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JUNE 2013
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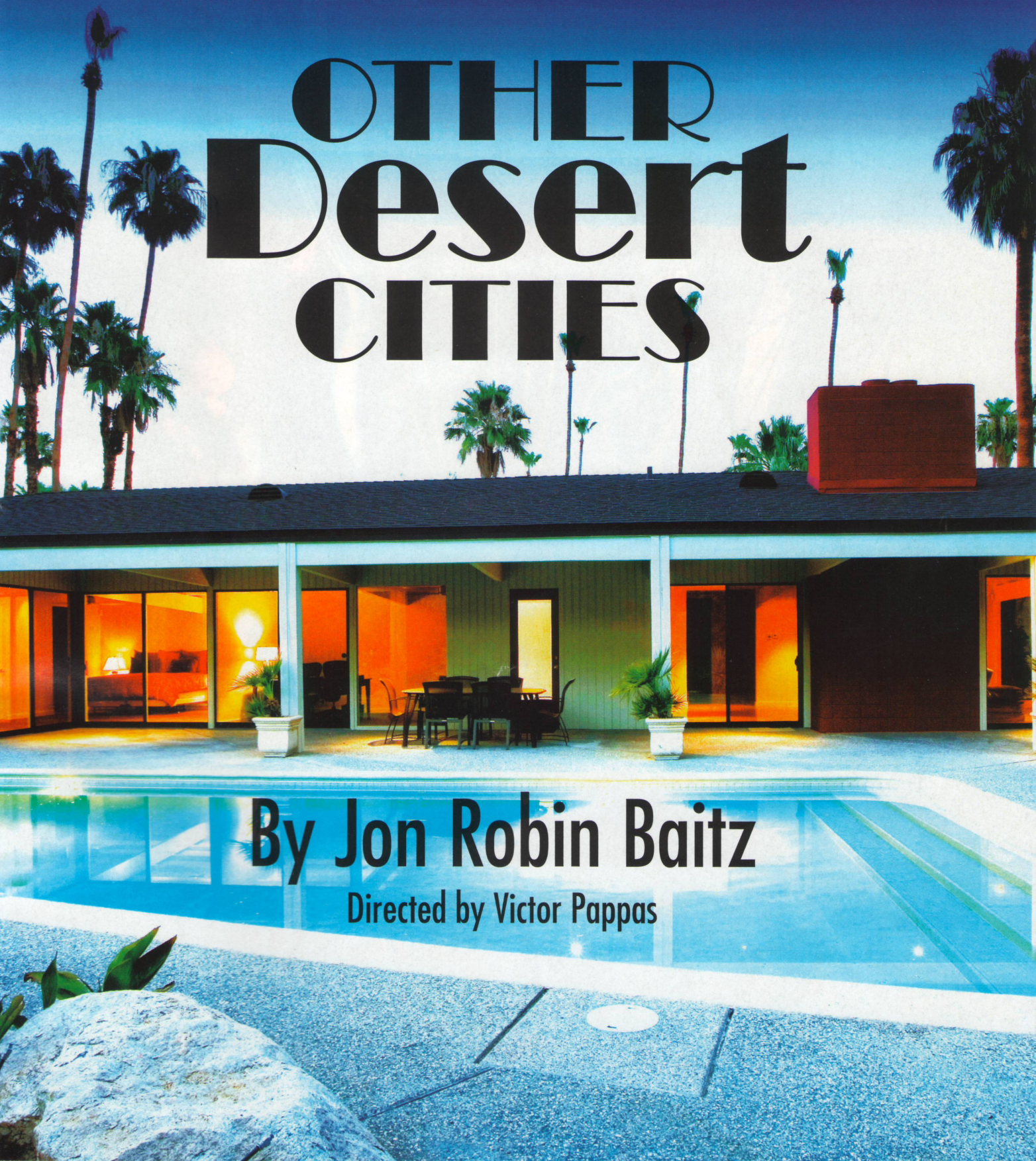


May 31 - June 30, 2013

OTHER Desert CITIES

By Jon Robin Baitz

Directed by Victor Pappas



Kurt Beattie
Artistic Director

Carlo Scandiuzzi
Executive Director

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:



A Contemporary Theatre Foundation

Eulalie Bloedel Schneider Artists Fund



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FOUNDATION INC.

THE JOHN GRAHAM
FOUNDATION

OTHER DESERT CITIES is presented by special arrangement with Dramatists Play Service, Inc., New York.

Originally Produced by Lincoln Center Theater, New York City, 2010.

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

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?



