertory Theatre company member, originating roles in *Broken for You*, *House of the Spirits*, *Lady Chatterley's Lover* (Seattle Times Footlight Award), *Pride and Prejudice*, and *Ethan Frome*. Also *Pygmalion* at Seattle Repertory Theatre, *Voice of the Turtle* at Tacoma Actors Guild, *Noises Off* and *Diary of Anne Frank* at Village Theatre, and *I Was a Rat, Big Friendly Giant*, *Into the West* (Seattle Times Footlight Award) and more at Seattle Children's Theatre. Love to Russ and Mia.



### Deborah King

(*Sabrina Daldry*) is thrilled to make her ACT debut with *In The Next Room, or the vibrator play*. Recently, she appeared as Betsy

Ames in Women Seeking...A Theatre Company's production of *Ladies of the Corridor*. King spent most of her life as a professional actor in Chicago, where she appeared at Steppenwolf Theatre Company (*The Berlin Circle*, *Mizlansky/Zilinsky*), Apple Tree Theatre (*Nine Armenians*, *The Diary of Anne Frank*), and Vitalist Theatre (*King Lear*), along with many others, including Famous Door Theatre, Thunder Road Ensemble, Transient Theatre Company, and Chicago Children's Theatre. Her film work includes the award-winning independents *Spaceman* and *The Rest of Your Life*. For the past several years, she has been at home with her greatest creations, her two fabulous boys,

Griffin and Kiran, and is looking forward to learning to balance it all. She would like to thank her husband, Bill Mann, for all his different ways of being there, and for helping her to forge the possibilities.



### Michael Patten

(*Mr. Daldry*) is delighted to be making his ACT debut with this production. Recent Seattle stage credits include *O Lovely*

*Glowworm* for New Century Theatre Company and *Great Expectations* for Book-It Repertory Theatre. Seattle theatre: Seattle Repertory Theatre, Intiman Theatre, New Century Theatre Company, Book-It Repertory Theatre, Strawberry Theatre Workshop, Seattle Opera, Seattle Shakespeare Company, and others. Regional theatre: Alabama Shakespeare Festival, Camden Shakespeare Festival, McCarter Theatre, Huntington Theatre, Tacoma Actors Guild, Mill Mountain Theatre. Film/TV: *Prefontaine*, *Georgia*, *The Commish*, *Soda Springs*, *As The World Turns*, *Ryan's Hope*, *Highlander*, *The Beans of Egypt, Maine*, *Countdown*, *Highway*, *Inheritance*. Patten will be appearing as Schultz in Annie Baker's *Circle Mirror Transformation* at Seattle Repertory Theatre this coming October and November.



### Connor Toms

(*Leo Irving*) Toms is thrilled to be working at ACT for the first time with such a great group of artists. Previously he has worked at Seattle

Repertory Theatre, Intiman Theatre, Seattle Shakespeare Company, Seattle Children's Theatre, Wooden O Shakespeare, Theater Schmeater, 14/48, Shakespeare Santa Cruz, The New Victory Theater and recently starred in Book-It Repertory Theatre's award-winning *The Cider House Rules parts 1 & 2*. Toms is also one half of the freakishly awesome marriage known as Slamtoss.



### Kurt Beattie

(*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*

## Who's Who in *In the Next Room, or the vibrator play*

*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 also direct *Double Indemnity*.

**Jeffrey K. Hanson** (*Stage Manager*) Now in his 22nd season at ACT, Hanson has stage managed more than 60 shows including *Becky's New Car*, *The Lieutenant of Inishmore*, *Das Barbecü*, *The Women*, *Stuff Happens*, *The Pillowman*, *Mourning Becomes Electra*, *A Skull in Connemara*, *Quills*, *Laughter on the 23rd Floor*, *The Gospel at Colonus*, *Halcyon Days*, *The Revengers' Comedies* and *Lloyd's Prayer*. At The 5th Avenue Theatre, he has been production stage manager for *Candide*, *Irving Berlin's White Christmas*, *Hello Dolly!* and *Mame*. He has stage managed at Seattle Repertory Theatre (*Metamorphoses*, *The Cider House Rules*, *Parts I and II*), Seattle Children's Theatre, Intiman Theatre, and Arizona Theatre Company.



### **Sarah Ruhl**

(*Playwright*) Ruhl's plays include *In the Next Room, or the vibrator play* (Tony Nomination, finalist for Pulitzer Prize, 2010), *The Clean House*

(Susan Smith Blackburn award, 2004, finalist for Pulitzer Prize, 2005), *Dead Man's Cell Phone* (Helen Hayes award for best new play) *Demeter in the City* (nominated for an NAACP award), *Eurydice*, *Melancholy Play*, *Late: a Cowboy Song*, *Orlando*, and *Passion Play* (Kennedy Center Fourth Forum Freedom Award). Her plays have premiered at Lincoln Center Theater, Playwrights Horizons, Second Stage Theatre, Goodman Theatre, Cornerstone Theater Company, Arena Stage, Woolly Mammoth Theatre Company, La Jolla Playhouse, the Piven Theatre Workshop in Chicago, and have been produced at many other theaters across the country. Her plays have also been performed in England, Germany, Israel, New Zealand, and Australia, and have been translated into Spanish, Polish, Russian, Korean and Arabic. Sarah received her M.F.A. from Brown University

where she studied with Paula Vogel, and is originally from Chicago. In 2003, she was the recipient of a Helen Merrill award and a Whiting Writers' award, a PEN/Laura Pels award, and in 2006 was the recipient of a MacArthur Fellowship. Her work is published by TCG and Samuel French, and she is a proud member of New Dramatists.

