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A Contemporary Theatre

Oct 12 – Nov 11, 2012

RAMAYANA

Adapted by Yussef El Guindi and Stephanie Timm
Created by the ACT Affiliate Artist Working Group
Direction by Sheila Daniels and Kurt Beattie



Kurt Beattie
Artistic Director

Carlo Scanduzzi
Executive Director

ACT – A Contemporary Theatre presents

RAMAYANA

Adapted by Yussef El Guindi and Stephanie Timm
Created by the ACT Affiliate Artist Working Group
Direction by Sheila Daniels and Kurt Beattie

Beginning October 12, 2012 • Opening Night October 18, 2012

CAST

*Anne Allgood	Kausalya/Soorpanaka/Trijata
*Cheyenne Casebier	Kaikeyi/Mithila/Indrajit
*Khanh Doan	Sita/Manthara
*John Farrage	Viswamithra/Ravana
*Jim Gall	Dasartha/Mareecha/Vali
Tim Gouran	Lakshmana
*Todd Jefferson Moore	Janaka/Court Attendant/Sugreeva
*Brandon O'Neill	Vasishta/Hanuman
Tikka Sears	Ensemble
*Richard Nguyen Sloniker	Vibishna/Indra
Ray Tagavilla	Bharata
*Rafael Untalan	Rama
Akhi Vadari	Ensemble
Belle Wolf	Ensemble

CREATIVE TEAM

Sheila Daniels	Co-Director
Kurt Beattie	Co-Director
Maureen Whiting	Choreographer
Matthew Smucker	Scenic Designer
Melanie Burgess	Costume & Mask Designer
Mary Louise Geiger	Lighting Designer
Brendan Patrick Hogan	Sound Designer
Greg Carter	Puppet Designer
Robert Macdougall	Fight Choreographer
*Jeffrey K. Hanson	Stage Manager
*Melissa Y. Hamasaki	Assistant Stage Manager
Dante Olivia Smith	Assistant Lighting Designer

Running Time: This performance runs approximately 2 hours 45 minutes, with two intermissions

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

PRODUCTION SPONSORS:

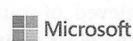


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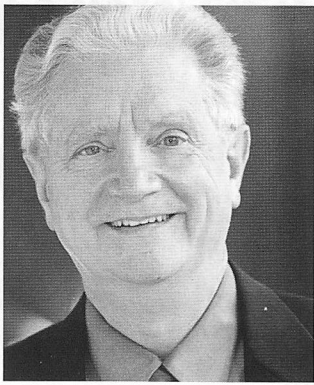
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Ramayana was adapted by Yussef El Guindi and Stephanie Timm with further adaptation and direction by Sheila Daniels and Kurt Beattie
Audience members are cordially reminded to silence all electronic devices. All forms of photography and the use of 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

Ramayana

In America we rarely get to work like this.

Most productions of a new play begin with an author and a director who create the vision for the project, with the producer playing an important part not only in realizing it, but also advising them and critiquing the work as it evolves. But theatre is fundamentally a social art, and while this system has worked brilliantly for a long time, companies in the modern era have also created stunning achievements in another way, by which the development of a work deliberately includes many more artists. Some of these companies have had towering figures driving the process—most famously Peter Stein, Peter Brook, and Ariane Mnouchkine — but their actors, choreographers, writers, designers, tech artisans, musicians, teachers, and others are involved as imaginative and generative partners from the very beginning. These groups share the belief that deep investigation, like any scientific lab, must involve some trial and error, some necessary experimentation, to find a way to the best possible result, something that is fresh and at the same time truthful. One of the most important things such a company needs is time. As Brook has said, with more time to work, the artists start creating something that is a shared vision, allowing the outcome to move beyond the individual sensibility of any one person.

In America we rarely get to work like this. Budgets are tight, and decisions must be made about casting and design well in advance of the standard three weeks' rehearsal (plus one of technical rehearsals and previews) in order to make efficient use of limited funds. Great things are regularly achieved, of course, but when it comes to new work, some of the most exciting theatre of the last sixty years has been made by companies that work over a longer time span, with greater latitude to invent and, perhaps most importantly, to change their minds. Mnouchkine's *Theatre du Soleil* undertakes the development of only one piece for at least a year, sometimes longer, and many have been unforgettable. The same is true of Peter Brook's productions. Dynamic smaller U.S. companies, like the now-venerable Wooster

Group and Mabou Mines, and more recently Elevator Repair Service and The Rude Mechanicals, produce distinctive work that is nearly impossible to create within the conventional regional theatre model.

In my youth, I had some experiences that gave me a taste of this, and ever since I have wanted to work in this way, to plunge into a thrilling ambition with other artists, without a script at the outset or even a conception of what we would be achieving, only a story. *Ramayana's* centrality, its great and still powerful meaning, and its unfamiliarity to many of us, beckoned: reinterpreted hundreds of times by many Asian cultures over the centuries, it has had few iterations in the West, and it seemed to me to be the perfect thing to investigate. We came upon it like an undiscovered temple, in which our humanity reverberated with a new music when we began singing in it. While we have not worked on *Ramayana* continuously for the last two years, we have managed to create an imaginative continuity for the project through ongoing workshops, readings, study, and brainstorming sessions that have certainly taken us much further than we could have traveled otherwise. It has been one of the most satisfying journeys of my career.

My thanks to all who have contributed to the creative evolution of this project, especially the artists of ACT's Affiliate Artist Working Group; the ACT staff; and the wonderful funders who made this extraordinary journey possible. *Ramayana's* been a dream, a happy intense search, to steal Ariane Mnouchkine's words, "for beauty and goodness..."

