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APRIL 2012

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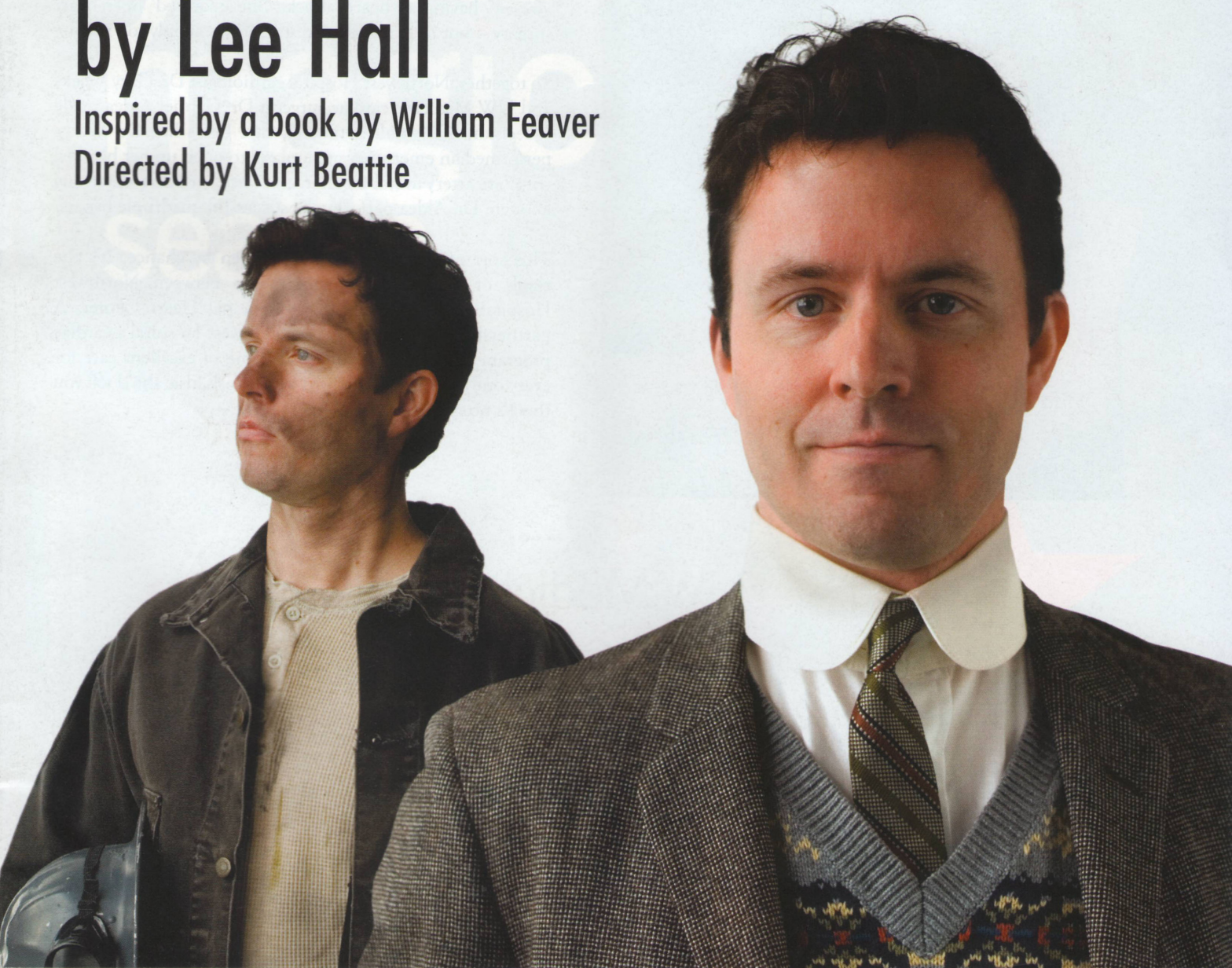
A Contemporary Theatre

Apr 20 — May 20, 2012

The PITMEN Painters

by Lee Hall

Inspired by a book by William Feaver
Directed by Kurt Beattie



Kurt Beattie
Artistic Director

Carlo Scandiuzzi
Executive Director

ACT

A Contemporary Theatre presents

The PITMEN Painters

by Lee Hall

Inspired by a book by William Feaver

Directed by Kurt Beattie

Beginning April 20, 2012 • Opening Night April 26, 2012

Cast

Daniel Brockley	Young Lad/Ben Nicholson
*Christine Marie Brown	Susan Parks
*Frank Lawler	Robert Lyon
*Charles Leggett	George Brown
Jason Marr	Oliver Kilbourn
*Joseph P. McCarthy	Jimmy Floyd
*Morgan Rowe	Helen Sutherland
*R. Hamilton Wright	Harry Wilson

