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A Contemporary Theatre

June 8 – July 8, 2012

One Slight Hitch

By Lewis Black

Directed by Joe Grifasi



Kurt Beattie
Artistic Director

Carlo Scandiuzzi
Executive Director

ACT – A Contemporary Theatre presents

One Slight Hitch

By Lewis Black

Directed by Joe Grifasi

Beginning June 8, 2012 • Opening Night June 14, 2012

Cast

(in alphabetical order)

Katherine Grant-Suttie	P.B. Coleman
*Marianne Owen	Delia Coleman
*Kirsten Potter	Melanie Coleman
Kimberley Sustad	Courtney Coleman
*Shawn Telford	Ryan
John Ulman	Harper
*R. Hamilton Wright	Doc Coleman

Creative Team

Joe Grifasi	Director
Robert Dahlstrom	Scenic Designer
Susan Hilferty	Costume Co-Designer
Catherine Hunt	Costume Co-Designer
Rick Paulsen	Lighting Designer
Brendan Patrick Hogan	Sound Designer
*JR Welden	Stage Manager
Ruth Eitemiller	Production Assistant

Running Time: This performance runs 1 hour and 35 minutes with intermission.

Production Sponsor:



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Seasonal support provided by:

A Contemporary Theatre Foundation

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The John Graham Foundation



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ONE SLIGHT HITCH is presented by special arrangement with Black Humor, Inc.

ONE SLIGHT HITCH was produced by the Williamstown Theater Festival
Jenny Gersten, Artistic Director on July 6, 2011.

Audience members are cordially reminded to silence all electronic devices. 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.



Letter For

One Slight Hitch

by Kurt Beattie

One Slight Hitch is straight comedy, a vibrant sortie into human vulnerability and our everyday madness.

It's a special pleasure to have Lewis Black's play at ACT. Nationally known for his take-no-prisoners political comedy, Lewis actually began his career as a graduate playwriting student at the Yale School of Drama. He has an unusual gift for the creation of laughter in a variety of forms: stand-up, commentary, and theatre, both as an actor and writer. *One Slight Hitch* is straight comedy, a vibrant sortie into human vulnerability and our everyday madness. Good comic writers always find ways to show us how our familiar selves are actually quite incoherent, unaware, and driven by personal obsessions about which we are often clueless. When love and sex and family come into the picture, as they always must, our anxieties and needs become the rich soil from which hilarity emerges.

Some great comic turns are redemptive; others are decidedly not. Christopher Durang's plays, for instance, surf between the sidesplittingly funny and ultimately redemptive, to the nightmare from which there is no escape. Alan Ayckbourn often strides the divide too, delivering all the classic pleasures of farce through the truth and pathos of real human suffering. Harold Pinter also wore both hats. He wrote very dark plays, many of which have sublimely funny moments, and his comic sketches, which are

little known today but will be on display during ACT's Pinter Festival, are as light and fun as the best of Sid Caesar's shows, or the confections of *Beyond the Fringe*. Other comic whizzes, like Kaufman and Hart and Shakespeare ultimately end on a generous note, which is where *One Slight Hitch* crosses the finish line. Kindness and love are possible in the world, especially when you're able to *finally* know that a certain someone is the right one for you. (Before that, luckily for us audience members, the ride is pure hell.)

It's also a pleasure to have Joe Grifasi at ACT to direct *One Slight Hitch*. One of New York's most esteemed character actors in both stage and film, and a great comic performer, Joe brings a unique talent and knowledge to the table essential to creating the entertaining madness that a good evening at the theatre should contain. Together with Lewis Black and ACT's wonderful cast and staff, I am looking forward with relish to being in the audience.

Artistic Director



Jul 20 – Aug 26

THE PINTER FESTIVAL

Featuring four plays by Harold Pinter

More than a month of
PLAYS, READINGS,
FILMS, DISCUSSIONS, AND
OTHER CELEBRATIONS
of the influential and outspoken British writer.

No Man's Land



© John Ulman

The Dumb Waiter



© John Ulman

Old Times



© Chris Berrioni

Celebration



© John Ulman

Live
Music
Month
at ACT

June 8, 22, 28
Live Music Month at ACT

Start your summer off right with Live Music Month, featuring The Love Markets, Cordaviva, and Carrie Clark and The Lonesome Lovers.

THE GREAT
SOUL OF
RUSSIA

THE SEAGULL PROJECT

July 10
The Great Soul of Russia

Reading series from members of The Seagull Project: July is "The Golden Age of Russian Literature"

JESUS
HOPPED THE A TRAIN

AZEOTROPE

June 14 – 30
Jesus Hopped the A Train

During their time at Rikers Island, two inmates argue about guilt, innocence, and higher powers. Muscular and urban, *Jesus Hopped the A Train* takes a closer look at what it means to be a 'good person'.

