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SEPTEMBER 2012

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A Contemporary Theatre

Sep 7 — Oct 7, 2012

WORLD PREMIERE!

Uncle Ho to Uncle Sam

By Trieu Tran with Robert Egan

Directed by Robert Egan

Kurt Beattie
Artistic Director

Carlo Scanduzzi
Executive Director

ACT – A Contemporary Theatre presents

Uncle Ho to Uncle Sam

By Trieu Tran
with Robert Egan
Directed by Robert Egan

Beginning September 7, 2012
Opening Night September 13, 2012

Cast

*Trieu Tran

Creative Team

Robert Egan	Director
Carey Wong	Scenic Designer
Rose Pederson	Costume Designer
Rick Paulsen	Lighting Designer
Brendan Patrick Hogan	Sound Designer
Lara Kaminsky	Associate Designer for Media
*JR Welden	Stage Manager
Ruth Eitemiller	Production Assistant

Running Time: This performance runs approximately 90 minutes no intermission.

*Members of Actors' Equity Association, the Union of Professional Actors and Stage managers in the United States.

Production Sponsors:

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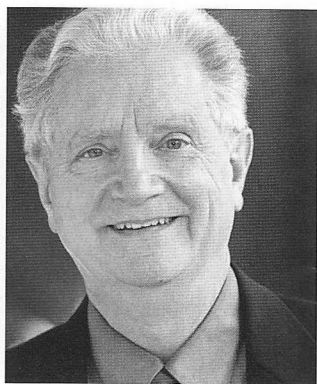
The Norcliffe
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THE SHUBERT
FOUNDATION INC.

UNCLE HO TO UNCLE SAM was originally developed at the Ojai Playwrights Conference—Artistic Director/Producer Robert Egan.

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.



Kurt Beattie

Letter from the Artistic Director

Uncle Ho to Uncle Sam

No plays that I am aware of have really come to us from the Vietnamese side of the ledger. Trieu Tran's play has changed this forever.

The scar tissue of the Vietnamese war remains a deep fault line in our national psyche, and, I believe, at least as far as the baby boomer generation goes, continues to shake our society with anger, heated division, and destructive political earthquakes. Many works have been written about the Vietnam War, and a number of successful American plays have reached audiences about that bitter wound. (The searing effect of David Rabe's *Sticks and Bones* still lingers for many of us who saw it when it first appeared in 1971.) But no plays that I am aware of have really come to us from the Vietnamese side of the ledger. Trieu Tran's play has changed this forever.

Trieu Tran is a Vietnamese-American. His journey as documented in *Uncle Ho to Uncle Sam* is a harrowing one, beginning with an attempt by his mother to visit his father in a re-education camp decades ago, and ending with a meditation on action and being that opens an extraordinary door for us all. It is a vivid description of the continuing nightmare that the war has been for so many dispossessed and traumatized

Vietnamese families. But it is also astonishingly redemptive, a journey to self-realization, and forgiveness, through the mediating wisdom of compassionate human beings and, yes, believe it or not, William Shakespeare and Hip Hop. And most reassuringly, it is positively American in its inclusiveness, in its sense that this is a story for all of us, in both its suffering and triumph, and that it can be told in America in just the way Trieu is telling it.

My thanks to Trieu and to Robert Egan for creating this terrific, courageous piece together, and for allowing ACT to be the home for its premiere. It's a great honor.