Amen.

Kurt Beattie, Artistic Director



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37th Anniversary of

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

Christmas Carol

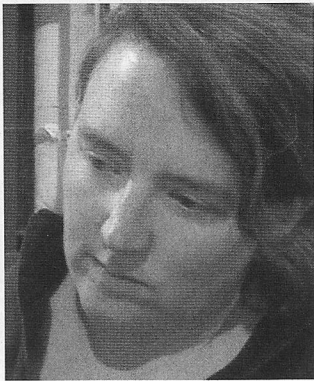
by Charles Dickens
Adapted by Gregory A. Falls

Nov 23 — Dec 30

	<p>Many Sitas November 3</p> <p>The story of Ramayana is not possible without Sita. But which Sita? In the fourth installment of the Ramayana Lecture Series, Professor Heidi Pauwels describes the various incarnations, as they appear in literature, film, and television.</p>		<p>Seattle Confidential December 3</p> <p>Seattle anonymously shares its life stories. This quarter's theme: <i>Ghost Stories (or the Afterlife)</i>.</p>
	<p>The Great Soul of Russia November 13</p> <p>Readings from members of The Seagull Project. November is <i>Mother Russia</i>.</p>		<p>Oedipus El Rey December 6 – 16</p> <p>eSe Teatro presents Luis Alfaro's pulsing update of the classic Greek tragedy. The world's largest prison system. The Gangs. The Gods. The Greeks descend on LA.</p>
	<p>Bladfold & The Shelf November 16 – 17</p> <p>Two pieces by artist, musician, and philosophy professor David Nixon who uses live music and animation to share the story of his father who became a leader in a sect of Buddhism in Seattle in the 1970's.</p>		<p>Wisemen December 13 – 22</p> <p>Back for a second year, Rosenstock Productions sets Christmas on fire with an ungodly script and original score ranging from klezmer to hip-hop to funk to salsa.</p>

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Sheila Daniels

A Rama Day, A Ravana Day

By Co-Director Sheila Daniels

A hero to me is not someone who has divine grace without struggle,
but one who walks through the fire and emerges heroic.

Yesterday I woke up after a terrible night's sleep, having to go to an early meeting at ACT with what I knew would be a dreadful commute. Woe betide those in my way, whether they be my partner, that person driving the SUV at the actual speed limit (how dare they when they could go at least nine miles over it and not get caught!), or that evil parking lot attendant clearly determined to give me my ticket as slowly as possible. I imagine the steam blowing out of my ears was visible and my own ten heads were bright red as I walked towards ACT for the meeting. Then something happened — in the middle of the crosswalk at 6th & Pike, an elderly woman tripped and fell. Briefcases and laptop bags and cellphones were dropped, and everyone within twenty feet of this woman ran to help her. It seemed, then and now, that we were all suddenly united. I don't know who did what, but she was carried to the curb, given water, and offered many other things. Finally she caught her breath enough to tell us all to stop worrying about her, and added something else which made us all laugh. I looked up and two women in high heels and business suits were standing there with all of our bags and phones that had been dropped. I thought of a workshop in which Tikka Sears was personalizing for all of us that the potential of Rama and Ravana both live within us — and here I was in the midst of what had begun as a Ravana day, and had become a Rama day in an instant. A moment in which it was our basic human instinct to help, despite our harried circumstances. I don't write this to toot my own horn — I assure you I was not Rama like for the rest of the day in every moment — but for *that* moment, my small world was filled with love, with Rama.

Of all the great things Rama does, the one which most sticks in my brain is the story of Shabari, the lower caste woman who offers him berries. Despite his brother's protests, despite her caste and color, he accepts the berries as a gift of her love and accepts her as his equal. To me, this is Rama's most heroic, most god-like moment, for it displays an empathy that is missing from so much of our world. A hero to me is not someone who has divine grace without struggle, but one who walks through the fire and emerges heroic. This could be said metaphorically about Rama, and quite literally about Sita, a great heroine who not only walks through the fire but builds the pyre itself and steps into it, emerging still full of love for Rama in spite of everything. Sita and Rama embody love and empathy through these actions: the love to forgive those who have hurt us, so to create more love; the empathy to touch those who are to us untouchable, whether it be because they are homeless, disabled, drunk, hold a different opinion or political view, are not dressed the way we are, are of a different race, or speak a different language.

PLUS... The Ramayana is a great action-adventure story set in a world full of humans and Gods and demons and monkeys and giants and talking animals. It does what all the greatest stories do, it captures our imaginations while instructing our hearts — which is why this story is timeless, which is why it applies to all the human race, why it is vital that it be told and retold and retold again and again and again and again.

Sheila Daniels, Co-Director

The Ramayana

The Ramayana is the best known, the best loved, and the most influential work of Indian literature.

It exists in hundreds of versions and has been translated into every major language in South and South East Asia. It is a powerful cultural force in India, Indonesia, Thailand, Cambodia, Sri Lanka, Burma, Nepal, Bhutan, and Malaya.

The Ramayana is not only a great epic, enjoyed for its drama, humor, and pathos, but is considered (in India) to be the origin of poetry altogether. Valmiki, its author, has a stature in Classical Indian Literature like Homer in classical Greece, or Dante in medieval Europe. The Ramayana is not just any poem, it is the *first* poem, and everything poetical in India is seen to flow from it.