Creative Team

Kurt Beattie	Director
Carey Wong	Scenic Designer
Catherine Hunt	Costume Designer
Ben Zamora	Lighting Designer
Brendan Patrick Hogan	Sound Designer
*Jeffrey K. Hanson	Stage Manager
Jane Richlovsky	Visual Arts Coach and Consultant
Lara Kaminsky	Associate Designer for Media
Alyssa Keene	Dialect Coach
Chris Frickland	Assistant Lighting Designer
Verhanika Wood	Production Assistant

Running Time: This performance runs two hours and 30 minutes with intermission.

Production Sponsors:

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CATERING AND EVENTS



Seasonal support provided by:

A Contemporary Theatre Foundation

The Andrew W. Mellon Foundation

Eulalie Bloedel Schneider Artists Fund

The John Graham Foundation



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FOUNDATION INC.

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THE PITMEN PAINTERS is presented by special arrangement with Dramatists Play Service, Inc., New York.

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 **THE PITMEN PAINTERS** by Kurt Beattie

*"It's farewell to the drawing room's civilized cry
The professor's sensible whereto and why
The frock coated diplomat's social aplomb
Now matters are settled with gas and with bomb..."* -W. H. AUDEN

The pitmen painters began their remarkable journey at a very dark time.

During the '30s, European culture shuddered with morbid anticipation. The music of decline seemed to be heard everywhere. One apocalyptic vision after another rolled off the presses and out of the radios from a host of businessmen, journalists, artists, churches, societies, scientists, academics, and politicians, all predicting cataclysm and demise for the West. Fascists had begun the work of dismantling Europe's feeble democracies, and world-wide labor unrest, deprivation, and war, particularly in Spain, Africa, and China, created a universal sense of doom. Arthur Keith, a popular science writer and influential anthropologist, wrote in 1934 that the world must "sleep forever with a loaded gun by its side."

Capitalism, in particular, was thought to be on the chopping block. After the 1929 Wall Street crash and the sustained misery of the following decade, fewer and fewer people could cling to the illusion that a laissez faire economy by itself could fuel a prosperous and just society. While England didn't suffer as much as other countries from the Great Depression, it had its share of grief. Heavy industry watched its productivity shrink by a third from previous levels; at the peak of unemployment in 1932 there were 3.5 million people out of work, and perhaps an equal number of unemployed people not accounted for, or working greatly reduced hours. The situation improved some as the decade went on, but even by 1938, the economic hardships were still evident.



Still shot "down the mine" from Sir Carol Reed's 1939 film *The Stars Look Down*, based on A.J. Cronin's 1935 novel set in Newcastle and detailing the life of an English coal mining community.

In England, as in America, there was a new passion for understanding the crisis. In 1937, George Orwell was sent by the left wing publisher Victor Gollancz to write about the coal mining communities in the north, to take stock of what life was like there. The resulting book, *The Road To Wigan Pier*, powerfully described the poverty, dilapidated housing, malnutrition, open sewers, and harsh working conditions of the area. It made a graphic case for the fact that English society up to that point was still in the grip of the class system, and profoundly unjust.

To this day mining is one of the most dangerous jobs one can do. It was even more so in 1934 in England, when there were, in that year alone, 834 fatalities in mining related accidents, and 30,000 injuries requiring an absence of three days or more from work. They were paid little, and the work was brutally hard. To get to the coal face, a miner had to ride the cage deep underground and then walk sometimes miles in a half-squat down low roofed narrowing tunnels in very hot temperatures, breathing coal dust the whole way. The prominent artist Henry Moore, who made sketches of coal miners

at work underground, wrote about his experience this way: "If one was asked to describe what Hell might be like, this would do... A dense darkness you could touch, the whirring din of the coal-cutting machine..."

The men who labored at the very edge of the seam, drilling the coal (which was actually quite hard), worked with a drill like a horizontal band saw. They were followed by a shift of men who did the blasting, to be followed by the "fillers", whose job it was to break up the coal further and shovel it into wagons or onto a conveyor belt. An individual miner would routinely move two tons of coal an hour, around 14 tons a day over a seven and a half hour shift. And they had



Henry Moore, *Miner Pushing Tubs*, 1942

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to do this with tools rented from the mining company, including their safety lamps, until the reforms of the '40s.