Kurt Beattie, Artistic Director



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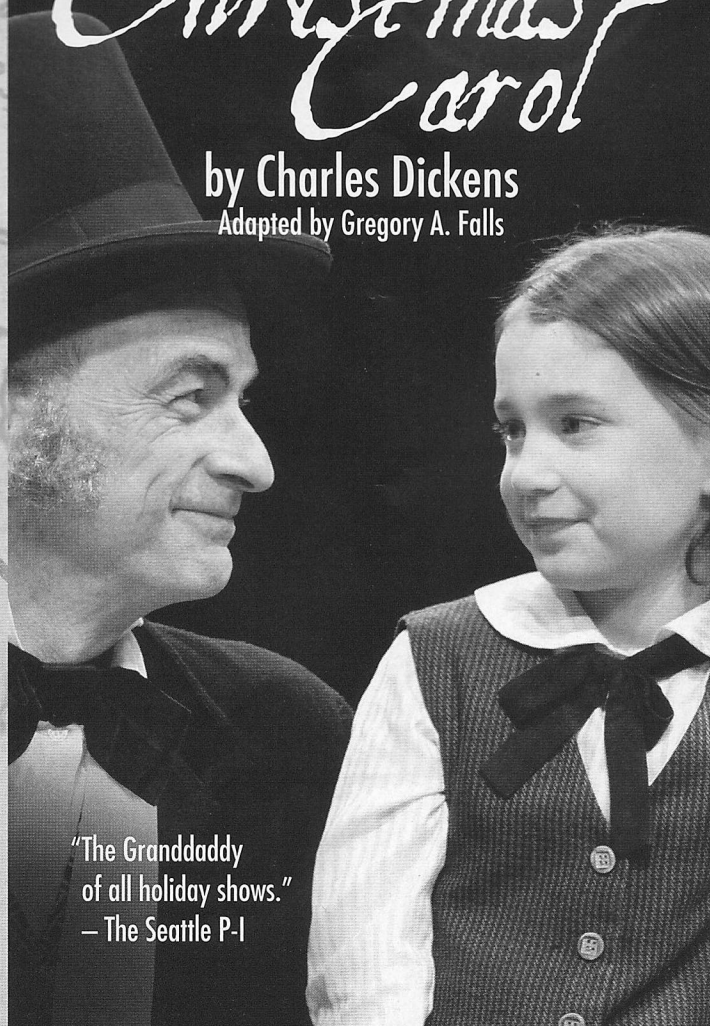
Wanderlust

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Christmas Carol

by Charles Dickens
Adapted by Gregory A. Falls



"The Granddaddy
of all holiday shows."
— The Seattle P-I

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DIRECTOR'S NOTES

by Robert Egan

Trieu allowed me into the intensely personal world of his family,
his Viet Nam and his North America.

Four years ago I was directing a play in New York City and had the opportunity to work with a young actor, named Trieu Tran. I found him fascinating. He had a powerful, fearless, possessed, free-spirited presence on the stage. While off-stage, he was quiet, reserved, thoughtful, and almost shy. I started to spend my rehearsal breaks with Trieu talking about sports, Shakespeare, acting, the biz, and our mutual home, Los Angeles. I became even more fascinated with his complexity. The anarchic, power house onstage and the retiring, introspective being off. We kept spending every break together and one day at the end of our rehearsal process I realized that I would miss our talks dearly. I also sensed that Trieu had a story to tell. I asked him on the last day in New York if indeed he did have a story to tell me. To my surprise, Trieu said he did. I asked if he would meet me for lunch back in Los Angeles. We met and six hours later I left that lunch table having heard much of what you will be hearing in this performance of *Uncle Ho to Uncle Sam*.

Trieu allowed me into the intensely personal world of his family, his Viet Nam and his North America. We worked writing back and forth for a year. Then we took the story to the Ojai Playwrights Conference two years ago to shape and develop it.

I immediately sent the script to Kurt Beattie when we had something Trieu and I wanted to show to the world. And Kurt responded immediately. He called me to say he wanted to produce the show at ACT. So Trieu and I have been on this journey for four years. I thank Trieu for allowing me to take this journey with him for he has been on this trek his whole life.

I was a young man during 'the Viet Nam' war or what the Vietnamese call 'the American War'. Dear friends from High School and Grade School died in that war. That war, along with the Civil Rights movement, were hugely defining moments in the life of the United States. The student movement of the late '60's and early '70's was full of promise and hope that the negative characteristics of our country like bigotry, imperialism, racism, and violence could be revolutionized and transformed into a better America. But something fissured in the promise of that time. Trieu is a child of that moment in history. And there is much he has to tell us about who we all have become in the intervening years. And what the ghosts unleashed during that period of our history are telling us.

Robert Egan

Timeline

1919

A young Ho Chi Minh travels to the Paris Peace Conference advocating a Vietnam free from French rule. He is ignored.