In sharp contrast to the Mahabharata (produced for the stage by Peter Brook in 1985) the Ramayana is the great “family epic”. Where the *Mahabharata* is a story of family discord, and of the subversion of normal values, the Ramayana creates a cast of characters who come to define “right action” in all the principal roles of Indian familial, social, and political life. Prince Rama is not only the ideal hero, but the ideal son, king, warrior, and husband, His wife and consort Sita is the model wife and mother, his brother Lakshmana the ideal brother, and his general (and comrade in arms), the monkey Hanuman, is the perfect loyal retainer and ally. Needless to say, Ravana is the ideal villain.

The dramatic elements of our story: the search for a bride, palace intrigue, banishment and exile, the kidnapping of Sita, fierce warfare, struggles with demons, and Sita’s many ordeals, each allow their characters to demonstrate unswerving devotion to *dharma*, to their sacred and social duty, often at the cost of their own happiness, and even at the cost (or at least the risk) of their own and others’ lives. To understand why they act as they do, is to begin to understand the moral universe of India, tantalizingly familiar in some respects, but in others profoundly different from the moral universe of the Judeo-Christian tradition.

One of the keys to appreciating the action of the Ramayana is understanding *specifically* how different this moral universe is from that in which most Westerners have grown up. The ultimate value in the Ramayana is not morality per se, but freedom of action, not rational



self-control in the interest of the community’s welfare, but complete control over one’s environment. In this world, the hero’s struggle is frequently a bloody one and sometimes marked by activities which might appear immoral in someone else, but which in him are the manifestation of a superior spirit and are not to be judged by standards inappropriate to his stature. In the Western world, equality before the law, both human and divine, is axiomatic. This axiom does not hold in the Ramayana, where different kinds of beings and different ranks in

the social order have different moral responsibilities and different rights.

The Ramayana also brings into focus the conventions of classical Sanskrit literature, and classical Sanskrit drama in particular. These are embodied the idea of *rasa* — essence, juice, flavor — with respect to all the guiding emotions of passionate existence: love, anger, compassion, heroism, wonder, disgust, fear. Our characters perform their duty, their *dharma*, in ways that convey the necessary emotional tone and feeling appropriate to their predetermined roles in the cosmic order. This unity of morality and aesthetics is one of the most powerful aspects of Hindu literature, and an essential component of its dramatic performance.

ACT’s new version honors the driving spirit of the tale, while at the same time reinventing and transforming it yet again for a 21st century audience. The decision to create a dramatic realization of the Ramayana in English is an important moment in the life of Seattle theatre, and a long-overdue recognition of the cultural force and contemporary relevance of this great and thrilling poem, and of the magnificent civilization whose core values it embodies.

Mott Greene
Seattle, September 2012

Mott Greene is the John Magee Professor of Science and Values (Emeritus) at the University of Puget Sound and Affiliate Professor of Earth and Space Sciences at the University of Washington. He is the author of Natural Knowledge in Preclassical Antiquity and Geology in the Nineteenth Century: Changing Views of a Changing World.

The Ten Avatars of Vishnu

Derived from the Sanskrit word “avatara,” meaning “descent,” in Hinduism an avatar is the deliberate manifestation of a deity — most specifically of Vishnu, the Preserver or Sustainer aspect of the god — in the earthly realm.

*“Whenever righteousness wanes and unrighteousness increases I send myself forth.
For the protection of the good and for the destruction of evil,
And for the establishment of righteousness,
I come into being age after age.” (Bhagavad Gita: 4. 7-8)*

Vishnu's avatars are innumerable, but there are ten main incarnations.

1. Matsya, The Fish. Lord Vishnu took the form of a fish to save every living species and the sacred Veda texts from a great deluge that destroyed the world, bringing them to the new age where we now live.

2. Kurma, The Tortoise. When the gods suddenly lost their strength due to a curse, Vishnu advised them to churn up the ocean to create the restorative elixir of immortality, using Mount Mandara as a churning stick. During the churning, the mountain began to sink, and Lord Vishnu took the form of a tortoise and supported it on his back.

3. Varaha, The Boar, appeared to defeat a demon who stole the Vedas from Brahma the Creator and carried the Earth to the bottom of the ocean. The battle was said to have lasted for a thousand years, but in the end Varaha raised the Earth from the deep on his tusks and returned the Vedas to Brahma.

4. Narasimha, The Man-Lion, the only avatar that is both human and animal. When the demon Hiranyakashipu received a boon from Brahma stipulating that he could not be killed by man, god, or beast, Lord Vishnu appeared in this hybrid form to defeat him and restore balance to the cosmos.

5. Vamana, the Dwarf. Bali, a demon, conquered the whole world, humbled other gods, and threatened to extend his authority over heaven and the netherworld as well. As Vamana, Lord Vishnu requested a boon of Bali that he be given the amount of land that could come under his two small feet. Bali graciously agreed, whereupon Vamana grew in size and covered the earth and the heavens in two strides, crushing Bali into the netherworld.



6. Parashurama, Rama With An Axe. When the kings of earth became despotic and started to harm their people and the saints in the forest, Vishnu incarnated as Parashurama and destroyed the kings and all the warrior caste who were harassing the people, restoring the Brahmins to power.

7. Rama, Ramachandra, prince and king of Ayodhya and hero of the Ramayana. Rama is one of the most adored gods in Hinduism and is known as an ideal man — the model of reason, right action, and virtue.

8. Krishna, the Divine Statesman, appears in a broad range of Hindu

stories, but most notably in *The Mahabharata*, where he counsels the prince Arjuna on a variety of philosophical issues and guides him towards the path to devotion and the doctrine of selfless action.