REPRESENT!

THE HANSBERRY PROJECT

July 17 – 22
Represent!

The 2nd Annual REPRESENT!: A Multicultural Playwrights' Festival featuring eSe Teatro, SIS Productions, Pratiidhwani, and the Hansberry Project.

RADIAL THEATER PROJECT

August 2 – 25
99 Layoffs

Radial Theater Project presents their second production, *99 Layoffs* by Vincent Delaney, a new romantic comedy about love in the time of pink slips.

June 25
Construction Zone

New play reading series: June features *The House That Jack Built* by James Still.



Photo: John Ulman

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Director's Notes

by Joe Grifasi

"The horror! The horror!"
(Kurtz's last words - *Apocalypse Now*)

Unlike those of us who suffer *for* their art, Lewis Black suffers *from* it. (He often experiences excruciating artistic stigmata on the right side of the brain. S'true!) So when he called on me twelve years ago to help him remount his play *One Slight Hitch* I suppose I took pity on his painful condition. Everyone has a dear friend they just can't say no to and my friend Lewis has never been one of them. I have no problem with that word when it comes to Lewis. (I usually say no before the request gets to his gums.) It must have been pity, for his useless suffering at the hands of playwriting, a notoriously masochistic art form. Why masochistic you ask? Because nobody ever gets it right—nobody—ever. (If you don't believe me read the *New York Times*). First of all the word 'play' has no business in the same building as the ordeal of playwriting. On top of which playwriting produces this terrible addiction (and sometimes a rash) brought on by the vivid delusion that you can actually get it right—it's lethal! If you don't believe me I invite you to sit with Lewis while watching one of his shows. A near-death experience—six nights a week—twice on matinee days. That's entertainment.

As for the director of a play, well that enterprise has its own unique level of persecution. And that's because a director's job, when properly done, is simply to become irrelevant—no longer useful... like chlorophyll. If you've been successful as a director you're expected to leave the theater unconnected, immaterial, unimportant, inconsequential, extraneous, not pertinent, peripheral, beside the point, insignificant, and trivial. You are deposited in the street, with your thesaurus, to seek out similar experiences again and again. That, sadly, is also entertainment.

So sit back, relax, laugh, and enjoy the painful collaboration of two masochistic and deluded sexagenarian theater addicts who are, frankly, having the time of their lives getting you to laugh.

We'll be in the back...counting.

Joe Grifasi



Mark Linn-Baker, Marianne Owen, William Converse-Roberts

Back to the Future

“What if I had actually shown up?”

Playwright Lewis Black on the true story that inspired One Slight Hitch, with director Joe Grifasi, leading lady Marianne Owen, and ACT's Literary Manager Anita Montgomery.

Anita Montgomery: Could you three connect the dots on your Yale experience for me? Marianne, you were three years behind Lewis?

Marianne Owen: Two. Weren't you third year when I came in first year Lew?

Lewis Black: Yeah, I was third year.

MO: And who else was in that playwriting class?

LB: Ted Tally and Edward Gold and Bob Sandburg and Peter Blank....

MO: It was a pretty impressive class, I gotta say. Joe, when did you get outta Dodge?

LB: He was actually held back. (laughs) He just hung around in the hallways.

Joe Grifasi: I had already gotten my Yale degree, and I stayed in New Haven because I had no money to get out and no career to speak of. So I was panhandling on the corner, near the worst coffee shop in the world. I finally got out in '75. Over the next four years I came back to Yale Rep to do shows in the theater. My primary interest at Yale was to work in the cabaret, which was kind of a freewheeling space. When Lewis arrived, that was the first place he hit. I was also aware of Marianne and her class because I did some shows with that group and I got to see a lot of their work. Lewis and I continued in New York via the West Bank because that venue became the continuation of what we were doing in the cabaret,

which meant we had a license to build or destroy our careers.

MO: I have some photos of some of my cabaret work. (laughs)

JG: I'm scared.

MO: Well you should be. They smell totally musty cause they've been down in my basement for about thirty years. But I do have some pretty interesting young photos of Mark (Linn-Baker) and Bill Roberts and myself and Tony Shalhoub and that whole cabaret season. That time I did *1940s Radio Hour*.

LB: Did we do that together?

MO: I don't think so.

AM: *One Slight Hitch* is kind of a *new/old* play, right?