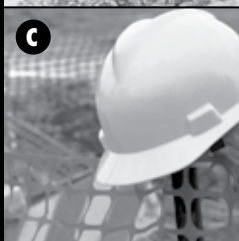
An Evening with Groucho June 13-30

He's back! Award-winning actor/director Frank Ferrante returns with his portrayal of legendary comedian Groucho Marx. Directed by Dreya Weber.



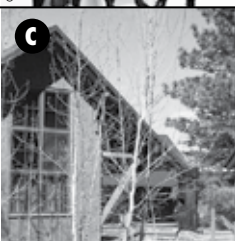
The Love Markets August 10

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.



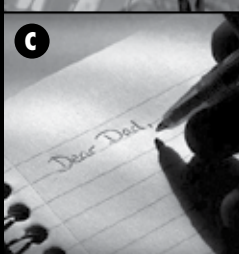
Construction Zone June 18, July 23

ACT teams up with Washington Ensemble Theatre for a reading series discovering today's hot new plays. June's installment is *Modern Terrorism* by Jon Kern. Come back in July for *Battle Hymn* by Jim Leonard.



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!



PAUL MORGAN STETLER

Dear Dad June 16

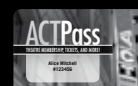
Over 25 personal letters written to or from famous luminaries, brought to voice by Seattle's finest actors.

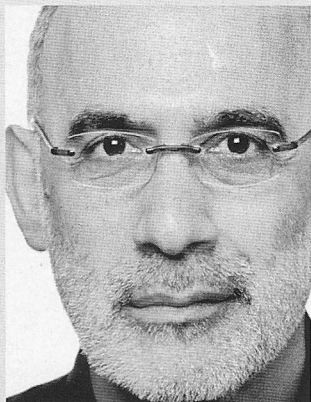


Middletown August 30-September 29

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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Victor Pappas on the **Journey** to Other Desert Cities

A letter from the director

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.

*The Liberals
are not the
demons, the
Conservatives
are not
the demons*

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.

Jon Robin Baitz on **Other Desert Cities**



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.



"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 1974

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.

THE WORLD IN 2004



Feb 4

A.Q. Khan, founder of Pakistan's nuclear program, admits he sold nuclear-weapons designs to other countries, including North Korea, Iran and Libya.

March 11

Spain is rocked by terrorist attacks, killing more than 200. Al Qaeda takes responsibility.

March 14

Spain's governing Popular Party loses election to opposition Socialists. Outcome seen as a reaction to terrorist attacks days before and Popular Party's support of the U.S.-led war in Iraq.

April 5-May 1

U.S. troops launch offensive in Falluja in response to killing and mutilation on March 31 of four U.S. civilian contractors.

April 30

U.S. media release graphic photos of American soldiers abusing and sexually humiliating Iraqi prisoners at Abu Ghraib prison. Images spark outrage around the world.

June 28

U.S. hands over power to Iraqi interim government; Iyad Allawi becomes prime minister.

July 5

Senate Intelligence Committee reports that intelligence on Iraq's weapons programs was "overstated" and flawed.

July 22

Sept. 11 commission harshly criticizes government's handling of terrorist attacks.

July 26-29

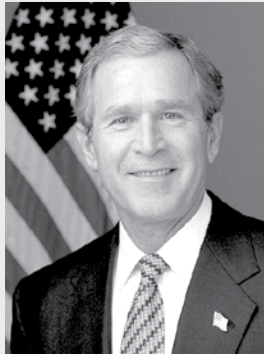
Democratic National Convention in Boston nominates John Kerry for president.

Aug 24

Pentagon-sponsored Schlesinger report rejects idea that Abu Ghraib prison abuse was work of a few aberrant soldiers and asserts there were "fundamental failures throughout all levels of command."

Aug 30-Sep 2

Republican Convention in New York re-nominates President Bush.



Sept 16

U.S.'s final report on Iraq's weapons finds no WMDs.

Nov 2

George W. Bush is re-elected president, defeats John Kerry.

Nov 8

U.S. troops launch attack on Falluja, stronghold of the Iraqi insurgency.

Dec 7

Hamid Karzai inaugurated as Afghanistan's first popularly elected president.

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 Blaire

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. Blaire 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.

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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 Gregory Award for Outstanding Actress. She was a founding Co-Artistic Director of the Washington Ensemble Theatre until 2008 and has performed her original solo work at Bumbershoot, On the Boards, and the Edinburgh Fringe Festival. More at maryaseakaminski.com.



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.



