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SEPTEMBER 2013

arts programs

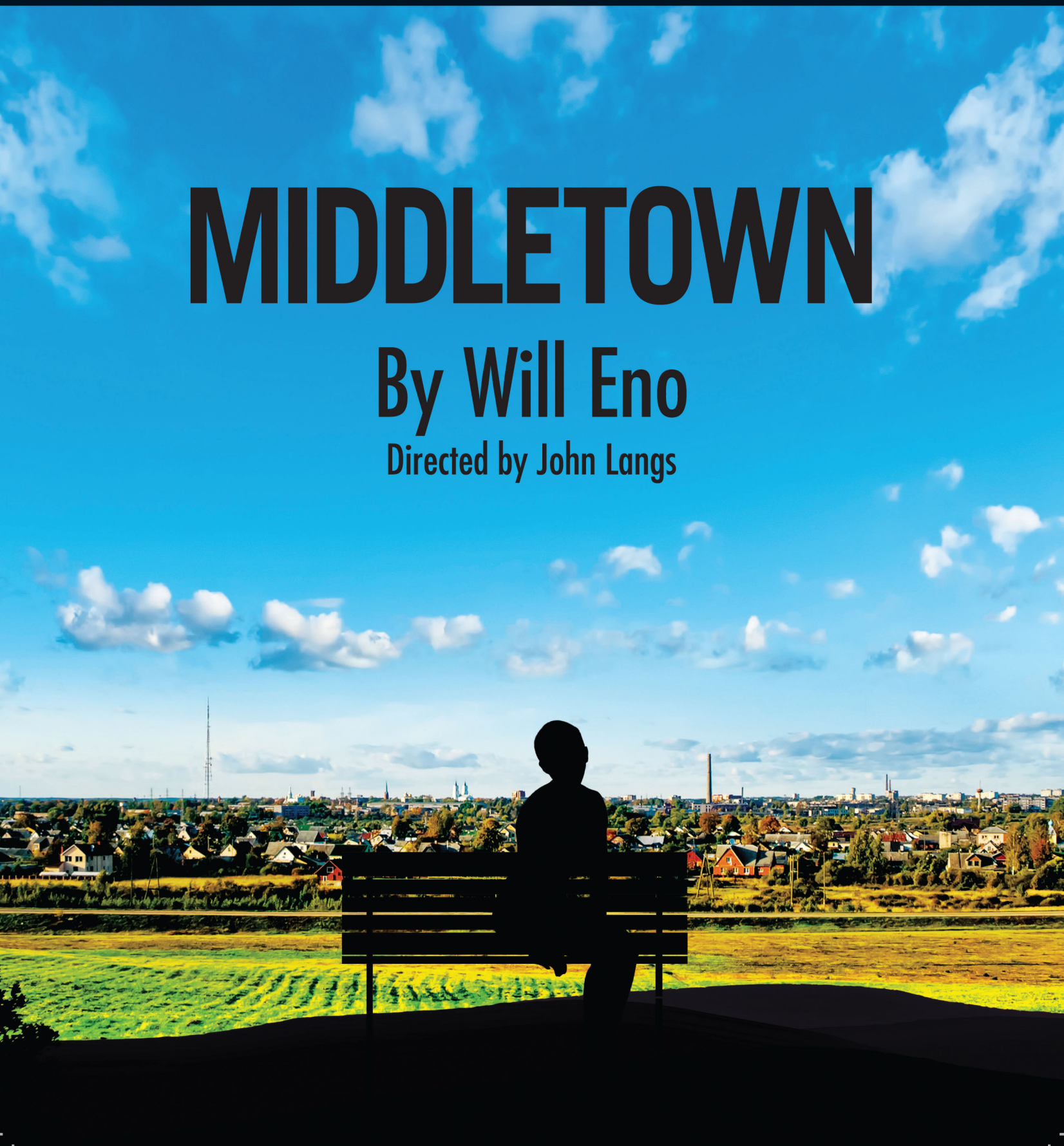


August 30-September 29, 2013

MIDDLETOWN

By Will Eno

Directed by John Langs



Kurt Beattie
Artistic Director

Carlo Scandiuzzi
Executive Director

ACT – A Contemporary Theatre presents

MIDDLETOWN

By Will Eno

Directed by John Langs

Beginning August 30, 2013
Opening Night September 5, 2013

CAST

| | | |
|----------------|-----------------------|----------------|
| *Aaron Blakely | *Renata Friedman | *Sarah Harlett |
| Sarina Hart | *Matthew Floyd Miller | *Marianne Owen |
| Ray Tagavilla | *Alexandra Tavares | *Eric Riedmann |
| | *R. Hamilton Wright | |

CREATIVE TEAM

| | |
|-------------------------|-----------------------------|
| John Langs | Director |
| Jennifer Zeyl | Scenic Designer |
| Rose Pederson | Costume Designer |
| Ben Zamora | Lighting Designer |
| Brendan Patrick Hogan | Sound Designer |
| *JR Welden | Stage Manager |
| Verhanika Willhelm | Production Assistant |
| Evan Christian Anderson | Assistant Lighting Designer |

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

Running Time: This performance runs approximately two hours and 10 minutes with intermission.