LB: Yeah, I started writing it in probably '80, '81, I can't be sure. Then I think I was done with it about '84. The first production was fairly successful. It had Boyd Gaines in its cast and young Yeardley Smith, who went on to become one of the voices of *The Simpsons*. She was completely unique and phenomenal in this role. That's one of the main reasons it was successful. Then there was a group that wanted to do it in New York and there was mostly a lot of talk. Stan Wojewodski directed a reading of it down at Center Stage, and then it went to Arena Stage. This is a play about a wedding and reaffirmation of vows, and Zelda Fichandler and her husband were in the middle of a big divorce so it got the kibosh there. Then it rolled around and people tried to get it done on Broadway. All sorts

of people read it; Barbara Barrie, Nicol Williamson, even by Carol Burnett and Mary Tyler Moore, apparently. But it was done, finished. And so was I. To be honest, all I thought that this play was about for me was as a stepping-stone to a teaching profession.

JG: Public education got wind of the fact that Lewis was thinking of teaching and there was an executive order barring that circumstance.

AM: When did Joe get involved?

LB: About seven years ago.

JG: Twelve, Lew. There was a play reading series at the West Bank that a friend of ours was running, and I had been directing plays there. Several of the offerings were by established playwrights whose pieces hadn't seen the light of day. Lew called and said 'what do you think about airing out *One Slight Hitch*, and would you take a crack at directing the reading?' And I read the play and asked Lew if I could make some cuts, to sort of reconnect with the story and where some of the humor goes, and he said sure, go ahead. We had a wonderful group of actors work on it, and afterwards we both looked at it and said, you know there's something coming through here. It's a farce as well as a romantic comedy, and I said, 'you know what this thing needs is a reconnecting of logic,' which farce demands of course: great logic. Violate logic and the audience goes bye-bye. Then... Tampa. Tell 'em how Tampa came about, Lew.

LB: I was down there performing standup at a theatre with kind of an adjunct school, and the woman who runs that school said, 'I know you're a playwright, is there anything you wanna work on?' And they let us workshop the play with a couple New York actors and a couple of other actors, and some people who weren't even actors, and Joe and I basically cut the play from 90 pages to about 60 or 65. They gave us two weeks and a space and some staged readings.

JG: And the great thing was we were free to do whatever we wanted. We stripped everything down to the action. It was frightening to have two twenty-five minute acts, but all of a sudden we saw the play. Drama's kind of a weird thing. There's a lot of vertebrae to drama. It's not like writing a novel, which is like a sprawling invertebrate. In that workshop the skeleton became visible, so hanging on more dialogue became possible. We had three really good sessions in front of people and a talkback, where we got some interesting feedback. It was a really helpful process. Then Lew made a call to Chapel Hill.

LB: I helped the kids down there run a comedy festival, and I went over to the theatre department and asked whether they'd do a reading of my play during the comedy festival. We'd cast it with... whoever. We got a really good group of kids, and Joe and I worked on it again.

JG: It was a revelation. We started to put stage business and things back into the script. Chapel Hill has a wonderful department; small but good classes. Because of the available talent pool, the three



young women in the play were played by two African American women and a Latina student. These are three very waspy girls, but it was great! It showed us that the play was working! It was actable, and that was the most important thing.

AM: How long ago was the Tampa experience?

LB: It was six, seven years ago.

JG: No, it was more. The reading at West Bank was in 2000. Tampa was two years later, and North Carolina came a year and a half after that, so closer to 2005. Then we did a New York Stage and Film gig out of Vassar College, which was how Mark (Linn-Baker) got involved. We were given a two-year residency, which culminated in three or four performances,

scripts in hand, with professional actors.

MO: Did Mark play Doc then?

JG: No, but he saw it. He became Doc in the next incarnation a year later at Williamstown. Our final workshop was under the auspices of the Mark Taper Forum, and that was when we hit New York, with a cast of New York actors. That's when we realized that it was stage-ready.

*"Drama's kind of a weird thing.
There's a lot of vertebrae to drama."*

AM: That is quite a journey. How autobiographical is this play?

LB: I had a girlfriend, Katie, who was in Marianne's class. Marianne lived in an apartment with us in New York. That was when she was hooking. (laugh)

JG: That forlorn little apartment was inhabited by Lewis, Katie—who is somewhat in the play—Mark, and Marianne. That commune has been almost reconstituted.

MO: There were all sorts of people there.