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

Seattle Repertory Theatre. He has an M.F.A. in Performing Arts from the University of Southern California, and studied with Bobby Lewis and Stella Adler in New York. Broadway credits include *A Skull In Connemara* (Roundabout Theatre), *Open Admissions* (Music Hall Theater), and *The Ballad of Soapy Smith* (Public Theatre). Other appearances include *Design For Living* (with the National Company of Great Britain), *Hedda*

Gabler (Seattle Repertory Theatre), *Buried Child* and *Anna Christie* (Arena Stage), *Mourning Becomes Electra* (Long Wharf Theatre), Yuri Lubyomov'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*, *Newsies*, *School Ties*, *I Love A Man In Uniform* (for which he received the Canadian Genie Award); and Peter Greenaway's *Tulse Luper Suitcase*.



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

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/Theaterfest, NYU Graduate Acting Program. Los Angeles Drama Critics Circle Award for Outstanding Direction for *South Central Rain* (Pacific Theatre Ensemble). Seven years Associate Artistic Director, Intiman Theatre. Founding member Theatre Puget Sound. Member SDC.

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

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 materials. www.franceskenny.com.

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

distribution company. In 1979, Scandiuizzi 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. Carlo currently serves as a member of the Seattle Arts Commission.

ACT operates under agreements with the following:



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 RHankins@acttheatre.org.

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Call (206) 292-7676 between 12:00pm and 6:00pm, Tues-Sun.

Address & Website

ACT Theatre is located at
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John C. Siegler
Lisa Simonson
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Carlo Scanduzzi
Executive Director

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Director of Advancement

Nicole Boyer Cochran¹
Associate Executive Director

Artistic

John Langs
Associate Artistic Director

Margaret Layne¹
Casting Director & Artistic Associate

Anita Montgomery¹
Literary Manager and Director of Education

Christine Sumption
Literary Associate

Kenna Kettrick
Education Associate

Dan Rector
Literary Intern

Administration

Adam Moomey¹
Operations Manager

Susanna Pugh
Venue Manager

Robert McDonald
Facilities Maintenance

AC/R Services
Engineer

Lawrence Curington
IT Support Manager

Ash Hyman
Executive Associate

Tuxedos and Tennis Shoes Catering
Bar and Concessions

Finance

Sheila Smith
Director of Finance

Tobi Beauchamp-Loya
Payroll & Human Resources Manager

Marketing, Sales, and Communications

Becky Lathrop
Director of Marketing and Communications

Marketing and Communications

Aubrey Scheffel
Associate Director of Marketing

Nora Taylor
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Mark Siano
Public Relations Manager

Sebastien Scanduzzi
Video Manager

Linus Phillips
Video Production Associate

Apex Media
Advertising

Chris Bennion
Production Photographic Services

Christa Fleming
Graphic Design

Reesa Nelson
Marketing Intern

Sales and Audience Services

Jessica Howard
Associate Director of Sales

Robert Hankins
Sales Operations Manager

Lynch Resources
Telemarketing

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Ticket Office Supervisor

Scott Herman
Assistant Ticket Office Supervisor

Georgina Cohen
Aiden Karamanyan
Julia Nardin
Megan Tuschoff
Ticket Office Representatives

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House Manager

Jeremy Rupprecht
Assistant House Manager

Javonna Arriaga
Michelle Berweiler
Katie Bicknell
Chad Evans
Kristi Krein
Dave Thomas
Adam Vanhee
Cadi Weaver
Audience Services

Christine Jew
Volunteer Usher Coordinator

Development

Maria Kolby-Wolfe
Director of Development

Ben Derby
Corporate Giving & Campaign Manager

John Osebold
Grant Writer

Angela Palmer
Donor Relations Manager

Kyle Thompson
Board Liaison and Development 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. Hanson¹
Production Stage Manager

Melissa Y. Hamasaki
JR Welden
Erin B. Zatloka
Stage Managers

Verhanika Wood
Ruth Eitmiller
Production Assistants

Costume Departments

Carolyn Keim¹
Costume Director

Connie Rinchiuso¹
Costume Shop Foreman

Kim Dancy¹
First Hand & Lead Dresser

Sally Mellis¹
Wardrobe Master

Joyce Degenfelder
Wig Master

Scenic Departments

Steve Coulter¹
Technical Director

Derek Baylor
Assistant Technical Director

Austin Smart¹
Master Scenic Carpenter

Sean Wilkins
Lead Scenic Carpenter

Jeff Manzolli
Nick Murel
Scenic Carpenters

Mona Lang¹
Scenic Charge Artist

Lisa Bellerio¹
Assistant Charge Artist

Marne Cohen-Vance¹
Properties Master

Ken Ewert¹
Master Properties Artisan

Thomas Verdos
Lead Properties Artisan

Stage Operations

Nick Farwell¹
Stage Operations Supervisors

James Nichols¹
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

John Small
Electrician

Kurchta Harding
Stage Carpenter

Dave Misner
Sound Engineer

¹Denotes staff member has worked at ACT for 10 years or more