**Matthew Smucker** (*Scenic Designer*) is pleased to return to ACT where his work has included designs for *The Prisoner of Second Avenue*, *Vanities: A New Musical*, *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, Village Theatre, Intiman Theatre, Seattle Children's Theatre, New Century Theatre Company, Book-It Repertory Theatre, The Empty Space, and Tacoma Actors Guild, and nationally at Arizona Theatre Company, Portland Center Stage, San Jose Repertory Theatre, Kansas City Repertory Theatre and Childsplay. Smucker was a founding ensemble member of Deus X Machina and a company member with Annex Theatre. Smucker received his MFA from the UW School of Drama.

**Catherine Hunt** (*Costume Designer*) is pleased to be back at ACT working with Kurt Beattie. Favorite shows at ACT include: *The Lieutenant of Inishmore*, *Stuff Happens*, directed by Victor Pappas, and *Vanities: A New Musical*, a co-production with ACT and The 5th Avenue Theatre, directed by David Armstrong. Hunt's work has also been seen at Seattle Children's Theatre, Village Theatre, Seattle Repertory Theatre, Intiman Theatre, and Seattle Opera. Hunt designed the award-winning computer game *Riven*, and was a National Endowment of the Arts, Theatre Communications Group design fellow. She holds an MFA from the University of California, San Diego, and has been a guest lecturer at Cornish College of the Arts and the University of Washington.

**Ben Zamora** (*Lighting Designer*) Zamora's designs have been seen internationally at Lincoln Center for the Performing Arts, the Mariinsky Theatre in St. Petersburg, Russia, Royal Festival Hall in London, Konzerthaus in Germany, the Lucerne Festival in Switzerland, Walt Disney Concert Hall with the Los Angeles Philharmonic,

De Doelen in The Netherlands, Intiman Theatre, Connecticut Grand Opera, Off-Broadway at Theatre Row, Joyce SOHO in New York, Sushi Performance and Visual Art in San Diego, Portland Institute of Contemporary Art, The Moore Theatre, Washington Ensemble Theatre, and various premieres at On The Boards. For the past few years, Zamora has been designing *The Tristan Project* in collaboration with director Peter Sellars and video artist Bill Viola. Zamora was listed on *The Stranger's* 2009 Genius Awards Shortlist along with his artistic collaborator, Etta Lilienthal.

### **Brendan Patrick Hogan** (*Sound Designer*):

Designs and compositions for the stage include: *Yankee Tavern*, *Pilgrims Musa* and *Sheri in the New World*, *Rock 'n' Roll*, *Dr. Jekyll & Mr. Hyde*, *The Lieutenant of Inishmore* and *Below The Belt* (ACT); *RoboPop!*, *Titus*, *God's Ear*, *Neighborhood 3: Requisition of Doom*, *Mr. Marmalade* (Washington Ensemble Theatre); *Demonology* (Next Stage); *Chamber Cymbeline* (Seattle Shakespeare Company); *The River Why* (Book-It Repertory Theatre). Brendan is the staff sound designer at ACT Theatre. He is married to actress Samara Lerman.



### **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!** a building-wide party featuring live music, must-have auction items, dancing on the stage, and performances on every level of ACT by 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](http://redlaser.com/mobile) and scan this QR code to go to our Donate page!

Tickets available at:  
[www.acttheatre.org/ACTGala](http://www.acttheatre.org/ACTGala)

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



# Special Fund Donors

## **ACT Endowment Fund Donors**

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

Buster & Nancy Alvord • Joan & Larry Barokas • Michael Corliss-Investco • Katharyn Alvord Gerlich • Becky & Jack Benaroya • Charles Blumenfeld & Karla Axell • The Ewert Family • Bruce & Dawn Goto • William Randolph Hearst Endowed Fund for Education & Outreach Programs • Kreielsheimer Remainder Fund • Doug & Nancy Norberg • Sally Pence • Katherine & Douglass Raff • Brooks & Suzanne Ragen • Herman & Faye Sarkowsky • David E. & Catherine E. Skinner • Kayla Skinner • Estate of Stuart Smailes • David & Joyce Veterane • The Peg & Rick Young Foundation

## **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 • AJ Epstein • Seattle Repertory Theatre • UW Drama • Paul and Elva Hohe • Jessica Martin • Carol Roscoe • Alyson Bedford

## **New Works For The American Stage — A Special Thanks to ACT's Commissioners**

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  
Charles Staadecker  
in honor of Benita  
Staadecker

**Hell Leaves Odessa**  
by Julie Marie Myatt

Commissioned by  
Art Wahl in honor of  
Eva Wahl

**How to Remove  
Blood from a Carpet**  
by Laura Schellhardt

Commissioned by  
Paul and Paula Butzi

**TITLE TBA**  
by Jason Grote

Commissioned by  
Gian-Carlo and  
Eulalie Scanduzzi

**Maggie Cassidy**  
by Chris Jeffries

Commissioned by  
Dennis Forsyth  
in honor of  
Elaine Spencer

**The Final Days of  
NegroVille**  
by Keith Joseph Adkins

Commissioned by  
Gian-Carlo and  
Eulalie Scanduzzi

## **Producing Partners** *ACT gratefully acknowledges the following for their contributions to this production and season:*



A CONTEMPORARY THEATRE  
FOUNDATION

amazon.com



JPMORGAN CHASE & CO.