1941

The Viet Minh—the League for the Independence of Vietnam—is founded.

1945

MARCH After conquering Vietnam, Japan installs a puppet government.

AUGUST Ho Chi Minh leads a revolution against the Japanese. He becomes president of the Democratic Republic of Vietnam. No other countries recognize his regime.

SEPTEMBER British troops land in Vietnam to restore French control south of the 17th parallel.

1946

FEBRUARY Ho Chi Minh asks for US support.

DECEMBER The Viet Minh attack French forces occupying Hanoi.

1948

OCTOBER Truman vocally supports the French in Vietnam.

1950

JANUARY China and the Soviet Union recognize Ho Chi Minh's government.

FEBRUARY The US gives \$15 million in aid to the French. US military advisors arrive in Saigon.

1954

MAY The French surrender to the Viet Minh.

JULY France and Ho Chi Minh sign the Geneva Accords, dividing the country at the seventeenth parallel. Massive



Thich Quang Duc

emigrations from North to South and South to North begin.

1955

NOVEMBER Ho Chi Minh orders sweeping land reforms in North Vietnam. Thousands of wealthy landowners are imprisoned, tortured, and executed.

1956

JANUARY The South Vietnamese Diem government begins a campaign of repression against Viet Minh sympathizers.

1957

JULY Viet Minh forces organize under Ho Chi Minh and begin a campaign of guerilla war against the Diem government.

1960

NOVEMBER Kennedy is elected.

DECEMBER The National Front for the Liberation of Vietnam is formed along with its military wing, the Viet Cong. It is funded by the North Vietnamese government.

1961

Viet Cong fighters kill roughly 4,000 South Vietnamese officials.

1963

JUNE Thich Quang Duc, a Buddhist monk sets himself on fire in protest of the South Vietnamese government.

NOVEMBER President Kennedy is assassinated. Lyndon Johnson becomes president.

1964

JULY North Vietnamese officials file a complaint with Geneva declaring that, under protection of American destroyers, the South Vietnamese were bombarding northern ports.

1965

MAY American forces engage the Viet Cong in direct combat under a highly aggressive "search and destroy" strategy.

1968

MARCH American soldiers massacre, torture, and mutilate

hundreds of civilians in the hamlet of My Lai in South Vietnam.

1968

APRIL Ho Chi Minh's government declares that it is prepared for peace talks. The war will continue for four more years.

NOVEMBER Richard Nixon is elected president.

1969

SEPTEMBER Ho Chi Minh dies at 79.

1970

APRIL The US invades Cambodia after an extended secret bombing campaign.

1972

AUGUST After strong public backlash, the last US troops leave Vietnam.

1973

JANUARY A ceasefire is declared.

1975

MARCH Thousands flee Saigon as a North Vietnamese invasion becomes certain.

APRIL Saigon falls.

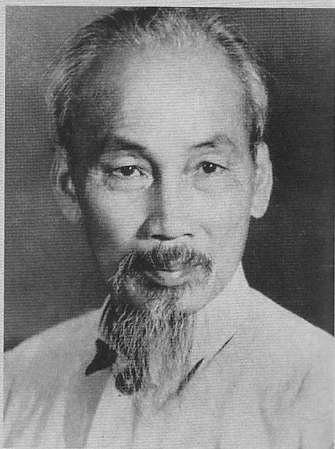
1975

The fall of Saigon prompts a major wave of immigration to the United States as many who had collaborated with the Americans feared reprisal.

1977

A second major wave of immigration begins as a result of North Vietnam's implementation of communist economic, political, and social reforms.

Uncle Ho and Uncle Sam on the WAR IN VIETNAM



Excerpts from Ho Chi Minh's address to his Countrymen in Hanoi on September 2, 1945

"All Men are created equal. They are endowed by their creator with certain inalienable rights, among these are Life, Liberty, and the pursuit of Happiness."

This immortal statement was made in the Declaration of Independence of the United States of America in 1776. In a broader sense, this means: All the peoples on the earth are equal from birth; all the peoples have a right to live, to be happy and free.