PRODUCTION SPONSOR:



SEASONAL SUPPORT PROVIDED BY:



A Contemporary Theatre Foundation

Eulalie Bloedel Schneider Artists Fund



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FOUNDATION

MIDDLETOWN was produced by the VINEYARD THEATRE, Douglas Aibel, Artistic Director, New York City, Fall 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

Some of us may remember the little documentary film by Ray and Charles Eames, *The Powers of Ten*, and how it starts at the level of a man and a woman having a picnic on the lakeshore in Chicago, then speeds logarithmically above via the exponential rate of ten to arrive at a still point at a vast distance from earth, where galaxies appear like single stars in the sky, somewhere at the edge of the observable universe; then plummets down the same trajectory minus units of ten back to earth, until the viewer falls through the picnicking, sleeping man's hand into the microscopic world of his tissues, then eventually into the interior of one of his atoms, and ultimately to the end of our understanding; all of it, appropriately, within ten minutes. That is how Will Eno's *Middletown* strikes me. It manages to express the range of magnitudes in each human life, a bit like Wilder's play *Our Town*, but in a way that is unique to this moment in our society, in our history.

We seem to float through life innately confident in its reality, and yet overwhelmed with how fast it passes us by, and stunned now and then with how enigmatic and unknowable it seems. All this resides in *Middletown*, the heart, despair, and resilience of different people, human life and death and love, the seemingly mundane activities of its citizens, all of which give specific weight and heat to its streets. The play evokes something elusive and yet clearly evident in most of us, no matter what we do to earn a living; the sense that a part of us is eternal and angelic, even if we are mortal and our names written on water; and how moving it is when we can see and understand how large and small we are at the same time.

Thank you for sharing this journey with us.

Kurt Beattie, Artistic Director

COMING SOON TO ACT THEATRE

Oct 4 –
Nov 3

M

Sugar Daddies

By Alan Ayckbourn

Directed by Alan Ayckbourn

Be wary the kindness of strangers.



© Andrew Higgins

ACTChat

Celebrating Alan Ayckbourn September 23

Bridging the Gap and ACT have teamed up to create ACTChat. The inaugural program will spotlight R. Hamilton Wright and Sir Alan Ayckbourn in a conversation about art, laughter, and life in the theatre.



The Construction Zone November 19

The hit new play reading returns. November's installment is *Boomcracklefly* by Charise Castro Smith.



The Great Soul of Russia October 3

The Seagull Project returns with their beloved reading series. They kick things off with *Red Russia*.



A Christmas Carol November 29-December 29

Gather your loved ones and join ACT for Dickens' classic tale of hope and redemption.



Red Light Winter & 25 Saints October 23-November 24

Seattle theatre company Azeotrope is excited to bring two powerful shows in repertory, the critically acclaimed *Red Light Winter* by Adam Rapp, and the Seattle premiere of *25 Saints* by playwright Joshua Rollins.



Ham for the Holidays December 4-22

Outrageous. Irreverent. Very Seattle. Dos Fallopias bring their long-running holiday sketch romp to ACT! Chock full of wickedly funny social satire, musical parody, and razor-sharp zingers, it's a great way to ring in the season.

acttheatre.org | (206) 292-7676 | 700 Union Street, Seattle See it all with an ACTPass!





Hello Neighbors.

WELCOME to MIDDLETOWN.

We are all born onto this planet in pretty much the same way.

Here you are, a collection of humans who have chosen, for one reason or another, to come into this dark room to sit among a group of strangers facing a dimly lit stage in anticipation of what another group of humans will do and say when the lights get brighter.

When you break it down to basic facts, the thing you're doing seems a bit absurd.

Here's another group of basic facts to wrap your head around: we are all born onto this planet in pretty much the same way; we all grow, eat, sleep, amble about, and sooner than most people expect, our time is over; we all will die. Another fact: we live our lives on a small corner of a planet that is one of many in a large solar system inside one of many galaxies inside of a vast unknowable universe. These are the facts that shape our existence. Yet amid all this vastness, uncertainty and randomness, here you are in Seattle, in the dark, facing the same direction as the strangers next to you, waiting for something to happen. Why is that?

Perhaps it's because one of the reasons we go to the theatre is that, at some level deep down, we're always hoping that we'll be offered a glimpse of the meaning of it all — a chance to contemplate what the hell we are all *doing here*. And once in a while

we're rewarded: an artist comes along who asks the big questions, the questions that resonate in all of us. What does it mean to be human? What is the purpose of the beautiful, lonely, sad, profound, and joyful gift of life? How heartbreaking it is that we are each of us alone inside our skin, and the best we can do to counter that inescapable solitude is to reach towards one another with our words, our thoughts, our touch. How remarkable it is that, in the face of incalculable cosmic mystery, so many of us continue to show up for life, and for each other.