9. In some traditions, the ninth incarnation is **Siddhartha Gautama**, the **Enlightened One**, founder of Buddhism, an ascetic prince who renounced his throne to lead the world on a path of peace. In other traditions, **Balarama**, the elder brother of Krishna, is the ninth incarnation. Another prominent figure in *The Mahabharata*, he was a great warrior who eventually settled into a meditative state and departed from the world.

10. Kalki, The Mighty Warrior, has yet to appear on earth but is expected to manifest at the end of the current age seated on a white horse with a drawn sword blazing like a comet. He will come finally to destroy the wicked, to start creation anew, and to restore the purity of conduct in people's lives.

Who's Who in *Ramayana*



Anne Allgood

(Kausalya/Soorpanaka/Trijata) has happily appeared at ACT in The Pinter Festival, *Mary Stuart*, *The Prisoner of Second Avenue*, *Rock 'n' Roll*, *Das Barbecü*, *The*

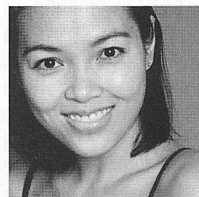
Women, *The Clean House*, *Vincent in Brixton*, *Eurydice*, *Miss Witherspoon*, and *A Christmas Carol* (twice). Her credits encompass Broadway (*Carousel*, *The Most Happy Fella*, *The Sound of Music*, *Beauty and the Beast*, *Imaginary Friends*), National Tours (Floyd Collins, *Parade*, *Evita*, *South Pacific*, *Urinetown*), and regional theatres across the country (most recently the Geva Theatre Center in Rochester, NY). She has appeared at every major theatre in Seattle, notably in *Cymbeline* at Intiman, and in *Candide* and many others at the 5th Avenue Theatre.



Cheyenne Casebier

(Kaikēyī/Mithila/Indrajit) was last seen in *Old Times* and *Celebration* in The Pinter Festival at ACT. She has performed at the Seattle Repertory Theatre in *This*, *Dancing*

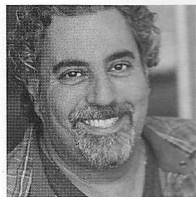
at *Lughnasa*, *Betrayal*, *The Three Musketeers*, *Twelfth Night*, and *The Great Gatsby*. NYC credits include understudying Laura in *The Glass Menagerie* on Broadway starring Jessica Lange, and off-off Broadway in *Can't Let Go*, *The Intoxicating Accelerating Death Machine*, *Chicks With Dicks*, *Jasper Lake*, and *Lesbian Pulp-o-Rama*. Regional credits include Long Wharf, Colorado Shakespeare Festival, and the Guthrie Theater where she appeared in *The Great Gatsby*, *Pride and Prejudice*, *Othello*, *Twelfth Night*, and *A Midsummer Night's Dream*. Cheyenne appeared in the HBO mini-series *John Adams* and the CBS series *Two and a Half Men*. She holds a M.F.A. from the Professional Theatre Training Program at the University of Delaware.



Khanh Doan

(Sita/Manthara) was last seen at ACT in *A Christmas Carol*, and has also done several new play readings here, including *You For Me For You* (Icicle Creek Theatre

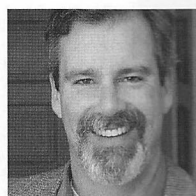
Festival), *Extraordinary Chambers*, and *Language Rooms*. She has performed in *Harold and the Purple Crayon*, *Peter Pan*, *High School Musical*, and *Sleeping Beauty* (Seattle Children's Theatre), *Jesus Christ Superstar* (Village Theatre), *Miss Saigon* (5th Avenue Theatre), *Redwood Curtain* (Profile Theatre), *The Tempest* (Island Stage Left), *Macbeth*, *Julius Caesar* (Wooden O), *Eulogy for Citizen* (Theater Schmeater), *Cowboy vs. Samurai* (SIS Productions), and *Children of Eden* (American Musical Theatre of San Jose). Her next project will be *Dot & Ziggy* at Seattle Children's Theatre.



John Farrage

(Viswamithra/Ravana) John is very happy to be back on the ACT stage! He was previously seen in David Hare's *Stuff Happens* as John Negroponte / Iraqi Exile

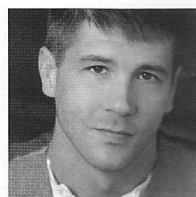
and in Tom Stoppard's *Rock and Roll* as Milan. John has been involved in the theatre in Seattle for the last 25 years. He has worked at the Seattle Repertory Theatre, Book-It Repertory Theatre, Book-It All Over, Capitol Hill Arts Center, Annex Theatre, Seattle Shakespeare Company, Wooden O Shakespeare, Washington Ensemble Theatre, Strawberry Theatre Workshop, 14/48, New City Theatre, Theater Schmeater, and many other local companies over the years. He was recently seen in *EDEN*, the Golden Space Needle award winning film at SIFF. He is a proud graduate of Cornish College of the Arts. He is excited to be a part of this ambitious and thrilling project and to work with such an amazing group of artists.



