OTHER DESERT CITIES

By Jon Robin Baitz

Directed by Victor Pappas
ACT – A Contemporary Theatre presents

OTHER DESERT CITIES

By Jon Robin Baitz
Directed by Victor Pappas

Beginning May 31, 2013 • Opening Night June 6, 2013

CAST
Aaron Blakely  Trip Wyeth
Marya Sea Kaminski  Brooke Wyeth
Lori Larsen  Silda Grauman
Pamela Reed  Polly Wyeth
Kevin Tighe  Lyman Wyeth

CREATIVE TEAM
Victor Pappas  Director
Robert Dahlstrom  Scenic Designer
Frances Kenny  Costume Designer
Alex Berry  Lighting Designer
Brendan Patrick Hogan  Sound Designer
JR Welden  Stage Manager
Ruth Eitemiller  Production Assistant

Running Time: This performance runs approximately two hours and 15 minutes with intermission. The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Setting: The Wyeth house, Christmas Eve, 2004

PRODUCTION SPONSOR:

SEASONAL SUPPORT PROVIDED BY:


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.
Welcome to ACT

Many of our plays this season have to do with families, in particular, what seems to be that pesky inevitable gap between the generations in values and goals. No subject is richer and variously investigated in the history of drama. From the earliest Sanskrit and Ancient Greeks dramas to Other Desert Cities, the complicated and often fraught relationships of parents and children have stimulated some of the most dynamic investigations of the art form.

I grew up in the ‘60s, and the social conflict over the Vietnam War remains vivid in my mind. It tested our national character in new difficult ways. The tremendous moral quandaries many had about our reasons for fighting there, and the risk that many young men felt to their lives in the service of a doubtful cause, motivated an unprecedented aligning of large groups of young people against the status quo. The generational divide was as pronounced as anything in our nation’s history during the ‘60s and early ‘70s. It became patriotic to defy the draft, to protest against “the system,” the “my country right or wrong” belief, the “military-industrial complex.” And yet, to many in our parents’ generation, it seemed a provocation not earned, the expression of a spoiled bunch of young people who didn’t get how hard won our society’s achievements were. And a lack of reality about what the world is; about the compromises one has to make in order to achieve safety and continuity. I believe one can trace many of the causes of our current political mess to the unresolved issues stemming from the shock of those times to the American character, and some unsettling similarities to Vietnam in our interventions in Iraq and Afghanistan.

Jon Robin Baitz’s play lives on top of this seamount of history and struggle, and in a masterful way succeeds in evoking the human cost it had to everybody, no matter what their politics were or are. Its humanity and wit heal, even as the pain lingers. And it is as current as the moment you read this.

Kurt Beattie, Artistic Director
COMING SOON TO ACT THEATRE

July 12-August 11

RAPTURE, BLISTER, BURN
By Gina Gionfriddo
Directed by Anita Montgomery

Just how green is the grass on the other side?

An Evening with Groucho
June 13-30
He’s back! Award-winning actor/director Frank Ferrante returns with his portrayal of legendary comedian Groucho Marx. Directed by Dreya Weber.

Construction Zone
June 18, July 23

Paul Morgan Stetler
Dear Dad
June 16
Over 25 personal letters written to or from famous luminaries, brought to voice by Seattle’s finest actors.

The Love Markets
August 10
Enter the world of your dreams! Join The Love Markets for their first ever CD release party, it’ll be a night you’ll never forget.

Icicle Creek Theatre Festival
August 20-21
Join us for Icicle Creek’s 7th Annual Festival of New Plays. Be the first to see new work from some of the country’s most promising playwrights. This is your chance to be part of the process!

Middletown
August 30-September 29
In his whimsical, contemporary spin on Thornton Wilder’s classic comedy drama, Our Town, Will Eno brings neighbor and stranger together, mining the metaphysical and the mundane in the everyday lives of the citizens of Middletown, aka everytown USA.

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At its core, *Other Desert Cities* is a story about values – the importance of confronting, acknowledging, and accepting the consequences of one’s choices and actions. Though it begins as a sort of family comedy about a homecoming – a daughter and son coming home for the Christmas holidays at the height of the Iraq war – it quickly becomes a story of conflict between parent and child, sibling and sibling.