I am so grateful to Will Eno for posing and exploring these questions, to the cast for their intrepid search into their own humanness, to ACT Theatre for programming this play, and to you. Your presence here today bears witness to the compelling need in each of us to strive towards some greater understanding. Or maybe your spouse made you attend because they wanted to get out of the house and you said, "ah hell I heard this show was funny." Whatever the reason, we are so glad you're here sitting in these seats, somewhere in the middle between life and death. It's our hope that by the end of this evening and this production, the strangers with whom you're sitting will seem a little less strange.

Welcome to Middletown. Welcome home.

*Will Eno's **Middletown** speaks to people in an intensely personal way about what it's like to be a human and alive on the earth. It glides from the very big to the very small, from the prosaic to the poetic, from the mundane to the mysterious, and from joy to sorrow and back again, as we all do in our lives without necessarily noticing how extraordinary the journey is that we're on because its context is the day to day of ordinary life. We began to discover in auditions for the play that the script is like a tuning fork – everyone resonates against it differently – and so we invited the chosen community of actors who became the citizens of our **Middletown** to share some of the thoughts and memories it inspired in them as they approached the first day of rehearsal.*

— Margaret Layne, Casting Director

Notes From the In-Between



© LaRae Labdell

Marianne Owen

Recently, I went back to the place I grew up to spend time with my family. I found myself visiting my father's grave several times and having chats with him and continuing those "discussions" in my travels back to neighborhoods of my youth. I had a compulsion to visit many places I hadn't seen in years – decades – and wherever I went, it seemed my dad was with me considering, opining. I saw a beach which I always considered "my baby sitter." It was one of many private beaches near where I grew up that all us kids flocked to all day during our summers off. "My beach" was my favorite place of solace, adventure, safety, dreams. Now, there's a sign at the top of the stairs leading down to it alerting visitors of its exclusivity. Nobody but paying neighborhood members can enter. Like much else in our world, it's become much fancier than when I was young there.

My "hometown" is a northeastern city along the sea built with red bricks and granite. When big industries (ship building, logging, fishing) began to fade in the late '60s and '70s, the city started to die. What saved it then is what's continuing to save and define it now: artists. Back then, the old part of town down near the docks was literally revived by students, artists who bought the old buildings and turned them into studios and shops which are still there and now considered quite exclusive. The city's revival is what I call "Idealistic Realism." I find a lot of that sense in the play as well. I mean, if lives don't turn out as one wished (and most do not), the second (or third or fourth or whatever) choice will do. That's reality, but it's quite hopeful. Realistic Idealism.

In my life, I've recently discovered the sense of having plodded along for decades, working, paying bills and taxes, caring for loved ones and, finally, looking up to discover that some 30

years had passed me by! I know I did a lot in those years but I cannot escape the realization that I have had a completely average existence. As I drove around my hometown, I had to really look and see just how average I am. Oddly, I don't see this observation as entirely negative now. It's honest actually. I could fit right into any "Middletown," USA without any problem but, as an artist and like The Librarian, I know I would always be studying and thinking about the stars and the heavens.

Ray Tagavilla

There's something beautifully ordinary about the play. It doesn't need extreme story-telling to get its point across. It's about our lives one second at a time and all the little joys and tiny deaths that we experience throughout our time; how the world continues to spin regardless and how it forgets and remembers all at once.

Renata Friedman

Memories of growing up in Port Townsend, WA.

Population 8k to 9k, depending on the year.

Sunsets at the End of the World and the
Forgotten Road.

Late nights rollerskating through the
aisles of Safeway, because it was the
only place open 24 hrs.

Summer afternoons climbing the bluffs
and watching the cargo ships go by.

Sitting in the dark on the old pier, waiting
for ghosts.

The petrified mummy cat underneath
the Taylor St. sidewalk. Someone
eventually stole it.

Knowing where all the best climbing trees
and all the best apple trees were.

Knowing who lived in nearly every house
on every block.

And knowing who lived there before that.

Knowing the best place to forage for
Matsutake mushrooms in the fall

The secret rope ladder down the cliff to Glass
Beach. (I don't know if it's still there).

The smell of the lagoon.

The smell of paint-thinner and old fishing
nets and the paper mill.

My best friend's annual cider pressing in
the fall. Hand-cranked.

All the pagan solstice rituals with flaming
branches and songs and whiskey.

Shrimping in the boatyard.

Skinny-dipping at Gibb's Lake.

Penny candy at the general store.

Never being anonymous.