Not all the men in the Ashington group were miners, but all were connected in the sense that they were working class men within the community, and heavily socialist in their political leanings. They gathered first in a class sponsored by the Workers' Educational Association, or WEA, an organization created by the miner's union in 1903 with the motto, "An enquiring mind is sufficient qualification." Like an open university, it offered classes and lectures in everything from biology to theatre, with the miners themselves chipping in for the cost of the teachers. And that creative response to their sure intuition that there was something more to life than the coal pit provided them the chance encounter with Robert Lyon which opened the door to painting for them.

Without the WEA, there would have never been such a remarkable phenomenon as the Ashington painters. Working class people left school by the time they were 13 or 14, and had little time, money, or energy thereafter for more education or cultural pursuits. In the '30s, an average miner's weekly check was around two pound 15 shillings: 55 shillings all told. The average cost of a book was 25 shillings, over half his weekly wage, which made it extremely difficult for him to buy one, especially if he had a family. Lending libraries were the only means to obtain books for many working class people in the '30s, and many places, including Ashington, didn't have them.

Despite imposing obstacles, however, the Ashington painters came forward, illustrating once again the truth

that there is a deep well of possibility in every human life. They were also helped by their own stoicism, an ethic of self reliance bred out of a capacity to endure. In fact, when Orwell's book appeared, there were men in the ranks who said they never regretted being miners, and disliked the book for what they detected was a demeaning intellectual pity.

Out of the dust and slag heaps, eighty years later, the oddly pharaonic Bedlington terriers, sweating crouched miners, night storms, and windy street scenes still fill us with their strange power, certainly not masterpieces in the usual sense, but unpretentiously triumphant in their clarity and originality. The poet Richard Hugo, in his book *The Triggering Town*, has an essay in defense of creative writing classes in which he pinpoints one of the most fundamental statements a work of art can make for those like Oliver Kilbourn, Jimmy Floyd, and George Brown, who have discovered and continue to discover art's deepest affirmation through the act of trying to create it: you are somebody, and you have a right to your life.

Kurt Beath

Director & Artistic Director



The Ashington Group

On October 29, 1934, under the auspices of the Workers' Educational Association, a group of miners met in the YMCA hall in Ashington. They were there to begin a course in art appreciation taught by Robert Lyon, the master of painting at Armstrong College, part of Durham University. Lyon began the course as an art appreciation class usually was taught: with a slide projector looking at the work of great artists. However the pitmen quickly grew dissatisfied with this approach, and Lyon suggested instead that they create their own work. The WEA had a strict rule against teaching anything that could be used to make a living, so Lyon had to seek special permission, which was granted.

"It was perfectly clear that these men had decided views on what they did not want the class to be. They did not want to be told what was the correct thing to look for in a work of Art but to see for themselves why this should be correct; in other words they wanted a way, if possible, of seeing it for themselves."

From these beginnings, the class met regularly and transformed into a group of internationally renowned artists. In 1936 they held their first exhibition. Their work was sought after by collectors from around the world. In the 1970s there was a resurgence of interest which led to exhibitions in Durham, London, Germany, Belgium and, in 1980, China. Their work was the first Western art exhibited there since the Cultural Revolution.

In 1983 the Group's hut was demolished. The Ashington colliery closed in 1988. In 1989 Oliver Kilbourn moved the remainder of the Group's work to permanent exhibition at the Woodhorn Colliery Museum. ■

THE WEA

The Worker's Educational Association was founded in 1903 with the express purpose of offering further education to unionized workers. The courses offered included a number of wide-ranging topics like music, drama, biology, geology, and evolution.

However, in more remote locations the classes were limited to what teachers were available in the area. Between 1926 and 1927 over 70,000 workers took advantage of its