It also takes a close look at America and American life – at how we each try to live a certain way based on our political and personal principles, trying to navigate our way through conflicts with those who don’t agree with us either in politics or principle. Sometimes the need of the individual is stronger than the need of the community, sometimes the reverse. There is no predictable way to determine that. People have to make discoveries as they go. When a deep rift opens up, as it does for the Wyeth family, the love that has bound them together as a family will be sorely tested; they will risk losing each other for the sake of principle.

I find a depth and resonance in the play that I think audiences will recognize and respond to, for ultimately, the Liberals are not the demons, the Conservatives are not the demons; everybody is human and trying to understand and live with each other in a better way.

It’s a wonderfully complex, entertaining, and surprising journey, and we are delighted to be taking it with you.
What was your initial inspiration for *Other Desert Cities*?

**Jon Robin Baitz:** Initially, I was interested in all of the interconnected impasses that had occurred in American life and my own at the same time. Culturally in the time period—the play starts in 2004—the smoke was starting to clear from the first moments of a long war, and sides were very vividly drawn in the country. There was a sense that there had been a sea change within the conservative movement and that there was a kind of nostalgia for the old Republicans—Reagan Republicans, and prior to that, Eisenhower Republicans. This new kind of conservatism is fascinating to me. It seems to be very aggressive and involve a lot of new language like “preemptive” and “unilateralism.” And I wondered how that had happened and I also wondered how the old Republicans were reacting to it.

At the same time I was involved in figuring out my own relationship with California, which is my natural habitat—but one that I don’t have a very peaceful relationship with—and I started to see this play. The Palm Springs in the play is a kind of battleground, but a battleground at the end of America, where all the promise of the West has been frozen in time. There were these anachronistic Americans living in a kind of cinematic library of old Hollywood movies, old versions of Western success. They were flitting around in my head, as was my own increasing anxiety about the role of the writer in the lives of others, and the responsibility that a writer has to himself and the people he loves. I had recently created and left a TV show—*Brothers & Sisters*—in Los Angeles, and sworn never to go back to that life, and I thought I’d try and do some of the things that *Brothers & Sisters* would not permit me to do: to write about the family as a narrative, and a certain kind of privileged America which is acknowledged in the play.

[There is] this fragmentation that reverberates throughout the piece. I strive to find the exact point in a narrative where the personal and the political intersect perfectly, because I find the two things completely inseparable. America is currently in a giant political debate, and you see a kind of war going on that’s actually a very old war. I’m trying to mirror that in the play. Our elections are about the soul of this country, which is what makes them so harrowing. It’s like every four years there’s open heart surgery here, and having had heart surgery I can’t conceive of doing it again and again throughout one’s life. I see the country as really broken, much as the family in the play is breaking. And I think the undercurrent of the play is that the civility that exists in the old guard GOP, which is even reflected in the differences between Bush 41 and Bush 43, have resulted in what is as close to a conceptual civil war that you can get.

There’s a debate that happens in this family about what truth is and its role in the larger questions that they’re debating. It particularly gets tossed around when people are talking about what a writer’s responsibility is to herself, but also to the people that she’s writing about. Could you talk a little bit about that?

**JRB:** Joan Didion famously said that writers are always betraying somebody, which is a very funny and mostly true epigram. For me it’s always very important to have authorial credibility and create characters that are dimensional and recognizable. I take pride in not truly understanding anything other than all the shades of gray: I don’t know anything about black and white but am obsessed with gray. I’ve always written very closely from my own experiences and attempted to reconstruct events, but some of those plays were written by a younger playwright who lacked selfcriticism. In some ways I’m trying to take an accounting in this play of some of what I’ve done over the years. I actually like not being a young writer any longer. I feel tempered because I started so young, getting my first play produced in ’84 or ’85. I think the only thing I’ve really learned is that my flawed vision of my own little life is actually quite dangerous. I have to take responsibility for it and continue to write knowing that someone has to gather the chaos together and write these little incremental bits of memory and of emotion into a thing called a narrative so that some part of life makes a tiny bit more sense.

Excerpted from an interview between Jon Robin Baitz and Henry Wishcamper that first appeared in OnStage a publication of the Goodman Theatre in Chicago.
Jan 30
In his State of the Union Address, President Nixon boasts of better relations with China and the Soviet Union and the peace accord in Vietnam, saying that peace has returned to our cities and campuses and the “17-year rise in crime has been stopped.” He adds: “One year of Watergate is enough.”

Feb 4
Patricia Hearst, Berkeley student and granddaughter of publisher William Randolph Hearst, is kidnapped from her apartment by members of the Symbionese Liberation Army (SLA).