Microsoft



NESHOLM FAMILY  
FOUNDATION



THE PAUL G. ALLEN  
FAMILY foundation  
CELEBRATING 20 YEARS



THE SHUBERT  
FOUNDATION INC.



EULALIE BLOEDEL SCHNEIDER  
ARTIST FUND

THE JOHN GRAHAM FOUNDATION



# Community Partners

ACT gratefully recognizes the following corporations, foundations, and government agencies for their generous support of our 2010 & 2011 programs. Without such tremendous community support, ACT would not be able to offer outstanding contemporary theatre, in-school educational programming, or community based outreach.

*This list reflects community giving from July 1, 2010 through June 30, 2011.*

## Executive Underwriters

(\$100,000+)

ArtsFund  
Eulalie Bloedel Schneider Artists Fund

## Season Sponsors

(\$50,000 - \$99,999)

Office of Arts & Cultural Affairs, City of Seattle  
John Graham Foundation  
The Andrew W. Mellon Foundation  
The Shubert Foundation, Inc.

## Producing Partners

(\$25,000 - \$49,999)

4Culture  
Amazon.com Inc.  
Ballinger Family Foundation  
The Boeing Company  
JPMorgan Chase Foundation  
Nesholm Family Foundation  
The Paul G. Allen Family Foundation  
Wells Fargo Advisors

## Performance Partners

(\$10,000 - \$24,999)

Columbia Crest Grand Estates\*

Elizabeth George Foundation  
Harvest Foundation  
Legacy Group\*  
Microsoft Corporation  
PONCHO  
The Seattle Foundation  
Starbucks Coffee\*  
United Airlines\*  
Washington State Arts Commission  
The Peg & Rick Young Foundation

## Stage Partners

(\$5,000 - \$9,999)

A Contemporary Theatre Foundation  
Apulent Catering and Special Events Company\*  
ArtsFund/Mary Helen Moore Diversity Fund  
Norman Archibald Charitable Foundation  
Fox Foundation  
Bob & Eileen Gilman Family Foundation  
Horizons Foundation  
Joanie's Catering\*  
Responza LLC\*  
Sea-Tac Lighting & Controls, LLC\*  
TEW Foundation  
Tony's Events & Catering\*  
Tuxedos and Tennis Shoes\*

## Benefactors

(\$1,000 - \$4,999)

Alaskan Copper & Brass Company  
ArtsFund/John Brooks Williams and John H. Bauer  
Endowment for Theatre  
Bill Speidel Enterprises  
City Hardware\*  
Daily Grill\*  
Fales Foundation Trust  
TheFilmSchool  
Graham & Dunn  
Holland America Lines\*  
K&L Gates LLP  
McAdams Wright Ragen  
Moby's Restaurant\*  
Pacific Place  
Pike Brewing Company\*  
Queen Anne Painting Company  
Seattle Steam Corporation  
Wyman Youth Trust

## Media Partners

KING-FM  
KCTS 9

\*Support provided through in-kind contributions

## The ACT Legacy Society Contact Us



The ACT Legacy Society honors those who remember ACT in their wills or other estate plans. Legacy

Society members ensure ACT's ongoing tradition of presenting the best of contemporary theatre for future generations. Even persons of modest means can make significant future gifts by using tax-advantaged estate and financial planning techniques.

Notify ACT of your arrangements by calling (206) 292-7660 ext. 1321.

### ACT— A Contemporary Theatre

Kreielsheimer Place  
700 Union St.  
Seattle, WA 98101

Administrative Office: (206) 292-7660

Development: (206) 292-7660 x1331

### Ticket Office

In person: on performance days, the ticket office is open from noon until show time. *Closed Mondays and major holidays.*

**Phone:** (206) 292-7676, Tue.-Sun., noon – 7:00 p.m.

**E-mail:** [service@acttheatre.org](mailto:service@acttheatre.org)

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

# ACT Circle of Donors

ACT creates consciousness through theatre. Our work is **powered** by the investment of our community. We would like to recognize and thank the many generous individuals who have made **contributions** to A Contemporary Theatre over the past year. You inspire and amaze us all.

*The following list reflects pledges and gifts made to the Annual Producing Fund between July 1, 2010 and June 30, 2011.*

## **\$100,000+**

Mrs. Nancy Alvord  
Katharyn Alvord Gerlich  
Gladys Rubinstein  
Eulalie M. & Gian-Carlo Scandiuzzi

## **\$50,000 – \$99,999**

Thomas P. Bleakney & Margaret Stanley  
Virginia & Bagley Wright  
Anonymous

## **\$35,000 – \$49,999**

Chap & Eve Alvord  
Kurt Beattie & Marianne Owen

## **\$20,000 – \$34,999**

Jean Burch Falls  
Linda & Brad Fowler  
Chuck Sitkin  
Elaine Spencer & Dennis Forsyth

## **\$15,000 – \$19,999**

Becky & Jack Benaroya  
Michael & Leslie Lebeau

## **\$12,500 – \$14,999**

Paul & Paula Butzi  
Linda & George Ojemann  
Barry & Colleen Scovel  
Brian Turner & Susan Hoffman  
Vijay & Sita Vashee