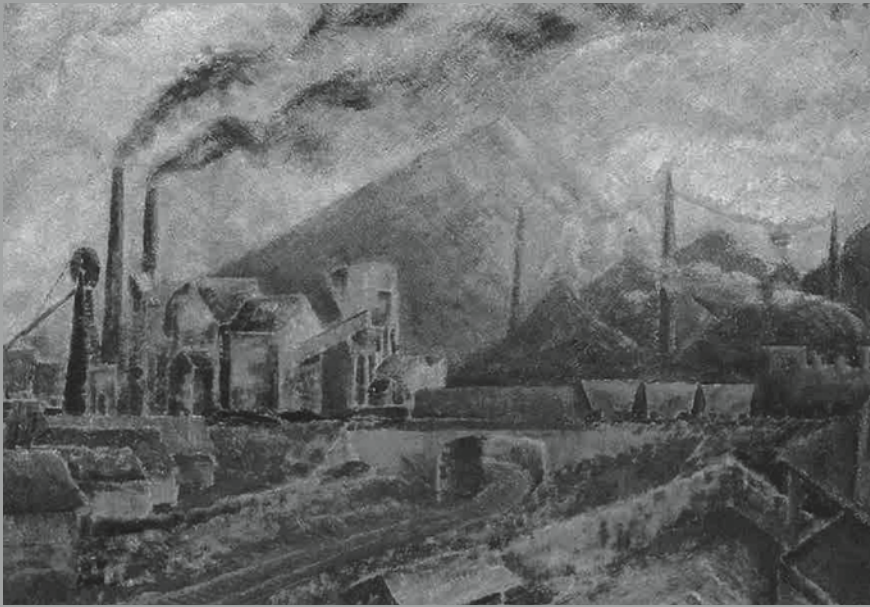
educational programs. Materials of the time claimed, "An enquiring mind is sufficient qualification."

It is worth noting that not only did the WEA offer an opportunity for further learning, but gave the teetotaling pitmen an opportunity to socialize in a way that they otherwise did not have.

"It was perfectly clear that these men had decided views on what they did not want the class to be."

Above: The Group outside the National Gallery of Art on a 1948 trip to London. George Brown (center) in the hat, gesturing.

Timeline: Mining History in England



The Labour Party

In 1900, a group of labour unions and socialist organizations that felt the interests of the people were not being represented by the Liberal or Conservative parties met and formed the Labour Representation Committee. The committee was devoted to drawing the attention of Parliament to their concerns. When the Liberal Party split in 1916, Labour was positioned to become a party in its own right. Nationalization and national health care were arguably the most substantial legacies of The Labour Party.

The Labour Party has become a dominant force in British politics, and has had many permutations since 1916. In 1999, Tony Blair announced in a speech to the Labour Party conference: "The class war is over. The 21st Century will not be about the battle between capitalism and socialism, but between the forces of progress and the forces of conservatism. Blair himself became a figurehead for a "democratic socialist party," or, as he has called it, "New Labour."



Socialism in England

Particularly in the 1930s, Socialism did not have the stigma in England that it did in the United States. It was an accepted political philosophy, mostly associated with unions and the working class. Prior to 1916, socialist societies existed across England, but lacked any central leadership. However, with the splitting of the Liberal Party many of these socialist groups contributed to the formation of the Labour Party. Although there have been attempts throughout British history to scare the public with the threat of a soviet-style revolution, British socialism has generally been free from the taint it carries in the U.S.

1909

West Stanley Pit disaster. Explosions from two illegal lamps kill 160 men. 59 of them are under 20 years old.

1913

The Great Northern Coalfield employs nearly 250,000 people and produces 56 million tons of coal per year.

1920s

Most mine workers are still using pickaxes. Only one fifth of the mines use machines.

1926

On May 26th, a general strike is called by the Trades Union Congress to support mining unions in their efforts to improve mining conditions and to prevent a reduction in wages.

1927

The Trade Disputes and Trade Union Act makes sympathetic strikes and mass pickets illegal.

1946

The Coal Industry Nationalization Act passes, establishing the National Coal Board.

1960s

More than 70 mines close in the north of England.

1987

The National Coal Board becomes the British Coal Corporation.

2011

The private UK Coal Company operates nine mines with 2,900 employees.

Top, this page: Harry Wilson, Ashington Colliery, 1936. Above: Harry Wilson's 1937 painting, The Committee Meeting, shows the inside of the old army hut and the members of the Ashington WEA branch sitting around the coal stove discussing the business of the day.

Who's Who in *The Pitmen Painters*



Daniel Brockley

(*Young Lad/Ben Nicholson*) Daniel was last seen at ACT as Middle Scooge in *A Christmas Carol* (2010). Other local credits include Proteus in *Two*

Gentlemen of Verona and Valere in *The Miser* at Seattle Shakespeare Company as well as Frank Churchill in *Emma*, Dwayne in *Plain Song*, Leonard Bast in *Howards End*, and Eric in *If I Die in a Combat Zone* at Book-It Repertory Theatre. Regionally, Daniel has performed with the Idaho Shakespeare Festival, Willamette Repertory Theatre, Center Repertory Theatre, and more. Daniel's short film *Door to Door*, which he wrote and directed, can be seen at film festivals this year.