Mar 17
Arab oil ministers, except for the Libyans, announce the end of their embargo against the U.S.

Apr 15
In San Francisco, members of the SLA rob a branch of the Hibernia National Bank, joined by Patricia Hearst carrying a rifle and shouting orders at bank customers.

May 9
The U.S. House of Representatives Judiciary Committee opens impeachment hearings against President Nixon.

May 16-17
The SLA migrates to Los Angeles where a member is caught shoplifting. Shooting erupts and army members, including Hearst, escape in a van. Police find the abandoned van and a lead to the house where the group is living. They escape to a different location, but a tip leads 400 police, the FBI and fire department to them and a tear gas canister sets the house on fire. A shoot-out ends with the death five people, including the group’s leader. Seven other SLA members, including Hearst, head back to Northern California, their hopes of overthrowing “the system” diminished.

Jun 13
The Weather Underground, a splinter group of Students for a Democratic Society (SDS), explode a bomb at Gulf Oil’s headquarters, creating minor damage and producing no political gains.

Jun 31
Vietnamese forces commanded from Hanoi begin a build-up of men and supplies in South Vietnam.

Jul 27
The U.S. House of Representatives adopts 3 Articles of Impeachment charging President Nixon with obstruction of justice, failure to uphold laws, and refusal to produce material subpoenaed by the House Watergate Committee.

Aug 5
President Nixon’s tapes reveal that he and aide H.R. Haldeman discussed using the CIA to block an FBI investigation of the Watergate break-in. Nixon’s support among Republicans in Congress collapses.

Aug 8
President Nixon announces his resignation effective August 9.

Sep 8
President Ford pardons former President Nixon for any crimes he may have committed while in office.

Oct 8
President Ford makes his Whip Inflation Now speech, proposing more food production and complaining that one-third of oil consumed in the U.S. is from foreign sources.

Nov 19
Lt. William Calley is freed after serving 3 1/2 years under house arrest following his conviction for the murder of 22 civilians at My Lai.

Dec 11
Congress passes a foreign policy appropriations bill cutting funding to Saigon’s military.

Dec 13
North Vietnam attacks Phuoc Long Province in South Vietnam. President Ford responds with diplomatic protests but no military force, in compliance with the Congressional ban on all U.S. military activity in Southeast Asia, significantly weakening Saigon’s forces.

“I go to dinner with my friends who are Republican—I have those!!—and they’ll trot out the old tropes about the left. It’s such a simplification. I guess I’m more interested in the psychology at play in individuals than the beliefs they supposedly think they have. Most peoples’ beliefs are either handed down from either institutions or mom and dad. But I guess I’m more interested in this thing that I love to write about which is ambivalence. Show me a character in this play who isn’t fuelled by his own ambivalence. There isn’t one. And I strive to make ambivalence a very active, theatrical force.”
– Jon Robin Baitz
THE WORLD IN 2004

Controversial Memoirs

Mommie Dearest
Christina Crawford

In this seminal “tell-all” memoir, Christina Crawford claims that she was a victim of child abuse during her mother’s battle with alcoholism and that her mother was more concerned about her motion picture career than the well-being of her four children, suggesting she may have adopted them for publicity purposes. She also suggests that Joan had a long list of affairs with men whom Christina was required to call “Uncle” and rarely “Daddy”, and claims Joan also had many affairs with women.

Once Upon a Secret
Mimi Alford

At age 69, Mimi Alford published this explicit account of her sexual relationship with former President John F. Kennedy in the 1960’s. At the time, she was a 19 year old intern, and Kennedy was in his 40’s. Their affair continued for a year and a half, ending with Kennedy’s assassination.

At Home in The World
Joyce Maynard

Maynard details her relationship with famed and reclusive author J. D. Salinger. Salinger courted Joyce when she was an 18 year old Freshman at college, and ended their relationship abruptly, leaving Maynard emotionally troubled. She later sold a set of letters she and Salinger exchanged in order to finance her children’s college tuition. These letters were then returned to Salinger.

Speaking for Myself: My Life From Liverpool to Downing Street
Cherie Blair

The wife of former Prime Minister Tony Blair aroused contempt in the British press for her discussion of deeply personal matters (such as her son’s conception at Balmoral Castle) and general refusal to detail the political decisions of her husband. Blair describes her anxiety at the way the personal image of politicians is focused on over their policy choices, and her struggles as a working class woman in a position of power.