## **\$10,000 – \$12,499**

Lance Becker & Karen Roberts  
Laurie Besteman & Jack Lauderbaugh  
Linda Brown & Larry True  
Sonya & Tom Campion  
James Degel & Jeanne Berwick,  
Berwick Degel Family Foundation  
Gregory & Diane Lind  
Katherine & Douglass Raff  
Carrie D. Rhodes  
Herman & Faye Sarkowsky  
Robert & Shirley Stewart  
Anonymous

## **\$7,500 – \$9,999**

Allan & Anne Affleck  
Louise J. & Samuel B. McKinney  
Grace Nordhoff & Jonathan Beard  
John Siegler & Alexandra Read, MD  
David & Shirley Urdal

Dr. Sheree Wen  
Anonymous

## **\$5,000 – \$7,499**

Sheena Aebig & Eric Taylor  
Daniel Alexander  
Melinda & Walter Andrews  
Joan & Larry Barokas  
Allan & Nora Davis  
Jane & David R. Davis  
Betsy & Charles Fitzgerald  
Eliza Flug-Coburn  
Ellen & William Hazzard  
Richard Hesik & Barbara Johns  
David & Rosalie Holcomb  
Deborah Killingier  
Petra Franklin Lahaie  
Jane W. & James A. Lyons  
McKibben Merner Family Foundation  
Kelly Miller & Ruthann Stolk  
David Rose & Diane Lye  
Jo Anne & Donald Rosen  
Jean Viereck & Robert Leventhal  
Jean Walkinshaw  
Clifford & Karen Webster  
Herbie Weisse  
Marcia & Klaus Zech  
Anonymous (2)

## **\$3,500 – \$4,999**

Bill & Janette Adamucci  
Colin & Jennifer Chapman  
Salil & Rashmi Dave  
Thomas P. & Christine M. Griesa  
James & Barbara Heavey  
Edward Miesen  
Dr. Arnie & Judy Ness  
Annette Toutonghi & Bruce Oberg

## **\$2,000 – \$3,499**

Richard & Constance Albrecht  
Kermit & Danna Anderson  
Susan & Lauren Anstead  
Christine & Perry Atkins  
Peter & Fran Bigelow  
Betty Bottler  
Ben & Marianne Bourland  
Kimberly & Kyle Branum  
Corinne A. Campbell  
D.T. Challinor  
Steven & Judith Clifford  
Theodore & Patricia Collins

Patricia Daniels & Bill Kuhn  
Natalie Gendler  
Kelly & Jeffrey Greene  
Stephanie M. Hilbert  
John & Ellen Hill  
Heather & Grady Hughes  
Joseph & Linda Iacolucci  
Stu & Sandy Jacobson  
Katherine Ann Janeway & H.S. Wright III  
William & Sandy Justen  
Josef Krebs  
Mark & Susan Minerich  
Douglas & Nancy Norberg  
Valerie D. Payne  
Mary Pigott & Roger Giesecke  
Alan Rabinowitz  
Ann Ramsay-Jenkins  
Jason Richert  
Eric and Margaret Rothchild  
Charitable Fund  
Evelyn Rozner & Matt Griffin  
Sean Shanahan & Kathleen McGill  
Debra Sinick & David Ballenger  
David E. & Catherine E. Skinner  
John & Rose Southall  
Spark Charitable Foundation  
Ron & Carol Sperling  
Charles & Benita Staadecker  
Dana M. Stout  
Mark & Arlene Tiberghien  
Jim & Kathy Tune  
Kevin Wilson & Emily Evans  
Diana White  
Anonymous

## **\$1,000 – \$1,999**

Mr. & Mrs. Willie C. Aikens  
John Akin & Mary Stevens  
Kenneth & Marleen Alhadeff  
Eric Bahn  
Kendall & Sonia Baker  
Irv & Luann Bertram  
Alan & Sally Black  
Susan & Jeff Bland  
Dr. William Calvin &  
Dr. Katherine Graubard  
Ronald & Leila Cathcart  
Donald Cavanaugh  
Linda & Randy Clark  
Judy & Bob Cline  
Frank & Joan Conlon  
Dennis & Deborah DeYoung

Lori Eickelberg  
Marcia Engel  
Jeannie Falls  
Jim & Gretchen Faulstich  
Denise & David Foster  
Gary J. Fuller & Randy L. Everett  
Boyd & Ann Givan  
Charles & Lenore Hale  
Valerie Hamrick & Randall Whiteside  
Edgar Hansen  
Lawrence & Hylton Hard  
Dr. Benson & Pamela Harer  
Erik & Evy Haroldson  
Stephen B. Hilbert  
Vaughn Himes & Martie Ann Bohn  
Gary & Parul Houlahan  
Dan & Connie Hungate  
Judith Jesiowski & David Thompson  
Lew & Sonia Johnson Fund  
Linda & Ted Johnson  
Lisa & Norman Judah  
Asuman Kiyak  
Joanne M. Kuhns  
George & Linda Lamb  
Steven & Anne Lipner  
C. Gilbert Lynn  
Alice Mailloux  
Theodore & Mary Ann Mandelkorn  
Tony Martello  
Pamela Burns McCabe  
Ann McCurdy & Frank Lawler  
Frances Mead  
Gail & John Mensher  
Lauren Mikov  
Terry Miller  
Zack Mosner & Patty Friedman  
Dayle Moss & David Brown  
Bill & Mary Ann Mundy  
Mardi Newman  
James Nichols  
Chris & B.J. Ohlweiler  
Kristin Olson  
Nancy Pearl  
Gregg & Shelley Percich  
Bill & Beth Pitt  
Stuart Platt & Melanee Daniels  
Hermine R. Pruzan Memorial Fund of the  
Jewish Federation of Greater Seattle  
Brooks & Suzanne Ragen  
Catherine & Thurston Roach  
Jeff Robbins & Marci Wing  
David and Valerie Robinson Fund