Christine

Marie Brown

(*Susan Parks*) Broadway: *Henry IV* (Lincoln Center). Off Broadway: *Canary* (Playwrights Horizons - workshop). NY Theatre: *Ashes to*

Ashes (NY International Fringe Festival), Lark Play Development, Stage 13. Regional: Guthrie Theater, South Coast Rep, Old Globe, Baltimore Centerstage, Shakespeare & Co., Alabama Shakespeare Festival, Kansas City Rep, Buffalo Studio Arena Theatre, American Shakespeare Center, TUTA Theatre Company. Seattle: Seattle Repertory Theatre, Seattle Shakespeare Company, 14/48 Festival, Endangered Species Project, Sandbox Radio, Northwest Playwrights' Alliance, Mirrorstage. Film: *Short Ride in a Fast Machine* and *Double Knots*. MFA, Old Globe Theatre. Member AEA & SAG.



Frank Lawler

(*Robert Lyon*)

was last seen at ACT as Fred in the 2010 production of *A Christmas Carol*. Recent local credits include *Tartuffe* (Taproot), *The*

39 Steps (Second Story Rep), *Pygmalion* (Sound Theatre Company), *Arms and the Man* (Seattle Public Theater), *Great Expectations* (Book-It Repertory Theatre), *Dr. Jekyll and Mr. Hyde* (Harlequin), *Twelfth Night* (Seattle Shakespeare Company), and *The Elephant Man* (Strawberry Theatre Workshop). Frank is a native of Ottawa, Canada, a graduate of Harvard University, and past president of the board of directors of Theatre Puget Sound. Love to his beautiful wife Ann and their handsome son Rowan.



Charles Leggett

(*George Brown*)

At ACT: *Ray, Yankee Tavern*; *Sheriff, The Trip to Bountiful*; *Joe, Becky's New Car*; *Spirit 2, A Christmas Carol* (2002-'06, '08);

Marshall Herrick, *The Crucible*; member, Affiliate Artist Working Group. Charles is a recipient (and three-time nominee) of the Theatre Puget Sound "Gregory" Award for his work at Seattle Repertory Theatre, ACT, and Seattle Shakespeare Company, and has appeared at the Village Theatre, 5th Avenue Theatre, Seattle Children's Theatre, Book-It Repertory Theatre, Portland Center Stage, Intiman, Empty Space, and numerous smaller companies, including Strawberry Theatre Workshop.



Jason Marr

(*Oliver Kilbourn*)

Jason is delighted to make his first appearance with ACT. His recent stage work in Seattle includes *The Callers* with Washington

Ensemble Theatre and *Sense and Sensibility* with Book-It Repertory. He has performed with Seattle Shakespeare Company, Seattle Public Theater, Theater Schmeater, GreenStage, SecondStory Rep, Taproot Theatre, ArtsWest, Harlequin Productions, and the Shakespeare Theatre Company in D.C. He also co-founded One Lump or Two Productions. He has a BFA in Acting from the University of North Carolina at Greensboro and an MFA from the Shakespeare Theatre Company's Academy for Classical Acting at George Washington University. Much love to his wife, Jill.



Joseph P. McCarthy

(*Jimmy Floyd*)

Joseph is thrilled to return to ACT where he was seen as Eddie Brock in *Born Yesterday*. A long-time Seattle actor, his recent credits include

1st Citizen in *Coriolanus* with Seattle Shakespeare Company. where he was also Nym/Bates in *Henry V* and Old Shepherd in *The Winter's Tale*. Other credits include Sterling in *Mauritus* (Seattle Public Theatre), *The Adding Machine* (New Century Theatre Company), Om in *10,000 Things* (Washington Ensemble Theatre), *Life of Galileo* (Strawberry Theatre Workshop Tuesdays at Annex Theatre), *Requiem For A Heavyweight* (Theater Schmeater), *As You Like It/Julius Caesar* (Wooden O), as well as regional theatres in L.A. and New England. Besides acting, Joseph has spent time as a teacher, choreographer, and has directed shows that toured India and the British Isles.