The Way I see It
Patti Davis

The daughter of former president Ronald Reagan published this memoir in 1992, accusing her mother of being a controlling, abusive drug addict and hypocrite, and her father of being intentionally emotionally distant and ignorant of his family’s problems.
Who's Who in Other Desert Cities

Aaron Blakely (Trip Wyeth) This is Aaron’s debut production with ACT. Recent Seattle credits include Photograph 51 and Clybourne Park at Seattle Repertory Theatre. In addition at Seattle Rep, he was seen in How To Write A New Book For The Bible; a world premiere co-production with Berkeley Repertory Theatre for which he received a Bay Area Theatre Critics Circle Awards nomination. This production received a subsequent staging at South Coast Repertory. Other credits include The Lion in Winter at Shakespeare Santa Cruz, Sense and Sensibility at Book-It Repertory Theatre, Much Ado About Nothing at Idaho Rep, Cloning Judson at Southern Rep, and Swansong at Shakespeare Walla Walla. Film credits: We Need to Talk About Kevin, Frayed, and We Go Way Back. Television: Grimm and Leverage. Aaron holds an M.F.A. in acting from the University of Washington.

Marya Sea Kaminski (Brooke Wyeth) is an actor, writer, and solo performer. Most recently, she has premiered an original solo rock musical, Riddled, for Hugo House in Seattle; played the title role in Hedda Gabler and The Nurse in Romeo and Juliet at Intiman Theatre; and appeared in Clybourne Park and a staged reading of Robert Schenkkan’s award-winning new play All The Way at the Seattle Repertory Theatre. She’s received the Stranger’s Theater Genius award, “Artist of the Year” from Seattle Magazine, and the Seattle Theater Genius award, “Artist of the Year” from Seattle Repertory Theatre. She’s received the Stranger’s Nomination, a Bay Area Theatre Critics Circle Awards nomination. Other TV work includes episodes of Law And Order, Winchell, Avenging Angels, the Hallmark Hall of Fame production of In Cold Blood, Shadows (BBC), Rose Red, and recurring roles on Emergency, Murder One, Freaks and Geeks, and Lost. Film credits include John Sayles’ Matewan, Eight Men Out, and City of Hope; Walter Hill’s Another 48 Hours, Geronimo and Cutting Cards; Bright Angel, Roadhouse, K-9, Lost Angels, Mumford, What’s Eating Gilbert Grape, Newssies, School Ties, I Love A Man In Uniform (for which he received the Canadian Genie Award); and Peter Greenaway’s The Little Luper Suitcase.

Lori Larsen (Silda Grauman) last appeared here in Fuddy Meers and feels fortunate to be back at ACT playing with such an extraordinary cast. She made her debut here in 1969 in Ionesco’s Rhinoceros and as Rossignol in Marat-Sade. She has appeared in A Christmas Carol three times and directed it once. She has played in Woman in Mind, Maydays, the titular role in Hapgood, Sunsets and Glories, Handing Down the Names, and Quills. Her recent work includes Noises Off at La Mirada Theatre and You, Nero, at South Coast Rep and Berkeley Rep, all in California. She played in the world premiere of Jordan Harrison’s Futura at Portland Center Stage. She has performed at Atlanta’s Alliance Theatre, Madison Rep, and ACT in San Francisco. Most recently in Seattle she played in Paradise Lost, All the King’s Men, and The Year of Magical Thinking at Intiman; in Private Lives, The Constant Wife, Noises Off, and The Beard of Avon at The Seattle Rep and in Frozen at the late, great Empty Space. For E.G. Gabler (Seattle Repertory Theatre), Buried Child and Anna Christie (Arena Stage), Mourning Becomes Electra (Long Wharf Theatre), Yuri Lubomirov’s acclaimed production of Crime And Punishment (Arena Stage), Bengal Tiger At The Bagdad Zoo (at the Kirk Douglas Theatre and the Mark Taper Forum for which he received a Garland Award) and most recently Curse Of The Starving Class at the Long Wharf Theatre. Mr. Tighe’s numerous television credits include episodes of Law And Order, Winchell, Avenging Angels, the Hallmark Hall of Fame production of In Cold Blood, Shadows (BBC), Rose Red, and recurring roles on Emergency, Murder One, Freaks and Geeks, and Lost. Film credits include John Sayles’ Matewan, Eight Men Out, and City of Hope; Walter Hill’s Another 48 Hours, Geronimo and Cutting Cards; Bright Angel, Roadhouse, K-9, Lost Angels, Mumford, What’s Eating Gilbert Grape, Newssies, School Ties, I Love A Man In Uniform (for which he received the Canadian Genie Award); and Peter Greenaway’s The Little Luper Suitcase.