LB: It was a way-station. Katie and I lived together, moved to New York together, and then she got cast in a film. When she got cast she and I were kind of in a breakup stage, and we were breaking up because she had said that the most important thing in her life was her career. Then two weeks after she arrived in London to do the movie she got on the phone with me and said she's met the man she's gonna marry. And I said that's ridiculous. And within six months she's getting ready to marry this guy. I was close to her family, and I called up and said somebody better talk to her because this is crazy. This is not who she is. I'm gonna intercede, and I'm not gonna marry her, but I know this is wrong. The play really started when the wedding took place. All my friends went to the wedding,

but I didn't go, and they came back and said all the family could talk about is why is she marrying this guy? Why isn't she marrying you?

Then I thought, what if I had actually shown up? The stuff I was writing back then was really dark; dark comedies. One was about Dorothy. She returns to Kansas and never leaves. She just wanders around her backyard with her dead dog. (*Laughs*) So I based Doc & Delia on Katie's parents; she had four sisters and I basically combo'd them up, put myself in it, created this other guy, and started writing. I had a plot; the first real plot I'd ever had. That spawned it. The first time we did the play, her folks came. Katie never saw it.

AM: How'd they like it?

LB: They liked it. I was kind to them. It's an homage.

AM: I lived in Manhattan in 1980, and no one I knew voted for Reagan. When he won by such a landslide I thought, 'Wow, I really am on the lunatic fringe. I have no idea what's going on in this country.' That seems to be a theme in this play. How we've never really recovered from the '80s.

JG: Nobody's reviewed it, either, this big part of America's stream of consciousness. It was fun to address. And the weird thing was, Lew might agree, we all of a sudden found ourselves with this kind of sentimental recollection of the Reagan era.

MO: The country was so much more liberal then. God help us. Every day it amazes me that we are where we are now, and the groups that are given credence.

AM: How much was this political/cultural shift a theme for you, Lewis?

LB: It's not so much about that. It's really about women's choices. The basic story is that you're gonna choose one or the other, career or children. And back then, you could do both, but why would you choose to be single? In many ways the play is a defense of my choice in life. (*laughs*) I've chosen to be single and I don't think a lot of people really defend that decision.

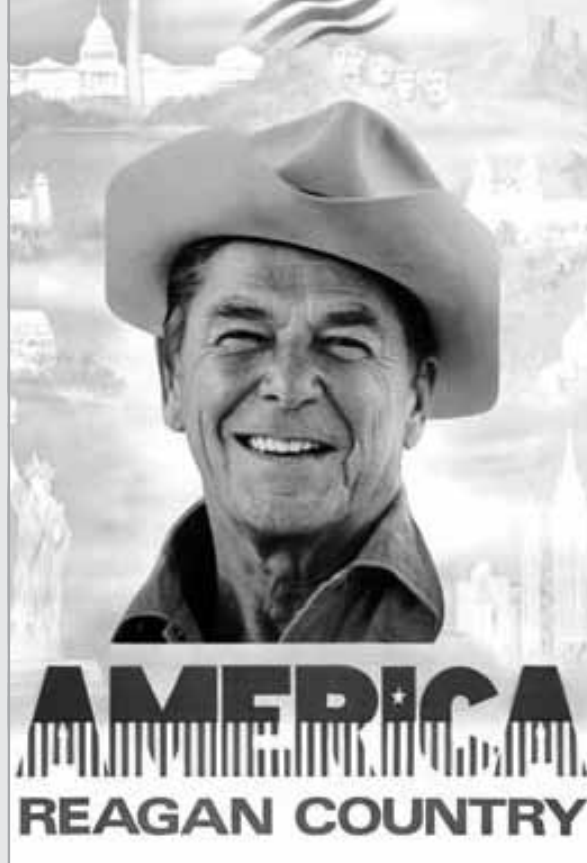
JG: Yeah, Lew, you're a lot like Courtney in the play. There's more pain for her in her choice because of the time. Guys could happily go along and follow their dreams and their bohemian lives, but it wasn't easy for a woman.

AM: What's harder, playwriting or standup comedy?

LB: Playwriting. The only form that comes close is poetry. Or jazz. Playwriting's difficult because you have to create a problem—the idea of the play—and then you have to solve it. What kind of a f-ing moron does that?

MO: And if you base it on your life, which everybody does, it's doubly abusive. It's painful!

LB: One of the things that's angered me over the years and one of the reasons I left theatre was because most plays that are written are about 70% done, 70% of what they should be. And a lot of that



has to do with actors, directors, designers, and everybody covering the tracks of the 30% of the play that doesn't exist—except in the mind of the writer. I've watched a ton of plays like that. You can get to 70%, but the last 30% is rugged; it's really hard. And a lot of writers don't rewrite.

AM: Do you feel that some of the problem is financial? That there aren't the resources to workshop new plays?

LB: I think a lot of it is about the way playwriting is taught. It's also about lack of experience. Working with Joe over time, with what he has learned through his career, has been valuable. It took a long time for me to learn about structure working with Joe.