# ACT Circle of Donors

H. Stewart Ross  
 Bill & Rae Saltzstein  
 John Saul  
 M. Darrel & Barbara Sharrard  
 Kathleen Sneden-Cook & Jack Cook  
 Garth & Drella Stein  
 Kim Stindt & Mark Heilala  
 Jeffrey A. Sutherland  
 Tamzen Talman  
 Taucher Family Foundation  
 Franklin & Stephanie Thoen  
 Dirk & Mary Lou vanWoerden  
 Jennessa & Robert West  
 The Whitsitt Family  
 Scott & Shirley Wilson  
 Ann P. Wyckoff  
 Jane & Leonard Yerkes  
 Anonymous (5)

## \$500 – \$999

Ginny Abramson  
 Tom Alberg & Judi Beck  
 Richard Andler & Carole Rush  
 Bruce & Karen Babbitt  
 Dave & Marge Baylor  
 Carolyn Bechtel  
 Charlotte L. Behnke  
 Eric & Susan Benson  
 John Blackman  
 Charles Blumenfeld & Karla Axell  
 Cleve & Judith Borth  
 Jerome & Barbara Bosley  
 Stanley & Barbara Bosse  
 Brian Branagan & Carissa Sanchez  
 Matthew Brantley  
 Beth & John Brennen  
 Preston Briggs & Marya Silvernale  
 Jan Brucker & Lauren Barber  
 Carl Bunje & Patricia Costello  
 Alyssa C. Byer  
 Aline & Dennis Caulley  
 Cindy Chin & Robb Graham  
 Clark Family Charitable Fund  
 Nicole Boyer Cochran  
 Zan & Stephan Collier  
 Jack Cook  
 Steve Coulter  
 George & Carolyn Cox  
 Chris Curry  
 Lois & King Curtis  
 Barb & Phil Cutler  
 Donald Dally  
 Dottie Delaney  
 Ben & Kathy Derby  
 Luella & Harold Drevecky  
 Gail & Shmuel El-Ad  
 Joanne R. Euster  
 Amy Faherty & Jeff Kephart  
 John & Marley Ferens  
 Bruce Florsheim  
 Robert E. Frey

Betty Fuchs  
 Maradel Krummel Gale  
 Laurie Galland  
 Lucy Gaskill-Gaddis & Terry Gaddis  
 Richard & Mary Beth Gemperle  
 Sergey Genkin  
 Genevra Gerhart  
 Mary M Gilbert  
 Cynthia Gossett & Derek Storm  
 Joel & Angie Gregory  
 Eugene & Rena Hamburger  
 Hashisaki/Tubridy Family  
 Daniel & Whitney Hazzard  
 Margot & Paul Hightower  
 Donna Holpainen  
 Sara Comings Hoppin  
 Robert Howie & Maria Milano  
 Susan & Philip Hubbard  
 Weldon Ihrig & Susan Knox  
 Dean M. Ishiki  
 Ann Janes-Waller & Fletch Waller  
 David B. Johnson  
 Bette Nicotri-Jones  
 Clare Kapitan & Keith Schreiber  
 Debra Kelley  
 Margot Kenly & Bill Cumming  
 Jane Jollineau Kennedy  
 Jerry Kimball & Marjorie Raleigh  
 Karen Koon & Brad Edwards  
 Greg Kucera & Larry Yocom  
 Rob Lehman & Christopher Mathews  
 Jim Lobsenz & Elizabeth Choy  
 Larry & Phyllis Loeb  
 Michelle Lorenz  
 Laura Lundgren  
 Alex & Lynn MacDonald  
 Susan & Mike MacFadden  
 Jeff Manzolli & Sing Bing Kang  
 Andrew & Cynthia Marin  
 Liz & Lyle Martin  
 Pam & Mo Mathews  
 Jane Carrier & Nancy McCraney  
 Joy McNichols  
 Eugene & Donna Mikov  
 Henry Miyoshi & Susan Woyna  
 Wesley Moore & Sandra Walker  
 Sallie & Lee Morris  
 Gloria & David Moses  
 Pamela Mulkern  
 Jim Mullin  
 John C. Narver  
 Angela Owens  
 Cynthia & Bruce Parks  
 Jeff & Deborah Parsons  
 David Pichette  
 Donald Pogoloff  
 Lucy & Herb Pruzan  
 Ben & Margit Rankin  
 Craig & Melissa Reese  
 Cindy & Lance Richmond  
 Barbara Sando

Michael Scheinine  
 Gilbert Scherer & Marlyn Friedlander  
 Shelley Schermer  
 Joe & Judy Schocken  
 Mike Scully  
 Randolph & Lynn Beaty Sealey  
 Thomas & Susan Shalles  
 Michael C. Shannon  
 Karen Shaw & Larry Hohm  
 Jeanne Sheldon & Marvin Parsons  
 Alec & Jane Stevens  
 Bettina Stix  
 Isabel & Herb Stusser  
 Craig Tall  
 Joan E. Thacker  
 Gail Thompson  
 Timothy Tomlinson  
 Kim & Ann Torp-Pedersen  
 Sergei Tschernisch  
 Paul G. & Mary Lou Dice Vibrans  
 Chris Visser  
 Judy & Mike Waring  
 Judith Warshal & Wade Sowers  
 Allan Whitcomb & Lis Eddy  
 Philip & Susan White  
 Douglas & Dianne Wills  
 Susan Wolcott & George Taniwaki  
 Bill & Jennifer Woyski  
 R. Hamilton Wright  
 Melissa A. Yeager & Cory Van Arsdale  
 Joyce & Christian Zobel  
 Igor Zverev & Yana Solovyeva  
 Anonymous (11)