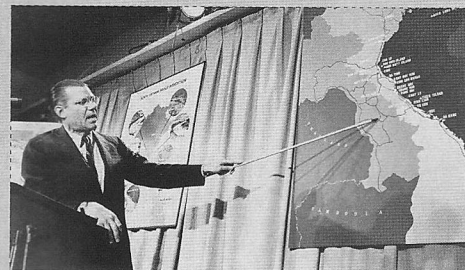
The Declaration of the French Revolution made in 1791 on the Rights of Man and the Citizen also states: "All men are born free and with equal rights, and must always remain free and have equal rights." Those are undeniable truths.

Nevertheless, for more than eighty years, the French imperialists, abusing the standard of Liberty, Equality, and Fraternity, have violated our Fatherland and oppressed our fellow-citizens. They have acted contrary to the ideals of humanity and justice. In the fields of politics, they have deprived our people of every democratic liberty. They have enforced inhuman laws; they have set up three distinct political regimes in the North, the Center and the South of Vietnam in order to wreck our national unity and prevent our people from being united.

They have built more prisons than schools. They have mercilessly slain our patriots – they have drowned our uprisings in the rivers of blood. They have invented numerous unjustifiable taxes and reduced our people, especially our peasantry, to a state of extreme poverty.

For these reasons, we, members of the Provisional Government, representing the whole Vietnamese people, declare that from now on we break off all relations of a colonial character with France. The whole Vietnamese people, animated by a common purpose, are determined to fight to the bitter end against any attempt by the French colonialists to reconquer their country.

We are convinced that the Allied nations, which at Tehran and San Francisco have acknowledged the principles of self-determination and equality of nations, will not refuse to acknowledge the independence of Vietnam. A people who have courageously opposed French domination for more than eighty years, a people who have fought side by side with the Allies against the Fascists during these last years, such a people must be free and independent.



This is not a jungle war, but a struggle for freedom on every front of human activity.

—Lyndon B. Johnson, 1964

We should declare war on North Vietnam. . . . We could pave the whole country and put parking strips on it, and still be home by Christmas.

—Ronald Reagan, 1965

Some of the critics viewed Vietnam as a morality play in which the wicked must be punished before the final curtain and where any attempt to salvage self-respect from the outcome compounded the wrong. I viewed it as a genuine tragedy. No one had a monopoly on anguish.

—Henry Kissinger, 1979

"The picture of the world's greatest super-power killing or seriously injuring 1,000 noncombatants a week while trying to pound a tiny backward nation into submission on an issue whose merits are hotly disputed, is not a pretty one."

—Secretary of Defense Robert McNamara in a private letter to President Lyndon B. Johnson, May 1967

"Are we like the God of the Old Testament that we can decide, in Washington, D.C., what cities, what towns, what hamlets in Vietnam are going to be destroyed? ... Do we have to accept that? ... I do not think we have to. I think we can do something about it."

—Robert Kennedy (final Senate speech on Vietnam, 1968)



Vietnamese Funeral Rites

Photo provided by Trieu Tran

The Vietnamese attach great importance to two traditional family obligations: to care for their parents in their old age and to mourn them in death. These duties are felt so strongly they are considered sacred. Mourning begins even before death is imminent. When death is about to take place, the entire family assembles around the dying relative. A strict silence is observed. The eldest son or daughter bends close to record the last words of advice or counsel. At this time, the eldest child suggests a name for the dying person for it is considered unfortunate to continue the same name used in life after the relative has died. Men usually take the name "Trung" which means faithfulness or "True" which means loyalty. Women are usually called "Trinh" which means devotion or "Thuan" which means harmony.

According to ritual, when the parent has died, the children do not, as yet, accept the idea of death. They place a chopstick between the teeth of the deceased and place the body on a mat on the floor in an effort to "bring it back to life." The corpse is then bathed, the hair is combed and nails clipped. Money, gold, and rice are placed in the mouth of the dead to indicate that the deceased has left this world without want or hunger. The corpse is then wrapped in white cloth and placed in a coffin.