JG: I think we were learning more about ourselves than the play. We couldn't have done the work on the play years ago, because we didn't have the experience. There's no form to give that to you. There are financial considerations in making new plays. Yes. But we haven't had to worry about that. Lew makes a living. I have a pension. Our careers have given us the freedom to go after the 30% Lew talked about.

AM: One of the things that really impressed me when we started getting serious about producing this play was your interest in getting at that 30%. I wasn't expecting that. And here you are coming out to Seattle, which isn't something you do if you're concerned with getting a play on Broadway.

LB: All I ever wanted to do with this play or any other play was get it across the state lines. On to Portland!

MO: Anne Pitoniak and I were in a play together once, and she said to me, 'Oh, it feels so great to be throwing all the stuff I used to do out. Now I'm just free and simple.' And of course in those days I was just packing everything into my performances; with my body, my face, the makeup, the wig, the acting. And now I'm the age I am and I've taken her advice. I'm throwing it all away. And in a way we're doing the same thing here. We're just honing down to the skeleton. Keeping what is absolutely essential. It's very freeing. It's cool... If I don't die first.

AM: What do you all want audiences to take away from this play?

JG: If they walk away with a bunch of question marks in their heads, that's pretty good. I always go by the old Brechtian utterance that a play must teach and entertain, but it must do so in exactly equal measure. When one overtakes the other, it loses sight of the fact that the audience ultimately completes the play, because they've been given, through action, something to chew on.

LB: Pain in the ass answer.

MO: I think you're gonna love our theatre.

JG: It's fantastic, and I've said it over and over to everyone in New York, the greatest regional talent pool that I've experienced is in Seattle. ■

Who's Who in *One Slight Hitch*



Katherine Grant-Suttie (*P.B. Coleman*) is a wandering actor currently enjoying her stint in Seattle. Graduated from NYU's Tisch School of the Arts, she has performed locally with Seattle

Opera, Macha Monkey Productions, Ghostlight Theatricals, Performer's Forge, the late Open Circle, and the new Copious Love. In her debut at ACT she has been ecstatically overwhelmed by the joyful talent of the cast and crew. Thanks to Bryan for making me smile. Check out her website for film, voice-over, stunt antics, and weekly reporting: www.katherinegrantsuttie.com.



Marianne Owen (*Delia Coleman*) last appeared at ACT in *Mary Stuart*, *The Trip to Bountiful*, *Intimate Exchanges*, and many more shows over the past 25 years. She has also worked at

Seattle Shakespeare Company, Seattle Children's Theatre, the Empty Space, Village Theatre, Intiman Theatre, and Seattle Repertory Theatre. A founding member of the American Repertory Theatre Company, she has also worked at the Public Theatre, Arizona Theatre Company, La Jolla Playhouse, Repertory Theatre of St. Louis, Playwrights' Horizons, Guthrie Theatre, Goodman Theatre, and toured nationally in *The Real Thing* (directed by Mike Nichols). She holds her M.F.A. from the Yale School of Drama and is a co-founder of Bridging the Gap, a theatrical studio for Seattle actors and directors. For more information, go to bridgingthegapseattle.blogspot.com.



Kirsten Potter (*Melanie Coleman*) is pleased to now be a Seattle local after appearing several years ago in *Big Love* at ACT; *Over the Moon*, *A Midsummer Night's Dream*, and earlier this

year as Aphra Behn in *Or*, (Seattle Repertory Theatre). Los Angeles credits include *The Weir*, *The Heiress* and *Taking Steps* (South Coast Repertory), *Palestine*, *NIM*, and *Sex Parasite* (Mark Taper Forum), *Cat on a Hot Tin Roof* (Geffen Playhouse), *Honour*, and *Bold Girls* (Matrix Theatre), *Major Barbara*, *The Constant Wife* (LA Theaterworks), *As You Like It* (A Noise Within), *Tonight at 8:30* (Antaeus), *Red Herring* and *The Constant Wife* (Laguna Playhouse). Regionally she has performed in over 20 productions and 3 world premieres with Milwaukee Repertory Theater, as well as shows with Arizona Theater Company, Huntington Theater, Arena Stage, Geva, American Conservatory Theater, and The Utah, California, Nebraska, and Santa Fe Shakespeare Festivals. Film/TV: *Medium*, *Judging Amy*, *Bones*, and the film noir short *The Eyes Have It*. Ms. Potter has

voiced numerous roles in video games, cartoons, and audio books, and has been honored by *Audiofile Magazine*, the American Academy of Achievement, and the National Foundation for Advancement in the Arts. She is a summa cum laude graduate of Boston University. Ever and Always for Charlie and the kids. www.kirstenpotter.com