Sarina Hart

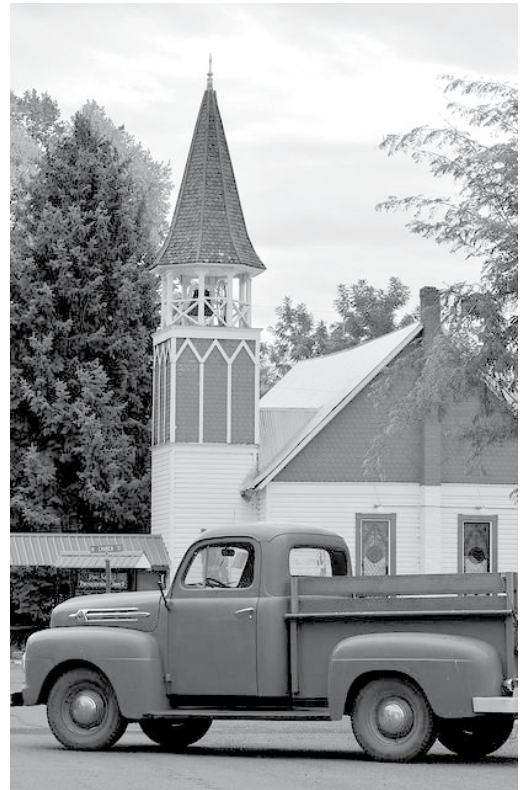
I have always been fascinated by death.
Not out of morbidity, but more out of
the fact that it is inevitable. The great
mystery. I stopped being afraid of death
a long time ago. I had read something
somewhere that to people of the Jewish
faith, death was the sweet release from
all pain. No more tears, taxes, or gravity.
I liked that, so I held onto it. I remember
the day I felt okay with my own death. I
was playing drums with an all-girl band
in Whitefish, Montana. I was cast in a
production of *Cinderella* at the local
theatre, and I had a weekend where I

had the play and a gig with the
band right after. Two nights
of performance and sweat.
That was my dream weekend.
It was the most exhilarating
experience to participate in the
two activities I feel I was born
here to do. From that moment,
everything in life has been a
sweet bonus. Today I look at
death as an exciting event. The
ultimate event since birth. As
the Female Doctor says, "Those
are just two events. There is a
lot in between." I am in no rush
to get there. I see it more as an
upcoming vacation that I have
no idea when I'll be leaving for
or how I'm going to get there.

Middletown has some
beautiful things to say about life
and death. I have great sympathy
for the character of John Dodge.
He's so alone. His fear of living
and dying is such a reflection of
our society, where youth is revered and age
and wisdom are something to be ashamed
of and hidden away as something ugly and
useless. We've got it all backwards. There
is so much violence and disconnection.
If any war needed to be fought today,
it would be the war against any force
that tries to hinder the progress of Love,
Beauty, and Truth. These are the forces
that affirm life. To me, these are the things
to be embraced. Anything else is simple
human folly that will have no impact on
that last day when we take our last breath.
That moment is ours and ours alone. Will
that moment be filled with Love or Fear?
How we live our lives and the choices we
make everyday directly influence what
that last moment will be. I choose Joy and
Gratitude. How about you?

Matthew Floyd Miller

I'm from a relative Middletown.
Fresno, CA. The more I go back the more
I realize just how small it is. Everyone
knows everyone it seems. The similarities
to the play's Middletown have to do with
a certain, dare I say, banality about the



place — but a rich banality. It's a place
that many of the folks I grew up with were
trying to get out of, or were glad to get out
of. But Fresno also had, and has, the warm
sweetness of people like the Librarian, who
reminds me of my mother and many of
the women my mother worked with. She
was a school nurse. These kind, supportive
people, many times conservative, whose
politics you might not agree with, but
who could bake a mean pie, raise decent
kids and who all seemed to have frosted
hairdos. I think *Eno* has done a good job
of capturing the 'it is what it is-ness' of life
on Earth in even more minute detail than
Wilder did with *Our Town* — which is one
of my favorite plays ever! *Eno's* is darker,
edgier, more mysterious, but still sweet
and affirming. It's both reverent and blunt
about what the world is like. I love that it
has those elements and still the delicacy
and beauty of life in it.

Sarah Harlett

I grew up near several big cities, but
vacationed in small towns in America.
I was a child of a military family that
moved every 4-5 years, so I don't have

a hometown. I got my first library card in Needham, MA, and learned to swim there at the local swimming pool. The best place to see the stars was Pentwater, Michigan, laying in a lawn chair on a deck next to Lake Michigan far far away from any city lights. I saw my first shooting star there. Many of my extended family are from small towns that are becoming part of my warp & weft. I loved *Middletown* from the first speech, the Public Speaker's need to give a name and inclusion to everyone who might possibly be in his audience. The self-correction. It was clear this wasn't going to be an ordinary play. Nor would it be a simplification of humans (ie: you can only be a lady or a gentleman, those are the only possible salutations). I appreciate its quirky, funny acknowledging of the complexity in humans — in the way we think, in our dreams, in the way we just simply try to move about our lives. Everyone in the play is searching for some kind of something (place in the universe, truth, a break from work, the best tourist destination, release, etc.) I love that the search (like the people) isn't tidy. It is messy and flawed and maybe a little bumbling, a little awkward. Because these people aren't good at the search for truth. The answers do not come easily and are not tied up in a bow.