Jim Gall

(Dasartha/Mareecha/Vali) was last seen at ACT in *Black Coffee* and is very happy to be back. Last year Jim was seen at the Seattle Repertory Theatre as Slim in *Of*

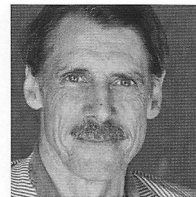
Mice and Men, the 5th Avenue Theatre as Branagan in *Guys and Dolls*, and at the Book-It Repertory Theatre as Norm in *Border Songs*. Most recently Jim played Sir Toby Belch in Seattle Shakespeare's Wooden O production of *Twelfth Night*. Other favorite shows include *To Kill a Mockingbird* at the Village Theatre as Atticus Finch and *Requiem For A Heavyweight* at Theater Schmeater as Mountain McClintock. Jim is married to actor/director Kelly Kitchens.



Tim Gouran

(Lakshmana) Tim is very grateful and inspired to be back at ACT with *Ramayana*. Recently he was part of the Icicle Creek Theatre Festival and was in *A Lie*

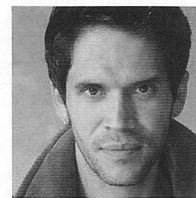
of the Mind as a part of ACT's Central Heating Lab. He has performed with many Seattle theaters including ACT, Intiman Theatre, the Seattle Repertory Theatre, Seattle Children's Theatre, Seattle Shakespeare Company, Seattle Public Theatre, Book-It Theatre, Washington Ensemble Theatre, Endangered Species Project, Strawberry Theatre Workshop. He got his start with the Guthrie Theatre in Minneapolis. He has appeared in several movies and T.V. episodes and his voice can be heard on many video games and commercials.



Todd Jefferson Moore

(Janaka/Court Attendant/Sugreeva) is very pleased to be working on this ambitious project with ACT, Mr. Beattie, and Ms. Daniels. Todd has

been seen at ACT previously in *A Christmas Carol*, *Alki*, *Pinter Fortnightly*, as well as in several ACT workshops: *The Professor*, *The Puppet and The Execution*, poet David Wagoner's *A Walk with Thoreau*, and *Cars, Driving, People*. He has collaborated with Ms. Daniels on a number of plays, including *Crime and Punishment* (Intiman Theatre); *Dancing at Lughnasa* (The Seattle Repertory Theatre); *A Midsummer Nights Dream*, *Electra*, and *Pericles* (Seattle Shakespeare Company). Todd currently teaches playwriting for ACT's Young Playwriting Program.



Brandon O'Neill

(Vasishtha/Hanuman) Last seen at ACT as "Gabe" in *First Date*, select regional credits: *RENT* (Tom Collins), *Cinderella* (Prince Christopher), *Saving*

Aimee (Mac/Kenneth), Disney's *Aladdin* (Kassim), *Guys and Dolls* (Sky Masterson). Other regional appearances: *Sondheim at the Pops* at the Seattle Symphony with the late Marvin Hamlisch. Film: *Waxie Moon*, *Fallen Jewel* (2011) *The Hit List* (2011). See him soon in *Elf* and as "The Pirate King" in *Pirates of Penzance* at the 5th Avenue Theatre.

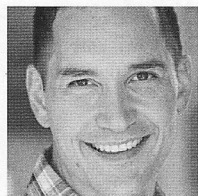


Tikka Sears (Ensemble)

is a theater director, performer, and educator. She is the co-founder and artistic director of Memory War Theater whose latest work, *Below U.S.* combines

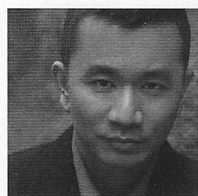
physical theater, video animation, and text drawn from interviews with community members and explored hybrid identity in the U.S. She spent two years in Indonesia where she was a Fulbright Artist-in-Residence and collaborated as a performer and director with the Black Umbrella Theater. Tikka has been studying, performing, and teaching Indonesian traditional performing arts for 15 years and weaves mask dance and puppetry traditions into her current work. She grew up watching and learning *Ramayana* and is thrilled to perform this beloved story for Seattle audiences. Many thanks to Kurt, Sheila, Maureen, and the incredible *Ramayana* cast and crew.

Who's Who in Ramayana



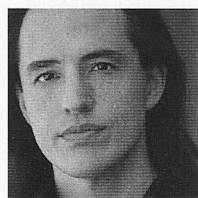
Richard Nguyen
Sloniker (Vibishna/
Indra) is a writer,
performer, and educator.
He last appeared at ACT
through their Central
Heating Lab in *Jesus*
Hopped the 'A' Train

with Azeetrope, a company he co-founded. Richard has appeared at the Guthrie Theatre, Intiman Theatre, Seattle Shakespeare Company, Book-It Repertory Theatre, Northwest Asian American Theatre, SIS Productions, Village Theatre, and the Seattle Children's Theatre. Richard has been an instructor in acting for over a decade in Seattle communities, Seattle Public Schools, Seattle Parks and Recreation, Prima Vera Arts Center, and is an adjunct faculty member at the University of Washington's School of Drama. He holds an M.F.A. from the University of Washington's Professional Actor Training Program, is a graduate of the prestigious Guthrie Experience for Actors in Training at the Guthrie Theatre in Minneapolis. He is thankful for the support of his wife Serin Ngai and his beautiful daughter, Viola.