Kimberley Sustad (*Courtney Coleman*) is delighted to be back at ACT working with such a wonderful cast and crew. She currently plays Brooke Cross on

Primeval, set to debut on television this fall. You may have also seen her in J.J. Abrams new hit TV show *Alcatraz*. With a wide range of film, television, and theatre, other credits include playing Amanda Wheeler in the CW Networks' hit show *Supernatural* and *Thunderballs* by Hollywood director Andy Tennant. Here in Seattle, Kimberley was seen at ACT last year playing Gamila in the award winning play *Pilgrims Musa and Sheri in the New World*, and earlier this year in *White Hot* at West of Lenin.



Shawn Telford (*Ryan*) is a graduate of the University of Washington's Professional Actor Training Program and was last seen at ACT as Adam Graves in Steven Dietz's *Yankee*

Tavern. Other Seattle credits include Nicky Giblin in *The Seafarer* (Seattle Repertory Theatre), Michal in *The Pillowman* and Vincent Van Gogh in *Vincent in Brixton* (ACT), *Grapes of Wrath* (Intiman Theatre), as well as *Red Badge of Courage* and *Jason and the Golden Fleece* (Seattle Childrens Theater). Film credits include *Nothing Against Life*, *Safe Passage*, *Dishonesty*, *un Film de James*, *A Night in the Sunlight*, *Gimme Music*, *Gimme Shelter*, *The Delivery*, *8 Minutes To Love*, and *Professional Courtesy*. TV credits include *The Fugitive*, *Leverage*, and the current season of *Grimm*. More recently, Shawn wrote and directed a narrative short film, his fourth, entitled *The Last Virgin*. It made its Northwest debut this May.



John Ulman (*Harper*) Originally from Bakersfield, California, Ulman received his B.A. degree in drama from UC Irvine. Ulman has performed at the Edinburgh Fringe Festival

in Scotland. He has also toured nationally in several productions with California Theatre Center. Locally, Ulman has been seen in *Mary Stuart* (ACT), *The Vertical Hour*, *Sunlight* (ArtsWest), *Bud*, *Not Buddy*, *Rhoda: A Life in Stories*, *My Antonia* (Book-It Repertory Theatre), *A Midsummer Night's Dream*, *All's Well That Ends Well* (Seattle

Shakespeare Company), and *The Taming of the Shrew* (Wooden O). When Ulman's not acting he works as a photographer.



R. Hamilton Wright (*Doc Coleman*) was first seen at ACT Theatre in the summer of 1980 when he played Vince – a young man – in Sam Shepard's *Buried Child* with, among others, Ted

D'Arms, Marjorie Nelson, and Ben Tone, directed by Robert Loper. They were colleagues and mentors. They became friends. All are gone and all are missed. In 2012 Mr. Wright appeared as Harry Wilson, Dental Mechanic, in Lee Hall's *The Pitmen Painters*, directed by Kurt Beattie. Last season he played Robert Dudley, The Earl of Leicester, in Schiller's *Mary Stuart*, and Mel Edison in Neil Simon's *The Prisoner Of Second Avenue*. He lives in a small house north of Ballard with his amazingly talented wife Katie Forgette.

JR Welden (*Stage Manager*) has stage managed *Mary Stuart*, *The Prisoner of Second Avenue*, *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 for Intiman Theatre on many productions, including *The Grapes of Wrath*, *The Mystery of Irma Vep*, *The Dying Gaul*, *The Servant of Two Masters*, *A Raisin in the Sun*, *Nickel and Dime* (also Mark Taper Forum, LA), *The Chairs*, *Crumbs from the Table of Joy*, *The Last Night of Ballyhoo*, *Full Gallop*, and *The Mandrake Root* with Lynn Redgrave. At The Seattle Repertory Theatre, his credits include *Betrayal*, *Blue Door*, *By the Waters of Babylon*, *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*.

Lewis Black (*Playwright*) began his career as a playwright and has a M.F.A in playwriting from Yale to prove it. His plays include *The Laundry Hour* (The Public Theatre), *Nightfall* (The Magic Theatre), *Crossing the Crab Nebula*, *In Between Songs* (Ensemble Studio Theatre), and with Rusty Magee, *The Czar of Rock and Roll* (Alley Theatre). He has written three books: *Nothing's Sacred*, *Me of Little Faith*, and *I'm Dreaming of a Black Christmas*. As an actor his films include *Accepted*, *Man of the Year*, and *Unaccompanied Minors*. On television he has appeared in *The Big Bang Theory*, *Law and Order SVU*, and *Law and Order*. He is probably best known as a stand-up comic and for his *Back in Black* segment which has been on *The Daily Show with Jon Stewart* for sixteen years. He won two Grammys for his CD's, *The Carnegie Hall Performance* and *Stark Raving Black*. His HBO special, *Red, White, and Screwed* was nominated for an Emmy. For the past 25 years he has toured Europe, New Zealand, Australia, Canada, and the United States. He is most proud of performing in three U.S.O Christmas tours in Afghanistan and Iraq.