Eric Riedmann

After reading *Middletown* for the first time, I put the script down and tried to take stock of all the experiences, moments, locations, and people that I had just experienced. I felt like I'd lived a handful of lifetimes in just a few hours. It wasn't about feeling certain emotions, or loving plot points, but about appreciating that the script had unapologetically set me into so many different people's shoes and never dumbed down enough to say why, or pretentiously told me how to feel. I'm from big(ger) cities — I was born in Phoenix and moved to Seattle when I was 10 — but I don't think this play reads for big or small town, but rather any community larger than extended family.

It's a snapshot of humans living far away from, right beside, right on top, and nearly within each other. And it doesn't tell us how best to do it, it simply lets us (the audience) take a step back and provide our own outsiders perspective... without commentary on the modernity of life, but rather an honest acceptance of where we find ourselves these days. My wife and I recently went camping on the Olympic Peninsula, and from our tent at night, the stars were so bright that it felt like we could just reach up and pluck out the Big Dipper. If you can see a clear sky (even in the brightest city), get out there and look up. There's a whole impossibly large universe up there, it's all real, it's all clicking and churning away every single second as we live and breathe here on Earth. I can't imagine living a life without being acutely aware of just how big and impressive the whole machine is, and what amazing feats we are capable of while playing such a small part in that machine.

R. Hamilton Wright

I was born in Seattle but we moved out of the city when I was seven. We lived in the woods. My father, who was an architect, had designed a house that was mostly glass.

We called it "the property." The house was long and ran beside a sort of gully that had been the bed of an old railway grade during the time they had logged the land. There were huge stumps in the woods with holes where the men had put the springboards, so they could stand above the ground and cut the trees where the trunks were not so broad.

We were surrounded by the forest and at night it was very dark. And very quiet. I would lie in bed and listen to the sound of the wind in the crowns of the firs. At first it sounded to me like moaning and it frightened me. And the dark frightened me.

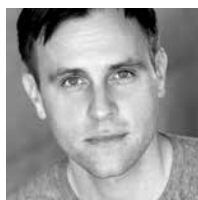
But that darkness at night, the complete absence of light, became, in time, comforting to me and later in my adolescence I began to walk through the woods in the dark. Even on a moonless night, the heavy dark shapes of the tree trunks could be made out and if you walked slowly you didn't have to put your arms out to feel your way. I had decided that that was how you showed you weren't afraid. The trailing blackberry and sword fern and salal would pull at my legs as I stepped slowly past the dark trees. And as I passed each trunk in the dark, I knew it was an alder or a fir or a maple because of the angle of the trunk or the lightness or darkness of the bark.



Sometimes I would touch them to feel the lichen on the alder or the moss on the maple, but always with my hands and arms low, so that they knew I was not afraid. But the huge, old stumps were different. They often had huckleberry and salal growing out of their tops and in the night shadows they loomed up like heavy-bodied ogres with wild hair flying and there was always a thrill of adrenaline, a sort of silent shriek up my spine and into my brain and ears when they seemed to rise into view. They were the stumps of giant firs and cedars that had been felled decades before, I knew that, and yet they seemed for a moment to be incredibly powerful beings that were standing stock still because I was walking through the woods, hands down at my sides, on a pitch-black night, not being afraid.

I grew to love the trees and learned their names.

Who's Who in *Middletown*



Aaron Blakely (*Astronaut/Landscaper*) Aaron is happy to return to ACT where he was seen previously this season as Trip in *Other Desert Cities*. Regional credits include *Photograph 51*, *Clybourne Park* and

How To Write A New Book For The Bible at Seattle Repertory Theatre; the latter was 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.



Renata Friedman (*The Tour Guide/Sweetheart*) Previous ACT credits include *The Female of the Species*, *Eurydice*, and *Vincent in Brixton*. Renata has appeared locally in *The K of D* (Seattle Rep), *The Scarlet*

Letter, *A Doctor in Spite of Himself* (Intiman Theatre), *Hamlet*, *Pharaoh Serket*, and *Jason and the Golden Fleece* (Seattle Children's Theatre), and the Icicle Creek Theatre Festival. New York: Page 73 Productions, New Victory Theater, Aquila Theatre Company, FringeNYC, Fringe Encores, and The Orchard Project. Regional: Berkeley Rep, JAW (Portland Center Stage), Yale Rep, TheatreWorks (Silicon Valley), Humana Festival, Barrington Stage Company, Illusion Theatre (Minneapolis), Actors Theatre of Louisville, TheatreWorks New Works Festival, Milwaukee Rep, and the Aquila Theatre touring company. Renata is a graduate of NYU and a former student of the Seattle Children's Theatre Drama School. *Seattle Magazine's* Best Actress of 2011, Gregory Award Nominee 2011.