Ray Tagavilla (Bharata)
is a graduate of the
University of Washington
Drama Program and has
been nominated twice
for the Gregory Awards.
Some of his theater
credits include *Porcelain*

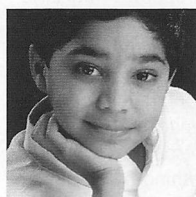
(formerly NWAAT) Theater Off Jackson, *Our Country's Good*, *Money and Run* Series and *Trojan Women* (Theater Schmeater), *Richard II* (Seattle Shakespeare), *Sex in Seattle* Series and *Cowboy Vs Samurai* (SISProductions), *An American Book of the Dead* and *Clubfoot* (Annex Theater), *Soft Rock Kid* (ACT/Central Heating Lab), *The Mistakes Madeline Made* (Washington Ensemble Theatre), *Elephant's Graveyard* and *Zastrozzi: The Master of Discipline* (Balagan Theater), *Spidermann* (Jose Bold), *Of Mice and Men* (Seattle Repertory Theatre), *Sauced* and *To Savor Tomorrow* (Cafe Nordo), and most recently, *A Lie of the Mind* (Kolletor), *White Hot* (West of Lenin), and *Jesus Hopped the A Train* (Azeetrope). For FF.



Rafael Untalan
(Rama) *A Tale of Two Cities*, *In the Northern Lands* (Seattle Children's Theatre), *Twelfth Night* (Theatreworks), *The Winter's Tale*, *Amadeus* (Marin

Shakespeare Company), *Kiss of the Spiderwoman*, *Lorca in a Green Dress*, *Blood Wedding*, *The True History of Coca Cola in Mexico* (Miracle Theatre), *Romeo and Juliet*, *As You Like It*, *The Cherry Orchard*, *Cyrano de Bergerac*, *The Winter's Tale*, *The Tragical History of Doctor Faustus*, *Twelfth Night*, *Richard III* (Oregon Shakespeare Festival).

Rafael is excited to be making his ACT debut. He holds an M.F.A. from the Shakespeare Theatre Company's Academy for Classical Acting at George Washington University. He teaches every summer for the Oregon Shakespeare Festival. He is grateful for the support of his wife, Jennifer, and his beautiful son Henry.



Akhi Vadari (Ensemble)
loves to be on the stage
and is a professional
actor capable of focusing
on all areas including
dialogues, singing, and
dancing, having
performed both serious

and comedic roles. He has also delivered solo song performances on stage. His most recent credits include *Willy Wonka* (Seattle Children's Theatre) and *Cinderella* (5th Avenue Theatre). He holds a first degree black belt in Tae-Kwon-do. Akhi is learning Indian Classical as well as Western singing and dancing. Akhi is very passionate about the theater and works very well with all age groups.



Belle Wolf (Ensemble)
graduated Magna Cum
Laude with a B.F.A. in
Dance in 2008 from
Cornish College of the
Arts where she performed
works by Martha Graham,
Bebe Miller, Bill Evans,

Mary Sheldon Scott, Wade Madsen, Deborah Wolf, Daniel Cruz, Melissa Rolnick, and Michael Rioux. Since graduating she has worked extensively with Maureen Whiting Company and is currently working with Shirley Jenkins' DanceJenkinsDance!!!. Some of her additional professional performance history includes the work of Scott/Powell Performance, Savion Glover, Sonia Dawkins, Amy O'Neal, Karin Stevens, Dance Contemporary, Northwest Dance Syndrome, KC Monnie, and Ezra Dickinson. Belle's own choreography has been included in *12 Minutes Max* at On the Boards, Velocity Dance Center's *BigBANG! Remix* and, most recently, Seattle International Dance Festival's commemorative evening celebrating Molly Scott.

Jeffrey K. Hanson (Stage Manager) Now in his 23rd season at ACT, Hanson has stage managed more than 60 shows including The Pinter Festival, *The Pitmen Painters*, *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.

Melissa Hamasaki (Assistant Stage Manager) is pleased to return to ACT for *Ramayana*. Previous ACT credits include: *The Women*, *Pilgrims Musa and Sheri in the New World*, *Intimate Exchanges*, *A Marvelous Party*, *Fiction*. Other local credits include: *Romeo and Juliet*, *Dirty Story*, *All My Sons*, *The Thin Place* (Intiman Theatre); *The Last Witch* (UW School of Drama); *Two by Pinter* (Shadow and Light Theatre); *Memphis*, *Seven Brides for Seven Brothers* (The 5th Avenue Theatre); *Tales of Hoffman*, *Ariadne auf Naxos* (Seattle Opera). Selected regional credits: *Metamorphoses*, *Julius Caesar*, *Enchanted April* (Pioneer Theatre, UT); *L'elisir d'amore* (Pine Mountain Music Festival, MI). Training: Arena Stage Allen Lee Hughes Stage Management Fellow and Technical Apprentice at Santa Fe Opera.

Yussef El Guindi (Co-Adaptor) most recent productions include *Pilgrims Musa and Sheri in the New World* (winner of the Steinberg/American Theater Critics Association's New Play Award in 2012, and the Gregory Award in 2011) at ACT, and *Language Rooms* (Edgerton Foundation New American Play Award, as well as ACT's New Play Award), co-produced by the Asian American Theater Company and Golden Thread Productions in San Francisco; at the Wilma Theater in Philadelphia (premiere), and at the Los Angeles Theater Center, where it was co-produced by Golden Thread Productions and the Latino Theater Company. His plays, *Back of the Throat*, as well as *Such a Beautiful Voice is Sayeda's* and *Karima's City*, have been published by Dramatists Play Service. The latter one-acts have also been included in *The Best American Short Plays: 2004-2005*, published by Applause Books. His play *Ten Acrobats in an Amazing Leap of Faith* and *Language Rooms* have also been published. *Pilgrims Musa and Sheri in the New World* was published in the September, 2012 issue of *American Theatre Magazine*.