During the period of mourning, descendants wear special mourning clothing. All are required to cover their heads. In times gone by when Confucianism was still a dominant influence in life, mourning the dead was considered more important than the affairs of the living. Recently, however, the severity of the mourning period has been abolished to a large extent. After the funeral the descendants return to work and are no longer required to interrupt their business affairs.

The Vietnamese writer Le Van Sieu explained the importance of traditional funeral ceremonies by saying, "Funeral rites represent a traditional way of life to the Vietnamese people. They are based on the concept of the indestructible soul and the close relationship between members of the same blood line. By assuming this responsibility, generation after generation retains the strong fabric of our society."

...know this about us
we have lived our lives
on the edge of oceans
in anticipation of
sailing into the sunrise

i tell you all this
to tear apart the silence
of our days and nights here

i tell you all this
to fill the void of absence
in our history here

we are fragmented shards
blown here by a war no one wants to remember
in a foreign land
with an aching familiar wound
our survival is dependent upon
never forgetting that vietnam is not
a word
a world
a love
a family
a fear
to bury

let people know
VIETNAM IS NOT A WAR

let people know
VIETNAM IS NOT A WAR

let people know
VIETNAM IS NOT A WAR

but a piece
of
us,
sister
and
we are
so much
more

—From *shrapnel shards on blue water to my
sister lê thi diem trinh* by Lê Thi Diem Thúy

ACT THEATRE

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WORLD PREMIERE!

Oct 12 – Nov 11

One of the world's most beloved and enduring legends, brought spectacularly to life.

RAMAYANA

Adapted and created by Yussef El Guindi and Stephanie Timm
Co-Directed by Kurt Beattie and Sheila Daniels



Ramayana Youth Ensemble September 15

A fast-paced performance of music, dance, puppetry, and storytelling inspired by the epic *Ramayana*.



Shadows of the Ramayana in Puppets, Politics, and Film October 7

Professor Laurie Sears explores how Ramayana traditions continue to thrive and impact Islamic Java culture.



Ramayana From Her Perspective September 21 – 22

Three local dance companies share the stories and perspectives of some of Ramayana's women's stories.



The Ramayana and the Sacred Temples of Angkor: Cambodia and Beyond October 14

Professor Boreth Ly looks at visual narratives of *The Ramayana* as rendered in Cambodia and Thailand.



Ramayana Across Time and Space September 29

Professor V. Narayana Rao offers a look at how the story of Ramayana has traveled through different cultures and eras.

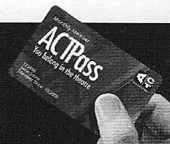


Many Sitas November 3

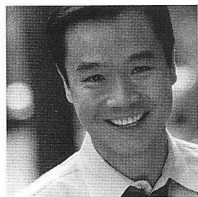
Professor Heidi Pauwels describes the variety of Sita's characteristics that relate with the other roles in Ramayana.

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Who's Who in *Uncle Ho to Uncle Sam*



Trieu Tran

(Actor/Co-Writer)

earned his Bachelor in Performing Arts from American University. He has appeared in numerous theatrical productions through the

years. Notably, the role of Alan Strang in *Equus* (LADCC Nomination) with George Takei, the title role in *Oedipus The King*, *The Legacy Codes* (Dean Goodman Award) with TheatreWorks. Other favorites include: *Rashomon*, *As You Like It*, *Henry IV, Part One* (Hotspur), and the title role in *Richard III*. He is also a frequent participant at the Ojai Playwrights Conference. Film: *The Chaos Factor*, *Desperation*, *How High*, *Hancock*, *Tropic Thunder*, and the soon to be released drama *Trade of Innocents*. Trieu is reoccurring on the HBO series *The Newsroom*. Much gratitude and appreciation to Kurt Beattie and ACT and the amazing design team! Love and admiration to co-conspirator, Robert Egan, whose brilliance, guidance, support, and fearlessness have given me - voice. For my dad.

JR Welden (Stage Manager) has stage managed

One Slight Hitch, *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 Dimed* (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*.