## \$250 – \$499

Sue Albrecht  
 Sarah & Bob Alsdorf  
 Jerry Anches  
 Daniel & Kristie Anderson  
 Sharon Anderson  
 Jane & Brian Andrew  
 Loren & June Arnett  
 Robert M. Arnold  
 Adel Assaad  
 Diane & Jean-Loup Baer  
 Shawn Bai & Michelle Dunlop  
 Jerry & Judy Baker  
 Denise Bassett  
 Tobi Beauchamp-Loya  
 Jim & Kathleen Bellomo  
 Dr. & Mrs. Bensinger  
 Ruth & Greg Berkman  
 Linda Betts  
 John Bianchi & Scott Warrender  
 Gail & Randy Bohannon  
 John Boling  
 Wendy Bradbury  
 Karen Brattesani & Douglas Potter  
 Roberta & Victor Bremson  
 June & Alan Brockmeier  
 Dorothy A. Brown

Clara Bryan  
 Gordon Buchan  
 Carol & Jonathan Buchter  
 Peter Buser  
 Judith Callahan & John Van Bronkhorst  
 Tony & Margaret Catanzariti  
 Mark Chandler  
 Jack Clay  
 Clement Family Foundation  
 Tom Clement  
 Greta Climer & Kevin Kennedy  
 Arian Colachis & Ian Glass  
 Judith & Thomas Connor  
 Mr Conway & Ms Williams  
 Kevin Cuba  
 Susanne & Steve T. Daley Charitable Fund  
 Craig Davis & Ellen Le Vita  
 Dan & Esther Darrow  
 Ron & Jan Delismon  
 James & Amanda Devine  
 Paula Diehr & Frank Hughes  
 Shelley Dion  
 Bob Donegan  
 Vasiliki Dwyer  
 Diane Easley  
 Mickey & Jeanne Eisenberg  
 Susan Elizabeth  
 A.J. Epstein  
 Michael Evans  
 Bill & Karen Feldt  
 Teresa Irene Ferguson  
 Clayton & Katherine Fleming  
 Mac & Charlene Fletcher  
 Rick Freedman  
 Dick & Sharon Friel  
 Marcia Fujimoto  
 Dorothy (Dot) V Fuller  
 Jane & Richard Gallagher  
 Jean Garber & Clyde Moore  
 Jean Gardner  
 Pam Gates & Cliff Solomon  
 Max Gellert  
 Patricia Gervais  
 Martin Gibbins & Paula Crockett  
 Sue Gilbert  
 Richard & Faye Gillett  
 Carolyn Gleason  
 William Goldberg & Virginia Leen  
 Virgina Gonzales  
 Claire & Paul Grace  
 Mott Greene  
 Ted & Sandra Greenlee  
 Bernadine & Sean Griffin  
 Alexandre Grigorovitch & Vera Kirichuk  
 Carl & Barbara Grimes  
 Paul & Sheila Gutowski  
 Lowell & Kathie Hagan  
 Harvey Hailer  
 Nancy Hansen & James Burnell  
 Sharron & David Hartman  
 Diana & Peter Hartwell

# ACT Circle of Donors

John & Gerry Hay  
 Richard & Susan Hecht  
 Jim & Linda Hoff  
 Christine Hoffman  
 King Holmes  
 Art & Merri Huffine  
 Dr. Julie Hungar  
 Earl & Mary Lou Hunt  
 Julie & James Impett  
 Toshiye Ishisaka  
 Joel Ivey & Sheryl Murdock  
 Susan & Fred Jarrett  
 Tom Jensen  
 Peter Joyce  
 Gail & David Karges  
 Paul Kassen  
 Jeffrey Kay  
 Beverly & Otis Kelly  
 Peggy Kleyn  
 Agastya Kohli  
 Jim & Jean Kunz  
 Jill Kurfirst  
 Edie Lackland  
 Bob & Janet Lackman  
 Max Langley  
 David & Catharine Lawson  
 Teri Lazzara  
 Mary & Elizabeth Reeves Leber  
 J. Robert Leach & Vickie Norris  
 Dave & Linda Leisy  
 Gary, Jane, Jessica & Ali Lindsey  
 Dan & Julia Little  
 Mark P. Lutz  
 Stephen & Ellen Lutz  
 PJ Hough & Mary Lydon  
 Kevin Lynch  
 Dan & Carol Madigan  
 Charles & Aileen Mangham  
 Barbara Martyn  
 Bonnie Matson  
 Arthur Mazzola  
 Kevin & Sheri McCarthy  
 May Louise McCarthy  
 Barbara & Roger McCracken  
 Nicole McHale  
 Shawna & Lachlan McLean  
 Sarah B. Meardon  
 Robert & Susan Mecklenburg  
 Russell Metz  
 Col. Norman D. Miller  
 Tom & Nancy Miller  
 Megan Moholt  
 Adam & Shellie Moomey  
 Terry & Cornelia Moore  
 Glenn & Samantha Morrissey  
 Annette & Gordon Mumford  
 Sarah Navarre  
 John Naye  
 Cindy & Ed Neff  
 Dan Niles  
 Craig & Deanna Norsen