Morgan Rowe

(*Helen Sutherland*)

is always happy to be working at her home theatre, ACT. You may have seen her this past holiday season when she made her 8th visit

to *A Christmas Carol* or in *The Female of the Species* a few seasons ago. She is also currently working on a solo show called *Part of the Fiasco* which is being workshopped in the Eulalie Scandiuzzi Space. Of course, she also works with other theatres like Live Girls! where she recently closed *Emerald City*, the 14/48 Theatre Festival, and one of her other homes away from home, The Seattle Children's Theatre where she has performed and taught for many years. Morgan is proud to be a founding member of Bridging the Gap ~ a quarterly studio series supported by ACT whose aim is to bring together groups of theater artists that range across generations and experience levels for three days of dynamic interpersonal and creative explorations. <http://bridgingthegapseattle.blogspot.com>



R. Hamilton Wright

(*Harry Wilson*) was last seen at ACT as Robert Dudley, The Earl of Leicester, in Schiller's *Mary Stuart* and as Mel Edison in Neil Simon's *The Prisoner of Second*

Avenue. He is co-adapter – along with his old friend David Pichette – of last season's world premiere of James M. Cain's *Double Indemnity*. He lives in a small house north of Ballard with his amazingly talented wife Katie Forgette.

Jeffrey K. Hanson (*Stage Manager*) Now in his 23rd season at ACT, Hanson has stage managed more than 60 shows including *Double Indemnity*, *In the Next Room, or the vibrator play*, *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 *Oklahoma!*, *Candide*, *Irving Berlin's White Christmas*, *Hello Dolly!* and *Mame*. He has stage managed at Seattle Repertory Theatre (*Metamorphoses*, *The Cider House Rules*, *Parts One and Two*), Seattle Children's Theatre, Intiman Theatre, and Arizona Theatre Company.

Lee Hall (*Playwright*) Lee Hall was born in Newcastle Upon Tyne in 1966. He studied English Literature at Cambridge University and has worked as a writer in theatre, TV, radio and film. He has been writer in residence at

Who's Who in *The Pitmen Painters*

the Royal Shakespeare Company and Live Theatre, Newcastle Upon Tyne. Theatre credits include *Wittgenstein On Tyne*, Live Theatre, 1996; *Bollocks*, RSC Fringe, 1998; *Genie*, Paines Plough, 1998; *Cooking With Elvis*, Live Theatre/West End, 1999 (nominated for an Oliver Award for Best Comedy); *Spoonface Steinberg*, Ambassadors Theatre, London 2000; *Two's Company*, Live Theatre/Bristol Old Vic, 2001; *Billy Elliot The Musical*, 2004 (Oliver Award Best Musical); *The Pitmen Painters*, Live Theatre/Royal National Theatre, 2007/08/09/10 and The Manhattan Theatre Club, 2010. Theatre adaptations include *Leonce And Lena* (Buchner), The Gate Theatre, 1997; *Mr Puntilla and His Man Matti* (Brecht), Almedia Theatre, 1998, *A Servant to Two Masters* (Goldoni), RSC/Young Vic, 1999; *The Adventures of Pinocchio* (Collodi), Lyric Theatre, Hammersmith, 2000; *Mother Courage* (Brecht), Shared Experience/Ambassadors Theatre; *The Good Hope* (Heijermans), Royal National Theatre, 2001; *The Barber of Seville* (Beaumarchais), Bristol Old Vic, 2003. Opera: Adaptation of *Il Pagliaccio* The Comedians for the English National Opera, 2008. TV: *Spoonface Steinberg*, 1997, BBC; *A Prince of Hearts*, 1998, BBC; *Wind in the Willows*, 2007, BBC; *Toast*, 2010, BBC. Radio (all BBC): *I Luv You Jimmy Spud*, 1996 (Writers Guild Award Best New Play, Gold Sony Award Best New Play, Alfred Bradley Award, Society of Authors Award); *Spoonface Steinberg*, 1997; *I Love You, Ragie Patel*, 1997; *The Sorrows of Sandra Saint*, 1997; *Blood Sugar*, 1997; *Aunt Julia and the Scriptwriter* (from Vargas Llosa), 1998; *Gristle*, 1999; *Child of the Snow*, 2000; *Child of the Rain*, 2000. Film: *Billy Elliot*, Working Title Films, 2000.

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, and Hey City Theater. 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, and the San Francisco Opera Center. Carey is a graduate of Yale University and attended the Yale School of Drama. Previous designs for ACT include *First Class*, *The Underpants*, *A Number*, *Good Boys*, *Fish Head Soup*, and *Holy Ghosts*.