Robert Egan (Director/Co-Writer) Robert Egan

has been a leader in the American theatre for over 25 years as a producer, director, and dramaturge. He has developed and directed hundreds of new plays in the United States and Europe. He is the Artistic Director/Producer of the acclaimed Ojai Playwrights Conference developing new plays that speak to the challenging social, political, and moral issues of our day. Prior to Ojai he was the Producing Director of Los Angeles' award winning Mark Taper Forum for 20 seasons and was Founding Artistic Director of its internationally acclaimed New Work Festival for 15 seasons where he produced and helped developed *Angels in America* and *Kentucky Cycle*, both Pulitzer Prize winners. Robert is also the former Associate Artistic Director of the Seattle Repertory Theatre where he created an award winning new play program, *The Other Season*. He created Home Productions in Seattle producing and directing

Waiting for Godot, *Home*, and *Steambath*.

Directing and producing credits across the country and Europe: the Mark Taper Forum, the Kirk Douglas Theatre, Taper, Too, the Los Angeles Theatre Center, the Actor's Gang, the Rogue Theatre, South Coast Rep, the La Jolla Playhouse, The Public Theatre, Playwrights Horizons, Naked Angels, Under the Radar, Joe's Pub, the Hip Hop Theatre Festival, Seattle Repertory Theatre, A Contemporary Theatre, the Empty Space, the Berkeley Rep, TheatreWorks, Stanford's Memorial Auditorium, Signature Theatre, the Kennedy Center, the Oxford Playhouse, Hollywell Music Hall, OUDS, and other venues throughout England. He produced and directed a national Hip-Hop Tour for Norman Lear; and developed and directed a production for the HBO Aspen Comedy Festival. For television he has directed episodes of *Frasier* and *Stark Raving Mad* among others. Robert was educated at Boston College, Oxford University, and Stanford University. Robert was recently appointed Artistic Director/Producer of Watts Media located in Seattle and Los Angeles.

Carey Wong (Scenic Designer) Theatre credits

include the Berkeley Repertory Theatre, Portland Center Stage, Intiman, Seattle Children's Theatre, The Village Theatre, Tacoma Actors Guild, Syracuse Stage, Phoenix Theatre, Childsplay, Prince Music Theater, Hey City Theater, and Nearco Producciones in Spain. He has been Resident Designer for Portland Opera, Opera Memphis, and Wildwood Park for the Arts. Opera credits include Seattle Opera, Spoleto Festival USA, New York's Valhalla Wagnerfest, Pittsburgh Opera, Opera Carolina, Vancouver Opera, San Francisco Opera Center, and the Macao and Beijing Music Festivals. Carey is a graduate of Yale College and attended the Yale School of Drama. Previous designs for ACT include *The Pitmen Painters*, *First Class*, *The Underpants*, *A Number*, *Good Boys*, *Going to St. Ives*, *Fish Head Soup*, and *Holy Ghosts*.

Rose Pederson (Costume Designer) has

designed costumes for more than one hundred professional productions at theaters from Broadway to Seattle. She designed over 25 productions for ACT including *Mrs. California*, *Language of Flowers*, *Glengarry Glen Ross*, *Merrily We Roll Along*, *Sunsets and Glories*, *Lloyd's Prayer*, *The Downside*, *Polish Joke*, *Absurd Person Singular*, *The Nina Variations*, *The Notebook of Trigorin*, *Temporary Help*, *My Children*, *My Africa*, and *Hapgood*. On Broadway, she designed the costumes for *Largely*, *New York*. She has designed many productions for the Seattle Repertory Theater, including *An American Daughter*, *The Heidi Chronicles*, and *The Sisters Rosenzweig*. Other productions at the Rep include *Jar the Floor*, *Oleanna*, *Substance of Fire*, *Marvin's Room*, *Lisbon Traviata*, *That's it Folks*, *Frankie and Johnny in the Clair de Lune*, *The Beauty Part*, *The Understanding*, *Landscape of the Body*, *Happy Days*, *August Snow*, and *The Nice and the Nasty*. She has also designed for Seattle Children's Theater, New City Theater, The Empty Space, Tacoma Actor's Guild, Portland Center Stage, The Arizona Theater Company,

The Cleveland Playhouse, Idaho Shakespeare Festival, The Kennedy Center, and for Richard E.T. White's production of *The Importance of Being Earnest* at The Berkley Repertory Theater where her work was nominated for a Bay Area Drama Critics Award. She was also the long-time resident designer at Seattle University's Drama Department where she worked with Ki Gottberg on her original production of *Mirabelle: A Breeze*.