Sarah Harlett (*The Female Tourist/Attendant*) is very happy to join this cast of *Middletown*. She was previously seen at ACT in a production of *A Christmas Carol*. Recently seen as Demetrius in *Titus*

Andronicus at Upstart Crow. Previous work: Seattle Shakespeare Company, On The Boards, New City Theater, Seattle Rep, Intiman, The Empty Space, and The Compound Collective. Favorite roles include Neely O'Hara in *The Valley of the Dolls*, Joan in *Far Away*, Hermione in *The Winter's Tale*, Helena in *Alls Well That Ends Well*, and the ill-fated Barbara in *Night of the Living Dead* at Seattle Children's Theatre. International work: Dessus Dessous festival with Parc de la Villette in Paris, France with the Megan Murphy Company. Film includes: *Grassroots*, *Brand Upon the Brain*, and *Police Beat*. Sarah currently teaches at Cornish College of the Arts and Freehold Theater. Sarah is a graduate of Cornish College of Arts.



Sarina Hart (*The Female Doctor/Woman*) is a recent transplant from Montana where she honed her acting chops with roles as varied as Lit'l Bit in *How I Learned to Drive*, Puck in *A Midsummer Night's*

Dream, Woman 1 in Samuel Beckett's *PLAY*, and three turns, including a national tour, as Mrs. Muller in *Doubt*. Sarina is extremely honored to play on the stage with some of Seattle's finest. She would like to thank the Seattle theatre community for being so welcoming, and to the wonderful audiences who support the arts. Enjoy the show!!



Matthew Floyd Miller (*The Cop*) At ACT Theatre: *Rock'n Roll*, *The Underpants*, and *The Pillowman*. Broadway: *Not About Nightingales*, dir. Trevor Nunn (Circle in the Square); *The Invention of*

Love (Lincoln Center Theatre). Off-Broadway: *Another Part of the Forest* (Peccadillo Theatre Co.); *Letters From Cuba* (Signature Theatre Co.); *The Seagull* (NYU Director's Lab). Regional Highlights: *Yes, Prime Minister* (Geffen Playhouse); *The 39 Steps* (Ensemble Theatre Co.); *Noises Off* (La Mirada Theater Center); *Private Lives* (Laguna Playhouse/Rubicon Theatre); *Hysteria* (Wilma Theatre); *Around the World In Eighty Days* (San Jose Rep./Laguna Playhouse); *The Bald Soprano* (Shakespeare NJ); *This Wonderful Life* (Portland Center Stage); *A Prayer For Owen Meany* (Playmaker's Rep.); *Theophilus North* (Arena Stage/Geva Theatre); *The Violet Hour* (Dallas Theatre Center); *Desire Under The Elms* (Dean Goodman Award, San Jose Rep.); *A Midsummer Night's Dream* (The Old Globe); *The Tempest* (Playmaker's Rep.). TV/Film: *Major Crimes*; *Criminal Minds*; *Law & Order*; *Pop Rocks*; *All Good Things*; *End of the Line*. Training: NYU Graduate Acting. Thanks J and J, Margaret, and John Langs.



Marianne Owen (*The Librarian/Aunt*) last appeared at ACT in *Assisted Living*, *One Slight Hitch*, *The Trip to Bountiful*, *Intimate Exchanges*, and many more shows over the past

26 years. She was most recently seen in *Good People* at the Seattle Rep., and has worked at Book It Theatre, Seattle Shakespeare Company, Seattle Children's Theatre, The Empty Space, Village Theatre, and Intiman Theatre. A founding member of the American Repertory Theatre Company, she has also worked at the Public Theatre, Arizona Theatre Company, La Jolla Playhouse, Repertory Theatre of St. Louis, Playwrights' Horizons, Guthrie Theatre, Goodman Theatre, the George St. Playhouse and toured nationally in *The Real Thing* (directed by Mike Nichols). She holds her M.F.A. from the Yale School of Drama and is a co-founder of Bridging the Gap, a theatrical studio for Seattle actors and directors. For more information, go to bridgingthegapseattle.blogspot.com.



Eric Riedmann (*John Dodge*) is absolutely thrilled to be making his mainstage debut at ACT - he first appeared at ACT in Kollektor's CHL production of *A Lie of the Mind*. His most recent

stage credits include *Good People* a co-production at George Street Playhouse and Seattle Repertory Theatre, *The Glass Menagerie* also at Seattle Rep., *The Art of Racing in the Rain* at Book-It Rep., and *A Single Shard* at Seattle Children's Theatre. He has also appeared on stage at Seattle Public Theatre, Taproot Theatre, Second Story Theatre, and more. Film & TV credits include the upcoming Lynn Shelton film *Laggies*, NBC's *Grimm*, TNT's *Leverage*, CBS's *The Fugitive*, and Disney's *10 Things I Hate About You*. You may recognize his voice in the hit video game *State of Decay*; and his first national commercial is airing now for Nature Valley. Eric sends love to Jesse & the Purrbot.