Catherine Hunt (*Costume Designer*) is delighted to be back at ACT working once again with Kurt Beattie. Previous collaborations include: *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, 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.

Ben Zamora (*Lighting Designer*) Ben received an MFA in Lighting Design from the University of Washington and a BA in Theatre from the University of California, Santa Cruz. Previously at ACT, Ben designed *In the Next Room or the vibrator play*. Ben's designs have been seen internationally, including Lincoln Center for the Performing Arts, New York; the Mariinsky Theatre, St. Petersburg, Russia; Royal Festival Hall at the Southbank Center, London; The Lucerne Festival, Switzerland; Walt Disney Concert Hall with the Los Angeles Philharmonic; DeDoelen with the Rotterdam Philharmonic, The Netherlands; Intiman; ACT; Off Broadway at Theatre Row; Joyce SOHO, New York; SUSHI Performance and Visual Art, San Diego; Portland Institute of Contemporary Art; The Moore Theatre, Seattle; Book-It Repertory Theatre; Seattle Shakespeare Company; Washington Ensemble Theatre; and various premieres at On The Boards. For the past few years, Ben has been designing *The Tristan Project* in collaboration with director Peter Sellars and video artist Bill Viola. Most recently Ben collaborated with artist Eleanor Antin on *Before the Revolution* at the Hammer Museum in Los Angeles. Ben is one half of the visual art team LILIENTHALIZAMORA, who were listed on *The Stranger's* 2009 Genius Awards Shortlist.

Brendan Patrick Hogan (*Sound Designer*) is the Resident Sound Designer at ACT Theatre; his favorite designs here 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)
Beattie's past productions at ACT include *The Lieutenant of Inishmore*, *Rock 'n' Roll*, *Becky's New Car*, *Intimate Exchanges*, *First*

Class, *The Pillowman*, *Mitzi's Abortion*, *The Underpants*, *Vincent in Brixton*, *Bach at Leipzig*, *Black Coffee*, *Alki*, *Fuddy Meers*, *Fully Committed*, *Via Dolorosa* and *A Christmas Carol*. Elsewhere he has directed at Seattle Repertory Theatre, 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. Last season he also directed *In the Next Room, or the vibrator play* and the world premiere of *Double Indemnity*.



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

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

June 8 — July 8

Northwest Premiere
from **LEWIS BLACK!**
Comedian and
contributor to
Comedy Central's
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One Slight Hitch

By Lewis Black
Directed by Joe Grifasi



The Twilight Zone: Live!

April 6 — 28

Three episodes from Rod Serling's iconic
television series brought to life by
Theater Schmeater. In color!



MY 15 MINUTES OF FAME

Seattle Confidential

May 14

Seattle anonymously shares its life
stories. This quarter's theme:
My 15 Minutes of Fame.

Celebrate eSe!

May 5

A special season preview followed by
a party in celebration of eSe Teatro's
two-year anniversary!



Hedgebrook's Women Playwrights Festival, May 21

Hear scenes with local actors from all
four of this year's plays-in-process, plus
a conversation with the playwrights.



Frank Ferrante in An Evening with Groucho

May 3 — 20

An award-winning Ferrante delivers in
a fast-paced 90 minutes of hilarity.



Sarah Was Here

June 1 — 2

Boundless Arts Performance Collective
presents: *Sarah Was Here*, a new play
by Zoe Barker-Aderem.



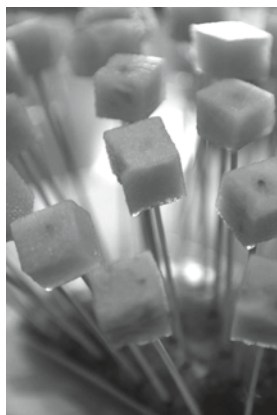
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- ❖ Fresh baked cookies, bars, and macaroon
- ❖ Fresh vegetables
- ❖ Rosemary nuts
- ❖ Hummus
- ❖ Cheese and fruit
- ❖ *Plus* – new wine selections!
- ❖ Grilled chicken



Patron Information

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 & DRINK Food and alcoholic drink are 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.

THEATER RENTAL For information regarding booking, please contact events@acttheatre.org.

GROUP SALES Groups of 10 or more can save. Call (206) 292-7660 or group.sales@acttheatre.org.

ACT in the News Congratulations Abound!



**Kurt
Beattie**

Kurt Beattie has been awarded **ArtsFund's 2012 Outstanding Achievement Award**. As Artistic Director, Kurt has created a world-class arts center out of ACT Theatre. His contributions to Seattle's arts community are recognized for his achievements and artistic vision.