Stephanie Timm (Co-Adaptor) is company playwright for New Century Theatre Company, and recently finished a year-long residency with ACT Theatre. She was commissioned by 5th Avenue Theatre to write *Rosie the Riveter!* with composer Albert Evans. She was nominated for a Gregory Award for New Century Theatre Company's premiere of *On the Nature of Dust*. Her play *Crumbs Are Also Bread* was published in the recent *Rain City Projects Manifesto Series*, edited by Steven Dietz. Her plays have been produced and developed at Seattle Repertory Theatre, Portland Center Stage, Icicle Creek Theatre Festival, Kennedy Center, Lark Theatre, Boots Up Theatre Company, Washington Ensemble Theatre, and Live Girls! among others. Stephanie also teaches at Cornish College of the Arts, and writes for video games. Stephanie received her M.F.A. from UC San Diego.

Shelia Daniels (Co-Director) has been making theatre as a director, choreographer, writer, educator, actor, and producer in Seattle since

Who's Who in Ramayana

1994. Directing credits include *Abe Lincoln in Illinois*, *Crime and Punishment*, *A Streetcar Named Desire* (Intiman Theatre), *Jackie & Me* (Seattle Children's Theatre), *According to Coyote* (Seattle Children's Theatre Company, Children's Theatre Company of Minneapolis), *Dancing At Lughnasa* (Seattle Repertory Theatre), *Much Ado About Nothing*, *Electra*, *Pericles* (Seattle Shakespeare Company), *Breaking the Code*, *The Bridge of San Luis Rey* (Strawberry Theatre Workshop), *This Wide Night* (Seattle Public Theatre), *Crime and Punishment* (Theater Under Ground/CHAC), *Waiting for Lefty*, *God's Country*, *Arcadia* (CHAC), *Rubble Women* (UMO Ensemble), *Anaphylaxis* (Throwing Bones! IRT, NYC), *Burning Bridget Cleary* (Ladykiller Productions), *Macbeth* (Wooden O), *The Last State* (On the Boards), *Vaya con Lola*, *Shock Brigades: Women in Combat* (Baba Yaga), and *Trojan Women: A Love Story*, *Dream of a Common Language*, *Language of Angels*, *Transformations and Other Tales*, *The Trestle at Pope Lick Creek* (Theater Schmeater). As a producer, Sheila has served as Associate Director of Intiman Theatre, Associate Artistic Director at CHAC, Artistic Director of Theater Schmeater, and co-founded Baba Yaga and Theater Underground. She is an Affiliate Artist at ACT, a member of Intiman's Collective, and an Associate Artist with Seattle Shakespeare Company. She is a three time nominee and two time recipient of the Gregory Award for Outstanding Director. Also a generative artist and performer, she is currently adapting and choreographing a new adaptation of Virginia Woolf's *The Waves*, and a solo show about Helen Keller's later life, sexuality, and politics.

Maureen Whiting (Choreographer) is a choreographer, dancer, and mathematician based in Seattle. Since 1997, she and her company have created new choreographic works at On the Boards, ACT Theatre (premiering "the myth series" at ACT in 2009), Seattle University (three-year residency), Annex Theatre, Seattle Dance Project, Cornish, and Velocity. Her work has been performed in Seattle, New York, Philadelphia, and Europe. Maureen created film and video projects which were shown at Lincoln Center Library in New York (Dance on Camera), Seattle's Northwest Film Forum, Velocity's NextFest NW, and most recently released on Seattle Women in Film in 2008. Maureen grew up a ballet dancer and graduated with a degree in Mathematics in 1989 from Smith College and she currently teaches mathematics. Maureen's work combines original choreography with her global studies of dance experience, to create with an expansive sensibility. Inspired by the rawness and beauty of life Maureen Whiting Dance seeks to deepen audience experience of performing arts and aims to create a rich visual, kinesthetic world that describes and amplifies human experience.

Matthew Smucker (Scenic Designer) is pleased to return to ACT, where previous designs include *First Date*, *In the Next Room*,

or the vibrator play, *Vanities*, *Prisoner of 2nd Avenue*, *Yankee Tavern*, *Rock'n'Roll*, *Jekyll and Hyde*, *Eurydice*, *The Women*, *Fathers and Sons*, *The Pillowman*, *Clean House*, *Flight*, and *Bach at Leipzig*. His work has been seen locally at 5th Avenue Theatre, Seattle Repertory Theatre, Intiman Theatre, Seattle Children's Theatre, Village Theatre, Book-It, Empty Space, TAG; and nationally at Arizona Theatre Company, Portland Center Stage, San Jose Rep, Kansas City Rep, Childsplay, and Children's Theatre Company. Smucker received the 2011 Gregory Award for Outstanding Scenic Design, a 2012 Seattle Magazine Spotlight award, and appeared on The Stranger's 2011 Genius Awards short list. Smucker teaches at Cornish College of the Arts and received his M.F.A. from the University of Washington School of Drama.

Melanie Burgess (Costume & Mask Designer) is honored to be designing costumes with Kurt, Sheila, and the fabulous design team! Highlight designs for ACT include: *Pilgrims Musa and Sheri in the New World*, *Eurydice*, *Flight*, and *Vincent in Brixton*. Melanie has also designed costumes for Seattle Repertory Theatre, 5th Avenue Theatre, Intiman Theatre, Seattle Shakespeare Company, New Century Theatre Company, Seattle Public Theatre, Empty Space Theatre, TAG, The Village Theatre, Seattle Children's Theatre, and Seattle Opera. Additionally she has designed for Cincinnati Playhouse, Idaho Theatre for Youth, Honolulu Theatre for Youth, and Hawaii Opera. Melanie is on the adjunct faculty at Cornish College of The Arts and received her M.F.A. from the University of Washington. She is the recipient of the Gregory Award for Best Costume Design 2010. Special Thanks to Carolyn and Connie for making it all happen!