Pamela Reed (Polly Wyeth) is a veteran actor of theater, film, and television. On and Off-Broadway, her credits include: Fools, The November People, Standing on My Knees at the Manhattan Theater Club, and Getting Out at the Lucille Lortel (Drama Desk Award). At the New York Shakespeare Festival, Ms. Reed premiered Curse Of The Starving Class (Drama Desk Nomination), Aunt Dan and Lemon, Fen, The Sorrow’s Of Stephen, and All’s Well That Ends Well. Other NY work includes Mrs. Warren’s Profession at the Roundabout and the world premier of Ezra Pound’s translation of Sophocles’ Elektra. Ms. Reed has received the Obie Award for Sustained Excellence of Performance in Theater. Selected films include Kindergarten Cop, The Long Riders, Bean, Junior, Melvin & Howard, The Best of Times, Cadillac Man, Rachel River, The Goodbye People, Chattahoochee, Passed Away, Proof of Life, and The Right Stuff. Reed has also been seen in many films for television; series credits include Jericho, Grand, Home Court, Family Album, and Robert Altman’s Tanner 88 (Cable Ace Award, Best Actress). Currently, Ms. Reed can be seen on NBC’s Parks and Recreation; she is delighted to return home to Seattle and to be onstage at ACT.

Kevin Tighe (Lyman Wyeth) last appeared at ACT in A Number and before that in the American debut of Skull In Connemara. Mr. Tighe is a past recipient of an NEA fellowship with the Professional Writing program. He is the author of two screenplays; the film script for The Substance of Fire(1996), and People I Know (2002) He is a founding member of Naked Angels Theatre Company, and on the faculties of the M.F.A. program at The New School for Drama, where he is Artistic Director of the B.F.A. division and visiting professor at USC’s Master of Professional Writing program.

Jon Robin Baitz (Playwright)’s plays include Other Desert Cities (Pulitzer Prize Finalist 2012, Tony Nominee, Drama League Award, Outer Critics Circle Award), The Film Society, The Substance of Fire, The End Of The Day, Three Hotels, A Fair Country (Pulitzer Prize finalist 1996), Mizlansky/Zilinsky, Ten Unknowns, and The Paris Letter, as well as a version of Hedda Gabler (Broadway, 2001). He created Brothers & Sisters, the TV series which ran for five seasons. Other TV work includes PBS’s version of Three Hotels, for which he won the Humanitas Award, and episodes of West Wing and Alias. He is the author of two screenplays; the film script for The Substance of Fire(1996), and People I Know (2002) He is a founding member of Naked Angels Theatre Company, and on the faculties of the M.F.A. program at The New School for Drama, where he is Artistic Director of the B.F.A. division and visiting professor at USC’s Master of Professional Writing program.

Victor Pappas (Director) Previously at ACT: Old Time Mary Stuart, The Trip to Bountiful, Stuff Happens; Elsewhere: A Language of Their Own (ReAct Theatre), Two By Pinter (Shadow and Light Theatre), Skylight, A Question of Mercy, The Glass Menagerie, Gross Indecency, The Turn of the Screw, Smash (world

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Who's Who in Other Desert Cities

premiere), Betrayal, Playland, The Importance of Being Earnest (Intiman Theatre); I Am My Own Wife (Portland Center Stage); Othello (Idaho Shakespeare Festival); All Powers Necessary and Convenient (world premiere – University of Washington); An Ideal Husband (Pioneer Theatre Company); Waters of the Moon, The Hot L Baltimore, Zack (The Actors Company Theatre, NYC); Follies In Concert, Anyone Can Whistle (Showtunes Theatre Company); also Utah Shakespearean Festival, PCPA/Shakespeare Festival).