**Yussef
El Guindi**

Yussef El Guindi has won the **Harold and Mimi Steinberg Award**, a \$25,000 prize, for his new play *Pilgrims Musa and Sheri in the New World*, which had its first production at ACT in 2011 and was developed in partnership with the Icicle Creek Theatre Festival through ACT's Central Heating Lab.



**Sergei
Tschernisch**

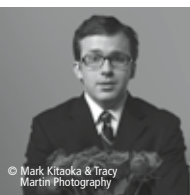
Sergei Tschernisch is joining ACT as our **Director of Advancement**. After leading Cornish College of the Arts for 17 years and being a top administrator at some of the nation's leading universities, Sergei joins ACT to help propel us forward.



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ACT's executive leadership team including Kurt Beattie, Carlo Scanduzzi, and Sergei Tschernisch, have offered a \$150,000 challenge match. **From now until June 30, they will match any new or increased gift to ACT up to \$150,000.**

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Notify ACT of your arrangements by calling (206) 292-7660 ext. 1002.



Seating is extremely limited to this exclusive engagement

A Night with Lewis Black

MAY 16

6pm reception followed by a 6:30 discussion

Join ACT for a hilarious night with comedian and playwright Lewis Black. Host Luke Burbank and Mr. Black will discuss the finer points of creating a comedic career, American politics, and the making of *One Slight Hitch* – the next play featured on ACT's Mainstage.

Ticket Information: \$100 per ticket. Proceeds benefit ACT Theatre. Drinks included in the ticket price. Seating is extremely limited to this exclusive engagement.

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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.

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**In memoriam*

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Carlo Scanduzzi
Executive Director

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Associate Executive Director

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Vivian Phillips
Producing Associate, The Hansberry Project

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Volunteer Coordinator

Teddy Heard
Robert McDonald
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Engineer

Oren Marcktell
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Lawrence Curington
IT Support Manager

Ryan Rowell
Tessitura Manager

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Director of Marketing and Communications

Marketing and Communications

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Associate Director of Marketing

Nora Taylor
Marketing Coordinator

Mark Siano
Public Relations Manager

Sebastien Scanduzzi
Video Manager

Linas Phillips
Video Production Associate

Apex Media
Advertising

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Production Photographic Services

Kevin Jones Copywriting
Copywriter

Christa Fleming
Xtremities Design
Graphic Design

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Robert Hankins
Sales Operations Manager

Erin Hancock
Group Sales & Experience Coordinator

Lynch Resources
Telemarketing

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Ticket Office Supervisor

Scott Herman
Assistant Ticket Office Supervisor

Kyle Thompson
Senior Ticket Office Representative

Erin Hancock
Aiden Karamanyan
Adam Vanhee
Ticket Office Representatives

Jim Moran
House Manager

Jeremy Rupprecht
Assistant House Manager

Javonna Arriaga
Michelle Berweiler

Paul Dumas
Sidney Hunt
Mike Jones

Kristi Krein
Juliette Oliver

Sarah Richardson
Darryl Singleton

Bryan Sullivan
Cadi Weaver

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Jennessa West
Director of Development

Ben Derby
Corporate Giving Manager

Matthew Echert
Annual Fund Manager

John Osebold
Grant Writer

Meaghan Halverson
Development Administrator

Angela Palmer
Development Associate

Julia Nardin
Board Intern

Sonya Ortis
Development Events 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

Michael B. Paul
JR Welden
Whitney Breite
Stage Managers

Verhanika Wood
Jessi Wasson
Production Assistants

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
Nick Murel
Scenic Carpenters

Mona Lang
Scenic Charge Artist

Lisa Bellerio
Assistant Charge Artist

Marne Cohen-Vance
Properties Master

Ken Ewert
Master Properties Artisan

Thomas Verdos
Lead Properties Artisan

Stage Operations

Nick Farwell
Stage Operations Supervisor

James Nichols
Master Stage Carpenter

Pam Mulkern
Master Electrician

Max Langley
Master Sound Engineer

Brendan Patrick Hogan
Resident Sound Designer

Brad Howe
Central Heating Lab Technical Associate

For This Production

Jennifer Bacon
Sound Operator

Kurchta Harding
Stage Carpenter

Rigmor Vohra
First Hand

Marta Olson
Rebecca M. Foster

Holly Kipp
Shellie Moomey
Stitchers

Ruth Gilmore
Scenic Artist