Roger Nyhus & Rod Hearne  
 Lisa O'Brian  
 Kenneth Olsen  
 Jerry Olson  
 Kevin O'Morrison  
 Don & Helen Owens  
 John Palmateer  
 Sandra Pappas  
 Susan Perkins  
 Kathleen Petrich  
 Cynthia Phelps  
 Greg & Sherre Piantanida  
 Judy G. Poll  
 Steve Poteet  
 Joan Potter  
 Marlene Price  
 Deb Prince & Jerry Diercks  
 Bradley & Caroline Probst  
 Kathy Hagiwara Purcell  
 Darryn Quincey & Kristi Falkner  
 Linda Quirk  
 Mr. & Mrs. John Radovich  
 Jeff & Pat Randall  
 Richard Reuter  
 Jan & Kerry Richards  
 Laurie Richardson  
 Clay & Patty Richmond  
 Marilyn Robbins  
 Bruce Robertson  
 Nancy M. Robinson  
 Ernestine Rombouts  
 Ryan Rowell  
 M. Lynn Ryder Gross  
 Elizabeth Ryll & Richard Stead  
 Jerry Sale & Rachel Klevit  
 Marybeth & Jerry Satterlee  
 Paul & Terri Schaake  
 Melissa Schafer  
 Terry Scheihing & Ben Kramer  
 Gerry & Gail Schnider  
 Duane & Pat Schoeppach  
 Karen & Patrick Scott  
 David & Elizabeth Seidel  
 Charles & Andora Sharpe  
 Ginny & Leonard Shulman  
 Sonia Siegel Vexler & Paul Vexler  
 Keith & Teresa Simanton  
 Jeff Slesinger  
 Alan & Susan Smith  
 Dave & Karen Smith  
 David Spellman  
 Kerrie Stewart  
 Margaret Stoner & Robert Jacobsen  
 Earl & Charlotte Sutherland  
 Bill & Pat Taylor  
 Dennis M. Tiffany  
 Arthur & Louise Torgerson  
 Christopher & Mary Troth  
 Janet Upjohn  
 Padmaja Vrudhula  
 Beverly Wagner

Mary & Findlay Wallace  
 Carol & Jeff Waymack  
 Randall Weers  
 Jim & Sharron Welch  
 Scott & Jan Weldin  
 Howard West & Wendy Hassan  
 Westbrook Family  
 Gregory Wetzel  
 Don & Judy Wilson  
 Barry & Peggy Witham  
 William Womack, MD  
 Erin Wong  
 Judith Woods  
 James & Patricia Zettas  
 Marie R. Zobrist  
 Anonymous (5)

## Gifts in Tribute

This list reflects gifts made to ACT in recognition of the following people:

In memory of Stewart Ballinger:  
 Virginia & Thomas Riedinger  
 In honor of Joan and Larry Barokas:  
 Marcia Mayo, Norman & Eleanor Sadis  
 In memory of Thomas P. Bleakney:  
 Brad & Linda Fowler  
 In memory of Mark Chamberlin:  
 Phillis Hatfield, Carolyn Keim & Connie Rinchiuso, Anonymous  
 In honor of Richard Hesik and Barbara Johns: Anonymous  
 In memory of Melissa Hines:  
 Brian Branagan & Carissa Sanchez, Tony Martello, Jeff Robbins & Marci Wing  
 In memory of Kurt Hitchman: Daniel Hutt  
 In honor of Gloria Moses: Susan G. Kolb  
 In honor of Gian-Carlo and Eulalie Scandiuizzi: Kenneth & Marleen Alhadeff  
 In honor of Chuck Sitkin:  
 Eric & Susan Benson  
 In memory of Mr. Walter "Walt" Walkinshaw: Jean Walkinshaw; Victoria Bennett; Ed & Betty Bottler; Tina Bullit; Meg & Michael Carrico; Mrs. Susan Claeys; Horizon House; The Lakeside School; Nadine & John Murray; A.M. & S. Putter; Katherine & Douglass Raff; Brooks & Suzanne Ragen; Riddell Williams, P.S.; Ms. Lyn Tangen & Mr. Richard Barbieri; Jeanie, Walter, and Richard Teare; Joan & Steve Waldo; Washington State Hospital Association; Ann P. Wyckoff; Anonymous  
 In memory of Scott Weldin: Jan Weldin

*ACT would like to thank the following Corporations for their contributions through Gift Matching Programs. We greatly appreciate the support of these institutions and their employees.*

Adobe Systems Inc, Matching Gift Program  
 Alaskan Copper & Brass Company  
 Amgen Foundation  
 Bank of America Foundation  
 Bentall Capital  
 Bill & Melinda Gates Foundation  
 The Boeing Company  
 Carillon Point Account  
 CBIC Insurance  
 Chevron  
 CIGNA Matching Gift Program  
 Citibank, N.A./Citicorp  
 Eli Lilly & Co. Foundation  
 Google  
 Harbor Properties, Inc  
 IBM International Foundation  
 Key Foundation  
 Merck  
 Microsoft Corporation Matching  
 The Prudential Foundation Matching Gifts  
 Puget Sound Energy  
 RealNetworks Foundation  
 SAFECO Matching Funds  
 Satori Software  
 Sun Microsystems Foundation  
 United Way of King County  
 The UPS Foundation  
 US Bancorp Foundation  
 Verizon Foundation  
 Washington Chain and Supply, Inc  
 Washington Mutual Foundation  
 Matching Gifts Program  
 Zymogenetics Inc.