Outstanding Direction for Theatrefest, NYU Graduate Acting Program. Utahn Shakespearean Festival, PCPA/Shakespeare Festival);

Wife Sleuth at ACT:

be back in the Falls Theatre. Lighting Design: Alex Berry


wardrobe stylist for commercials and print

she is not designing for the theater, she is a

Seattle Shakespeare Company, Pat Graney

Seattle Children's Theater, On the Boards,

appeared at the Intiman, Seattle Repertory,

Theatre of Louisville, Long Wharf Theatre, The

Coast Repertory, Denver Center, Actors

Geffen Playhouse, La Jolla Playhouse, South

Contemporary Theatre, Pacific Northwest

Ballet, Royal Opera, Copenhagen, San

Francisco Opera, San Jose Repertory Theatre,

Seattle Children's Theatre, Seattle Opera,

Seattle Repertory Theatre, Village Theatre

of Issaquah, Winnipeg Opera, and others.

Dahlstrom enjoyed a long association with the

M.F.A. Design Program at University of

Washington's School of Drama, 1971-2010.

Frances Kenny (Costume Designer) She has

designed for Broadway, Mark Taper Forum,

Geffen Playhouse, La Jolla Playhouse, South

Coast Repertory, Denver Center, Actors

Theatre of Louisville, Long Wharf Theatre, The

Oregon Shakespeare Festival, and Arizona

Theatre Company. Locally, her designs have

appeared at the Intiman, Seattle Repertory,

Seattle Children's Theater, On the Boards,

Seattle Shakespeare Company, Pat Graney

Dance Company, and New City Theater. When

she is not designing for the theater, she is a

wardrobe stylist for commercials and print


Alex Berry (Lighting Designer) is thrilled to be

back in the Falls Theatre. Lighting Design at

ACT: First Date, Das Barbecu, Runt of the

Litter, Jumpers. 5th Avenue Theatre: Gentleman

Prefer Blondes. Issaquah Village Theatre;

Lighting Design: Take Me America, JC Superstar,

Sleuth, The Gypsy King, Stunt Girl, Million Dollar

Quartet. Scenic and Lighting: Beauty and the Beast, The Who's Tommy. Cats. He is the proud owner of AlexBerryDesign creating corporate events and experiences around the world. He sends his love to his wife Heather and his kids Aresa & Eliot.

Brendan Patrick Hogan (Sound Designer) is the resident sound designer at ACT Theatre, where he has designed more than 20 productions since 2009. Favorite productions include Rock & Roll, Below the Belt, Yankee Tavern, The Lieutenant of Inishmore, Pilgrims Musa and Sheri in the New World, Double Indemnity, and Ramayana. Other design and composition credits include Red (Seattle Repertory Theatre/Arizona Theatre Company - Gregory Award winner for Sound and Music Design), RoboPop!, Titus, God's Ear and Neighborhood 3: Requisition of Doom (Washington Ensemble Theatre), Demonology (NextStage), This Wide Night (Seattle Public Theatre) and Cymbeline (Seattle Shakespeare Company). A multiinstrumentalist, Hogan performs regularly with Miss Marnie Lavona and The Bad Things.

JR Welden (Stage Manager) Welden has

stage managed Uncle Ho to Uncle Sam, Mary Stuart, One Slight Hitch, Eurydice, The Underpants, and A Christmas Carol at ACT. He staged managed 10 seasons at Intiman working on productions including The Grapes of Wrath, Nickel and Dimed, and The Mandrake Root with Lynn Redgrave. At Seattle Rep, his credits include Blue Door, The Chosen, and Pygmalion.

Kurt Beattie (Artistic Director) has been

creating theater for Puget Sound audiences for nearly 40 years as an actor, playwright, and director. His productions at ACT include Grey Gardens, Ramayana (with Sheila Daniels), 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, Mitz'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, Seattle Children's 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 Joe Taylor in Assisted Living and 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. Beattie is a recipient of the Theatre Puget Sound Gregory A. Falls Sustained Achievement Award, the Outstanding Achievement in the Arts Award from Arts Fund.

Gian-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 Frip, 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 Superieure D’Art Dramatique of Geneva Carlo currently serves as a member of the Seatle Arts Commission.

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ACT gratefully acknowledges the following for their contributions to this production and season:

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— A Special Thanks to ACT’s Commissioners

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

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<td>Maggie Cassidy</td>
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<td>Gian-Carlo</td>
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<td>Julie Marie Myatt</td>
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<td>in honor of Eva Wahl</td>
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<td>A Long Distance</td>
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<tr>
<td>Dorothy E. Wendler</td>
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**The ACT Legacy Society**
The ACT Legacy Society honors those who remember ACT in their wills or other estate plans. Legacy Society members ensure ACT’s ongoing tradition of presenting the best of contemporary theatre for future generations. Investments of all sizes can make significant future gifts by using tax-advantaged estate and financial planning techniques. Notify ACT of your arrangements by calling (206) 292-7660 ext. 1002.