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*, and *Double Indemnity* as well as this season's *One Slight Hitch* and *The Pinter Festival*. 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.

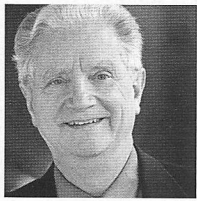
Brendan Patrick Hogan (Sound Designer)

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); *This Wide Night* (Seattle Public Theatre); 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*.

Lara Kaminsky (Associate Designer for Media)

has studied and worked in the arts for over fifteen years in a variety of disciplines. Her personal work has spanned from photography to sculpture, and from dance to film. Currently she is the Artistic Director of Rainy Night Productions and has produced an array of performances since 2005 with a focus on burlesque and variety shows. Her most recent endeavor was the re-envisioning of a 19th century cabaret entitled *Barnstorm: The Cabaret Re-Imagined*. Professionally, she has worked in video and film production, video editing, design, and art direction. She has worked in the theater as a projection designer for 5th Avenue Theater, ACT, Seattle Children's Theater, Village Theatre, and Arizona Theatre Company. She is thrilled to be returning to ACT to work on this amazing production.

bios continued on next page.

**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

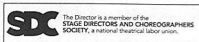
include *The Pitmen Painters*, *Double Indemnity*, *In the Next Room, or the vibrator play*, *The Lieutenant of Inishmore*, *Rock 'n' Roll*, *Becky's New Car*, *Intimate Exchanges*, *First Class*, *The Pillowman*, *Mitzi's Abortion*, *The Underpants*, *Bach at Leipzig*, *Vincent in Brixton*, *Black Coffee*, *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 Scandiuzzi**

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

distribution company. In 1979, Scandiuzzi started Modern Productions, bringing to Seattle such legendary bands as The Police, Devo, Nina Hagen, Iggy Pop, The Ramones, John Cale, Robert Fripp, James Brown, Muddy Waters, and many more. He performed in several plays at The Empty Space Theatre including *Aunt Dan and Lemon*, *The Return of Pinocchio*, and *Dracula*. In the early '80s, he collaborated with many Seattle performance artists such as Norman 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 de Geneva.

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Keith Johnsen, Daqopa Brands LLC • Moby's Restaurant • Seattle Children's Theatre • AJ Epstein • Seattle Repertory Theatre • UW Drama • Village Theatre • Erik Hammerstrom • Paul Manfredi • William G. Boltz

ACT extends a very special thanks to Vijay Vashee in honor of Sita Vashee for sponsoring the stage adaptation of the *Ramayana*.

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Our commissioners are venture capitalists of new ideas and we commend their bravery!

Becky's New Car

by Steven Dietz

Commissioned by Charles Staadecker
in honor of Benita Staadecker

Hell Leaves Odessa

by Julie Marie Myatt

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in honor of Eva Wahl

How to Remove Blood from a Carpet

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Title TBA

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Maggie Cassidy

by Chris Jeffries

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The Final Days of NegroVille

by Keith Joseph Adkins

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A Long Distance

by Doug Lucie

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Emergency Evacuation Procedures: In the event of an emergency, please wait for an announcement for further instructions. Ushers will be available for assistance.

Emergency Number: The theater's emergency number in the Union lobby is (206) 292-7667. Leave your exact seat location with your emergency contact in case they need to reach you.

Smoking Policy: Smoking is NOT allowed in any part of the theater or within 25 feet of the entrance.

Firearms Policy: No firearms of any kind are allowed in any part of the theater.

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.

Lost & Found: Call (206) 292-7676 between 12:00pm and 6:00pm, Mon-Sun.

Address & Website: ACT Theatre is located at 700 Union Street, Seattle WA 98101. Ticket Office Phone number: (206) 292-7676. Administrative Office Phone Number: (206) 292-7660. Fax Number: (206) 292-7670. Website: www.acttheatre.org.

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