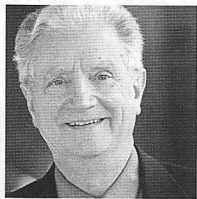
Mary Louise Geiger (Lighting Designer) Previous designs at ACT include: *Mary Stuart*, *Lieutenant of Inishmore*, *Rock 'n Roll*, *Intimate Exchanges*, *The Women*, *Stuff Happens*, *The Underpants*, *The Pillowman*, *Born Yesterday*, *Enchanted April*, *The Goat*, or *Who is Sylvia?*, *Polish Joke*, *Later Life*, and *Betty the Yeti*. Other Seattle Credits: *The Road To Mecca*, *You Can't Take It With You*, *Blue Door*, *New Patagonia*, *The Real Inspector Hound* (Seattle Repertory Theatre), *The Awakening* (Book It Repertory Theatre), *All My Sons*, *Grapes Of Wrath*, *The Dying Gaul*, *Nickel And Dimed*, *Smell Of The Kill*, *The Real Thing*, *A Question Of Mercy*, *The Last Night Of Ballyhoo*, *The Royal Family*, *Dear Liar*, *Gross Indecency*, *How I Learned To Drive*, *Red*, *The Glass Menagerie*, *Love! Valour! Compassion!*, *Molly Sweeney*, *Smash*, *Angels In America*, *Betrayal*, *Three Tall Women*, *Macbeth*, and *The Grace Of Mary Traverse* (Intiman).

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*.

Greg Carter (Puppet Designer) is the Artistic Director of Strawberry Theatre Workshop, where he has directed *The Laramie Project*, *This Land: Woody Guthrie, An Enemy of the People*, *Inherit the Wind*, and *Gutenberg! The Musical!* He is Technical Director at Cornish College of the Arts, where he teaches classes in stage management, scenic design, and scenic construction. He is the former Production Manager at Book-It Repertory Theatre, where he designed scenery for productions on the stages of Seattle Repertory Theatre, ACT Theatre, Intiman Theatre, and On the Boards. He has also designed for Portland Center Stage, Seattle Symphony Orchestra, Seattle Public Theatre, Theater Schmeater, and Cornish College of the Arts. Greg was a Resident Artist at In the Heart of the Beast Puppet and Mask Theatre in Minneapolis from 1989-1994. He studied playwriting at Duke University, and has a Master of Architecture from the University of Washington.

Robert Macdougall (Fight Choreographer) is an award winning Fight Director, actor, and stuntman whose work has been seen internationally, both on stage and film. As a Fight Director he has worked at theaters nationwide and around the world. Locally his work has been seen at Seattle Repertory Theatre, ACT, Seattle Children's Theatre, Theater Schmeater, Seattle Shakespeare Company, Empty Space, Bathhouse Theater, Center Stage, ArtsWest, Seattle Opera, Tacoma Opera, Harlequin Theater, Tacoma Actors Guild, Group Theater, Seattle Public, and many local universities and colleges. Nationally his work has included, Central Coast Shakespeare, Dallas Shakespeare, Artemis Theater, Pacific Conservatory for the Performing Arts, Intersection Theater. His most recent work at ACT has included, *Double Indemnity*, and *Lieutenant of Inishmore*. He has served on the board of directors for the United Stuntmans Association, and has worked as an actor, stuntman, and stunt coordinator on several television programs and feature films in the USA, Europe, and Asia; including *Northern Exposure*, *Twin Peaks*, *Drugstore Cowboy*, *Dogfight*, *Black Circle Boys*, and *Get Carter*. He was co-founder of Proteus Theater Company, and Shakespeare Plus performance groups, and founder of "Sword and the Play" stage combat workshops in the USA and Europe.

**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 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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By Gina Gionfriddo
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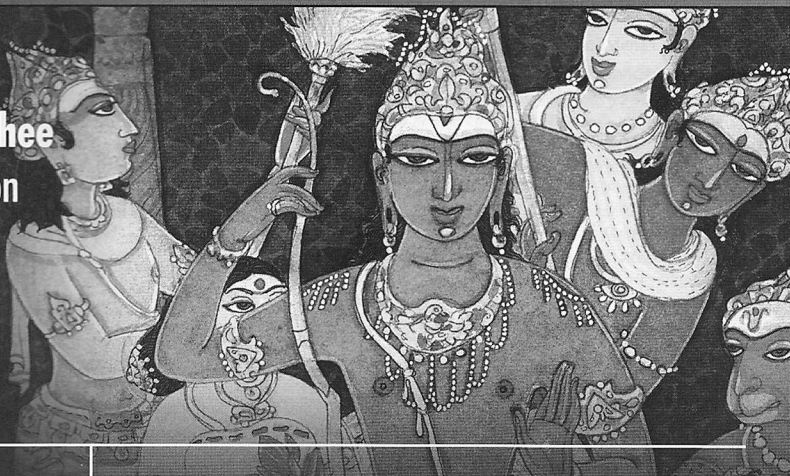
Middletown

By Will Eno
Directed by John Langs

Sugar Daddies

By Alan Ayckbourn
Directed by
Alan Ayckbourn

ACT Theatre thanks **Sita and Vijay Vashee**
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From all of us at ACT, thank you!



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