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---

**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**
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 RHanksins@acttheatre.org.

**Lost & Found**
Call (206) 292-7676 between 12:00pm and 6:00pm, Tues-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) 292-7676 or email groupsales@acttheatre.org.
SAVE THE DATE

Tickets on sale July 17

Wanderlust

ACT’s party of the year is coming this fall. Come be a part of the adventure. Wander with us…

For more information, please visit www.acttheatre.org/gala or call (206) 292-7660 ext.1306.
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ACT gratefully recognizes the following corporations, foundations, and government agencies for their generous support of our 2013 programs. Without such tremendous community support, ACT would not be able to offer outstanding contemporary theatre, in-school educational programming, or community based outreach. This list reflects community giving from April 1, 2012 through March 31, 2013.

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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. The following list reflects pledges and gifts made to the Annual Producing Fund between April 1, 2012 and March 31, 2013.

<table>
<thead>
<tr>
<th>Amount</th>
<th>Donor(s)</th>
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<tr>
<td>$100,000+</td>
<td>Linda &amp; Brad Fowler, Katharyn Alwood Gerlich, Gladys Rubinstein, Eulalie M. &amp; Gian-Carlo Scandiuozzi</td>
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<td>$50,000 – $99,999</td>
<td>Mrs. Nancy Alwood, Linda Brown &amp; Larry True</td>
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<td>Kurt Beattie &amp; Marianne Owen</td>
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<td>Chap &amp; Eve Alwood, James Degel &amp; Jeanne Berwick, Berwick Degel Family Foundation</td>
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<td>$15,000 – $19,999</td>
<td>Jean Walkinshaw</td>
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<td>$12,500 – $14,999</td>
<td>Sheena Aebig &amp; Eric Taylor, Joan &amp; Larry Barokas, Laurie Besteman &amp; Jack Lauderbaugh, Betsy &amp; Charles Fitzgerald, Dr. Arnie &amp; Judy Ness</td>
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<tr>
<td>$10,000 – $12,499</td>
<td>Elias &amp; Karyl Alwood, Betty Bottler, Paul &amp; Paula Butzi, Jane &amp; David R. Davis, Richard Hesik &amp; Barbara Johns, May McCarthy &amp; Don Smith, John Siegler &amp; Alexandra Read, MD, Elaine Spencer &amp; Dennis Forsyth, Margaret Stanley, David &amp; Joyce Veterane, Jean Vierreck</td>
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<td>$7,500 – $9,999</td>
<td>Daniel Alexander, Patricia Daniels &amp; Bill Kuhn, Allan &amp; Nora Davis, Eugene &amp; Donna Mikov, Kelly Miller &amp; Ruthann Stolik, Robert &amp; Shirley Stewart, Jim &amp; Kathy Tune, David &amp; Shirley Urdal</td>
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<td>$3,500 – $4,999</td>
<td>Nicole Boyer Cochran, Thomas P. &amp; Christine M. Griesa, John &amp; Ellen Hill, Heather &amp; Grady Hughes, Lisa &amp; Norman Judah, Bill &amp; Holly Marklyn, Jane Nin &amp; Randy Smith, Barry &amp; Colleen Scovel, Tamzen Talman, Brian Turner &amp; Susan Hoffman, Chris Visser &amp; Sarah Fields Visser, Dr. Sheree Wen</td>
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<tr>
<td>$1,000–$1,999</td>
<td>John Akin &amp; Mary Stevens, Tom Alberg &amp; Judi Beck, Marcia Engel, Kermit &amp; Danna Anderson, Raj &amp; Swati Argolkar, Christine &amp; Perry Atkins, Kendall &amp; Sonia Baker, Marge &amp; Dave Baylor, Paul &amp; Erica Bergman, Susan Leawitt &amp; William Block, Sarika &amp; Samir Bolas, Cleve &amp; Judith Borth, Brian Branagan &amp; Carissa Sanchez, Cynthia Briggs, Joe &amp; Maureen Brotheron, Carla &amp; Thomas Bucknell, Dr. William Calvin &amp; Dr. Katherine Grouard, Corinne A. Campbell, Manisha Chainani, D.T. &amp; Karen Challinor</td>
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