Who's Who in *One Slight Hitch*

Joe Grifasi (Director) Among Joe's directing credits are last year's production of *One Slight Hitch* by Lewis Black at the Williamstown Theatre Festival, *A Cup of Coffee* by Preston Sturges (Yale Rep), *Nocturnal Admissions* (Stratford Shakespeare Festival), *Heaven Can Wait* and *Triangles for Two* (Westport Playhouse), *The Frugal Repast* (Abingdon Theater), *A Case of Murder* (La Mama), Max Frisch's *Firebugs* (Colleagues Theater), and *The Importance of Being Orson* by Jessica Cooke (hotINK Festival NY). As an actor on and off Broadway Joe appeared in *The Mystery of Edwin Drood*, *The Accidental Death of an Anarchist*, *The 1940's Radio Hour*, *Happy End*, *Dinner at Eight*, *Hughie*, *Conversations in Tusculum*, *The Boys Next Door* (Drama Desk Nomination), *Golden Boy*, and many others. His sixty or so film credits include *The Deer Hunter*, *Big Business*, *Presumed Innocent*, *The Naked Gun*, *Natural Born Killers*, *One Fine Day*, *Benny & Joon*, *F/X*, *Chances Are*, *Batman Forever*, *Brewster's Millions*, *The Flamingo Kid*, *Ironweed*, and *Splash*. His many television appearances include *Law & Order*, *The Practice*, *ER*, *Sinatra*, *The Bronx is Burning* (as Yogi Berra), *Hope and Faith*, *Rosanne*, *LA Law*, and *SCTV*. Joe teaches at the New School for Drama in New York and has an M.F.A. in acting from the Yale School of Drama.

Robert Dahlstrom (Scenic Designer) has designed scenery, lighting, and costumes for many companies including ACT Theatre, The Alliance Theatre, American Conservatory Theater, American Repertory Theatre, Arizona Theatre Company, Calgary Opera, Den Nationale Scene of Bergen, Edmonton Opera, Grand Théâtre de Genève, International Theatre Center of Moscow, Intiman Theatre, Long Wharf Theatre, The Old Globe, Opéra Décentralisé de Neuchâtel, Oregon Contemporary Theatre, Pacific Northwest Ballet, Royal Opera, Copenhagen, San Francisco Opera, San Jose Repertory Theatre, Seattle Children's Theatre, Seattle Opera, Seattle Repertory Theatre, Village Theatre of Issaquah, Winnipeg Opera, and others. Dahlstrom enjoyed a long association with the M.F.A. Design Program at University of Washington's School of Drama, 1971-2010.

Susan Hilferty (Costume Co-Designer) has designed over 300 productions from Broadway to the Bay area—and internationally including Japan, London, Australia, Germany, and South Africa. Designs include *Wicked*, *Spring Awakening*, August Wilson's *Jitney*, *Lestat*, *Assassins*, *Into the Woods* (Tony and Drama Desk nominations; Hewes Award), *Manon* at LA opera and Berlin Staatsoper, *Wonderland*, Ringling Brothers and Barnum & Bailey Circus, Taylor Swift SPEAK NOW! World Tour. She works with such well-known directors as Mantello, Lapine, Mayer, Bobbie, Falls, Kushner, Woodruff, Akalaitis, the late Garland Wright, Pepe, Bogart, Sher, Lamos, Galati, McAnuff, Ashley, Mann, McClinton, Taichman, Laurie Anderson, Doug Wright, Eustis, Hynes, Richard Nelson, and Athol Fugard (with whom she works as set and costume designer and often as co-director since 1980). Hilferty also designs

for opera, film, and dance, and chairs Design at NYU/Tisch. Hilferty's many awards include Tony, Drama Desk, Outer Critic's Circle, OBIE, and the Ruth Morley Design Award. At ACT *L'Universe* by The Flying Karamazov Brothers directed by Gordon Edelstein, *Skull in Connemara* by Martin McDonagh directed by Gordon Edelstein, *In the Penal Colony* by Philip Glass directed by JoAnne Akalaitis, *Born in the RSA* by Barney Simon directed by Barney Simon.