Ray Tagavilla (*Mechanic*) is a graduate of the University of Washington Drama Program. Some of his theater credits include Porcelain (formerly NWAAT) Theater Off

Jackson, *Our Country's Good*, *Money and Run Series* and *Trojan Women* at Theater Schmeater, *Richard II* at Seattle Shakespeare, *Sex in Seattle Series* and *Cowboy Vs Samurai* with SISProductions, *An American Book of the Dead and Clubfoot* with Annex Theater, *Soft Rock Kid* with Mark Siano, *The Mistakes Madeline Made* with Washington Ensemble Theatre, *Elephant's Graveyard* and *Zastrozzi: The Master of Discipline* with Balagan Theater, *Spidermann* with Jose Bold, *Of Mice and Men* with Seattle Repertory Theatre, *Sauced and To Savor Tomorrow* with Cafe Nordo, *A Lie of the Mind* with Kollektor (through CHL), *Ramayana* at ACT, *White Hot* at West of Lenin, and *Jesus Hopped the A Train* with Azeitrope for which he was the recipient of the 2012 Gregory Award. For FF.



Alexandra Tavares (*Mary Swanson*) is excited to return to ACT. Previously she was seen here as Lenka in *Rock n' Roll*. Recent shows include Titorelli in *The Trial* with NCTC and Nina

in *The Seagull* with The Seagull Project. Other credits include Elizabeth in *Pride and Prejudice*, Matilde in *The Clean House*, and Janice in *Italian-American Reconciliation* at Actors Theatre of Louisville; Irina in *Three Sisters*, Ellie in *Heartbreak House* at Intiman Theatre, C in *Three Tall Women* at Seattle Repertory Theatre; originating the role of Sheena Keener in a Jane Martin world premier of *Somebody/Nobody* at Arizona Theatre Company. Other local production include Medea in *Jason and the Golden Fleece* at Seattle Children's Theatre, Hero in *Much Ado About Nothing* and Katherine in *Henry V* at Seattle Shakespeare Company;

Who's Who in Middletown

Mrs. Kendall in *The Elephant Man*; Leni in *Leni* at Strawberry Workshop; and *Crumbs Are Also Bread* and *Swimming in the Shallows* at Washington Ensemble Theatre. She has received an M.F.A. from University of Washington PATP.



R. Hamilton Wright
(*The Public Speaker*/Male Doctor/*Freelancer*/*Ground Control*) Wright has been a professional actor for thirty-five years and in that time he has appeared in over 130 productions. He

was last seen on stage at ACT as Scrooge in *A Christmas Carol*, as Harry Wilson in *The Pitmen Painters*, and as Doc in *One Slight Hitch*. Some of his other ACT favorites include Henry Bell in Alan Ayckbourn's *The Revenger's Comedies*, Ariel in Martin McDonough's *The Pillowman*, and George W. Bush in David Hare's *Stuff Happens*. *Double Indemnity* – which he co-adapted with David Pichette – received its world premiere at ACT in 2011. His directing credits at ACT include *A Christmas Carol*, *Souvenir*, *Dr. Jekyll and Mr. Hyde*, and this season's *Assisted Living*. Mr. Wright lives in a little brick house in North Seattle with his remarkably talented wife — Katie Forgette.

Will Eno (*Playwright*) is a Residency Five Fellow at the Signature Theater in New York, where his play *Title and Deed* premiered in May 2012. His play *Gnit*, an adaptation of Ibsen's *Peer Gynt*, premiered at the Actor's Theatre of Louisville in 2013. His play *The Realistic Joneses* had its premiere at the Yale Repertory Theater, in April 2012. Both *The Realistic Joneses* and *Title and Deed* were on the *New York Times*' "Best Plays of 2012" list. His play *Middletown* was a winner of the Horton Foote Award and was produced at the Vineyard Theater in New York and Steppenwolf Theater in Chicago. His play *Thom Pain* (based on *nothing*) ran for a year at the Daryl Roth Theater, was a finalist for the 2005 Pulitzer Prize, and has been translated into over a dozen languages. He was recently awarded the PEN/Laura Pels International Foundation Award. He was a Hodder Fellow at Princeton University, where he taught playwriting. His work is published by TCG, DPS, playscripts, and Oberon Books, in London. Other work has also appeared in *Harper's*, *The Believer*, and *The Quarterly*.