ACT works to maintain our list of donors as accurately as possible. We apologize for any misspellings or omissions. Should you find any, please contact our office so that we may correct any mistakes in future publications. Email or call Matthew Echert at [matthew.echert@acttheatre.org](mailto:matthew.echert@acttheatre.org) or 206.292.7660 x1331.



# ACT *A Theatre of New Ideas*

## ACT Board Of Trustees

Philip M. Condit  
*Chairman*

Brian Turner  
*President*

Elaine Spencer  
*Vice President, Fundraising Chair*

Chuck Sitkin  
*Vice President,  
Board Development Chair*

Daniel B. Hazzard  
*Vice President, Facilities Chair*

Paul Butzi  
*Treasurer, Finance Chair*

Colin Chapman  
*Secretary*

Brad Fowler  
*Past President*

Sheena Aebig  
Dan Alexander  
Joan D. Barokas  
Lance Becker  
Laurie P. Besteman  
Kyle Branum

Ron J. Cathcart  
Charles Fitzgerald  
Richard Hesik  
Stephanie Hilbert

John E. Jacobsen II  
William J. Justen  
Petra Franklin Lahaie

Lauren Mikov  
Kelly A. Miller  
Judy J. Ness

Dr. George Ojemann  
Alan J. Rappoport

Ingrid Sarapu  
Barry B. Scovel  
Sean Shanahan  
Rob G. Stewart  
Kristen J. Summersby

Sita Vashee  
Chris K. Visser  
Clifford Webster  
Dr. Sheree Wen  
Scott F. Wilson  
Kyoko Matsumoto Wright

## ACT Advisory Council

Sheena R. Aebig  
Dr. Ellsworth C. Alvord, Jr.\*

Aubrey Davis  
Daniel D. Ederer  
Jean Burch Falls  
Jeannie M. Falls  
John H. Faris  
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\*  
George V. Willoughby  
David E. Wyman, Jr.  
Jane H. Yerkes

## Emeritus Council

Richard C. Clotfelter  
P. Cameron DeVore\*  
Esther Schoenfeld  
Marvel Stewart\*

## A Contemporary Theatre Foundation

Kermit Anderson  
*President*

Lucinda P. Richmond  
*Vice President*

Katherine L. Raff  
*Secretary*

Catherine Roach  
*Treasurer*

Philip M. Condit  
Brad Fowler  
John C. Siegler  
Brian Turner

\*In memoriam

## ACT Staff

Kurt Beattie  
*Artistic Director*

Gian-Carlo Scandiuizzi  
*Executive Director*

## Artistic

Margaret Layne  
*Casting Director &  
Artistic Associate*

Anita Montgomery  
*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 Director*

Sarah Winsor  
*Education Associate*

Kenna Ketrick  
*Literary Intern*

Katie Beudert  
*Casting Assistant*

Stephanie Timm  
*Playwright in Residence*

## Administration

Adam Moomey  
*Operations Manager*

Shana Pennington-Baird  
*Events & Venue Manager*

Brad Howe  
*Events Technician*

Lyam White  
*Volunteer Coordinator*

Ulysses Cox  
Teddy Heard  
*Facilities Maintenance*

Dave Parmley  
*Engineer*

Responza Management Services  
*IT Administrators*

Ash Hyman  
*Administrative Coordinator*

## Finance

Mary D. Brown, CPA  
*Chief Financial Officer*

Michael Scheinine  
*Accountant*

Tobi Beauchamp-Loya  
*Payroll*

## Communications

Jacquelyn S. Rardin  
*Communications Director*

Sebastien Scandiuizzi  
*Video Manager*

Ben Rapson  
*Interactive Media Specialist*

Maribeth Fletcher  
*Marketing Coordinator*

Apex Media  
*Advertising*

Rice Public Relations, LLC  
*Media Relations*

Chris Bennion  
*Photographic Services*

Kevin Jones Copywriting  
*Copywriter*

Christa Fleming  
*Graphic Design*

Xtremities Design  
*Graphic Design*

Lynch Resources  
*Telemarketing*

Clayton Weller  
*Marketing Intern*

Christy Choi  
*Marketing Intern*

## Development

Josef Krebs  
*Development Director*

Jennessa West  
*Associate Director of Development*

Ben Derby  
*Major Gifts Manager  
& Board Liaison*

Matthew Echert  
*Annual Fund Manager*

John Osebold  
*Grant Writer*

Angela Palmer  
*Donor Relations Coordinator*

Meaghan Halverson  
*Board & 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  
Katie Beudert

Paul Dumas  
Meaghan Halverson

Erin Hancock  
Scott Herman

Mike Jones  
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*

Alyssa Byer  
*Central Heating Lab  
Production Manager*

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 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*

Brendan Patrick Hogan  
*Staff Sound Designer*

## For This Production

Candance Frank  
*Assistant to Costume Director*

Marta Olson  
Ed Kronenberger  
Shellie Moomey  
*Stitchers*

Erin Perona  
*Lead Dresser*

Nicolette Vannais  
*Properties Artisan*

Kevin Cuba  
*Properties Artisan*

Kevin Wilson  
*Scenic Artist*