Catherine Hunt (Costume Co-Designer) is delighted to be back at ACT. Favorite ACT shows include: *The Pitmen Painters*, *In The Next Room: or the vibrator play*, *The Lieutenant of Inishmore*, and *Becky's New Car*. Catherine has worked extensively in the Seattle area for The Seattle Repertory Theatre, The Seattle Children's Theatre, The Seattle Opera, The Intiman Theatre, and The Village Theatre. Catherine has won a Los Angeles Theatre Drama Logue Award and a San Diego Theatre Critics Award for her production of *The Women* with Anne Bogart. She designed the computer game *Riven*, and is a guest lecturer at both Cornish College of the Arts and 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 more than 50 shows at ACT including *First Class*, *Vincent in Brixton*, *Fiction*, *The Trip to Bountiful*, *Lonely Planet*, *Becky's New Car*, *Dr. Jekyll and Mr. Hyde*, *Yankee Tavern*, as well as last season's *The Prisoner of 2nd Avenue*, and *Double Indemnity*. Paulsen's work has appeared all around Seattle and across the nation. Some recent works of note include *Double Indemnity* (San Jose Rep), *The Lion*, *the Witch and the Wardrobe* (Syracuse Stage), *Lilly's Purple Plastic Purse* and *A Year with Frog and Toad* (Childsplay). He is, most importantly, devoted to his wife Roberta and daughter Paige.

Brendan Patrick Hogan (Sound Designer) is the Resident Sound Designer at ACT Theatre; his favorite designs there include *Mary Stuart*, *Double Indemnity*, *Yankee Tavern*, *Pilgrims* *Musa and Sheri in the New World*, *Rock 'n' Roll*, *Dr. Jekyll and Mr. Hyde*, *The Lieutenant of Inishmore*, *In the Next Room, or the vibrator play*, and *Below the Belt*. Other designs and compositions for stage include *Red* (Seattle Repertory Theatre/ Arizona Theatre Company); *RoboPop!*, *Titus*, *God's Ear*, *Neighborhood 3: Requisition of Doom*, *Mr. Marmalade* (Washington Ensemble Theatre); *Demonology* (Next Stage); *Chamber Cymbeline* (Seattle Shakespeare Company); and *The River Why* (Book-It Repertory Theatre). His music has been featured in a video for Amnesty International and in the film *Waxie Moon in Fallen Jewel*. When not editing audio files in a dark room, Brendan performs with the bands 'Miss Mamie Lavona the Exotic Mulatta and Her White Boy Band' and 'The Bad Things.'



Kurt Beattie (Artistic Director) Kurt has been creating theatre for Puget Sound audiences for nearly 40 years as an actor, playwright, and director. His productions at ACT include *The*

Pitmen Painters, *Double Indemnity*, *In the Next Room, or the vibrator play*, *The Lieutenant of Inishmore*, *Rock 'n' Roll*, *Becky's New Car*, *Intimate Exchanges*, *First Class*, *The Pillowman*, *Mitzi's Abortion*, *The Underpants*, *Bach at Leipzig*, *Vincent in Brixton*, *Black Coffee*, *Alki*, *Moon for the Misbegotten*, *Fuddy Meers*, *Fully Committed*, *Via Dolorosa*, and the holiday classic, *A Christmas Carol*. Elsewhere he has directed at Seattle Repertory Theatre, The Empty Space, Intiman Theatre, University of Washington, San Jose Repertory Theatre, Milwaukee Repertory Theatre, The Alley Theatre in Houston, and Ojai Playwrights Festival. As an actor he has appeared in leading and major roles at ACT (most recently as Ebenezer Scrooge in *A Christmas Carol*), the Seattle Repertory, Intiman, Empty Space Theatre, Seattle Shakespeare Company, as well as many regional theatres throughout the country. Kurt is a recipient of the Theatre Puget Sound Gregory A. Falls Sustained Achievement Award and was recently selected by Arts Fund for their Outstanding Achievement in the Arts Award.



Carlo Scanduzzi

(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, Scanduzzi 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 Durkee, 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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Leave your exact seat location with your emergency contact in case they need to reach you.

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FOOD Food is not allowed in the theater. Tuxedos & Tennis Shoes is the preferred caterer of ACT Theatre.

ACCESSIBILITY Wheelchair seating is available. The theater is equipped with the Sennheiser Listening System for the hard of hearing; headsets are available from the house manager for use, free of charge, with a valid ID and subject to availability.

ACT Theatre offers American Sign Language interpreted, audio-described performances. For more information, email RHankins@acttheatre.org.

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