John Langs (*Director*) John's 16-year freelance career has afforded him the opportunity to work with many great artists at prestigious theatre companies across the country. He has directed

productions at Playwrights Horizons NY, Ensemble Studio Theater NY, Milwaukee Repertory Theatre, Lookingglass Theater Company in Chicago, Circle X in Los Angeles, The Resident Ensemble Players in Delaware, New Century Theatre Company, Washington Ensemble Theatre, and Seattle Shakespeare Company. John received his directing degree from the University of North Carolina School of the Arts. Over the course of his career he

has enjoyed directing a wide variety of productions. Some of his favorites include *King Lear* with Kurt Beattie in the leading role, *The Shaggs Philosophy of the World* (Los Angeles Drama Critic Circle Award for Best Original Musical, Backstage Garland Award for Best Direction, nominated for Lucile Lortel and Drama Desk awards celebrating excellence Off Broadway.), *Brothers Karamazov* (seven LADCC Awards including Best Production of the year and Best Direction). John received the first annual Seattle Gregory Award honoring excellence in direction for *The Adding Machine*. Earlier this year Seattle audiences were able to catch John's directing work in NCTC's production of *The Trial* and The Seagull Project's inaugural production of *The Seagull*. As a dedicated fan of original work John has shepherded over a dozen projects to their premier production. Since January John has been delighted to serve as the Associate Artistic Director of ACT Theatre.

Jennifer Zeyl (*Set Designer*) is thrilled to return to ACT where she previously designed *The Seagull Project*, *The Mojo & the Sayso*, and *Pilgrims Musa and Sheri in the New World*. Other local designs include: *I am my Own Wife*, *Bo-nita*, *Of Mice and Men*, *boom*, and *My Name is Rachel Corrie* (Seattle Repertory Theatre); *The Adding Machine*, *The Trial* (New Century Theatre Company); *Trouble in Mind*, *We Won't Pay!*, *Stu for Silverton*, *Lysistrata*, *Hedda Gabler*, *Dirty Story*, *Miracle!* *Romeo & Juliet* and *Heartbreak House* (Intiman); *Antony & Cleopatra*, *A Midsummer Night's Dream*, *Winter's Tale*, *Merchant of Venice* and *Hamlet* (Seattle Shakespeare); *Sonic Tales* and *Hedwig & the Angry Inch* (The Moore Theatre); *Trails* (Village Theatre). Jennifer is the winner of the 2006 Stranger's Genius Award for Theatre and recipient of funding from the Seattle Office of Arts and Culture, Artist Trust, 4Culture, The National Endowment for the Arts and private patronage. Jennifer is also the proud proprietress of Canoe Social Club, a salon for civic-minded artists.

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

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

Ben Zamora (*Lighting Designer*) Previously at ACT, Ben designed *In the Next Room*, or *the vibrator play* and *The Pitmen Painters*. His projects have been seen at venues around the world, including the Mariinsky Theatre in Russia; Lincoln Center for the Performing Arts in New York; Royal Festival Hall and The Barbican Center in London; Stockholm's Baltic Sea Festival; the Helsinki Festival; the Berliner Festspiele; the Lucerne Festival in Switzerland; Walt Disney Concert Hall in Los Angeles; DeDoelen in The Netherlands; Salle Pleyel in Paris; SUSHI Performance and Visual Art in San Diego; Madison Opera; and Portland Institute of Contemporary Art. Locally in Seattle, his designs have been seen at the Intiman, ACT, the Moore Theatre, Book-It Repertory Theatre, Seattle Shakespeare Company, Washington Ensemble Theatre, and On The Boards. A frequent collaborator with director Peter Sellars, Ben has implemented designs for projects including *The Tristan Project* with video artist, Bill Viola; *The Desdemona Project*, with original text by Toni Morrison, *Orango*, with the LA Philharmonic; and most recently a European tour of John Adams' *The Gospel According to the Other Mary*. Ben also keeps an active presence in the world of visual art: last year having collaborated with artist Eleanor Antin, at the Hammer Museum in Los Angeles as part of the Pacific Standard Time Festival, as well as continuously creating new work as one half of the visual art team LILIENTHALIZAMORA, whose large-scale light installations have been seen at the Frye Art Museum and at the Coachella Valley Music and Arts Festival in California.

Brendan Patrick Hogan (*Sound Designer*) is the resident sound designer at ACT Theatre where he has designed more than 30 productions since 2009. Favorite productions include *Other Desert Cities*, *Rock & Roll*, *Dr. Jekyll & Mr. Hyde*, *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).

JR Welden (*Assistant 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*.

Who's Who in Middletown

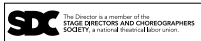


Kurt Beattie (*Artistic Director*) has been creating theater for Puget Sound audiences for nearly 40 years as an actor, playwright, and director. His productions at ACT include *Grey Gardens*, *Ramayana* (with Sheila Daniels), *The Pitmen Painters*, *Double Indemnity*, *In the Next Room*, or the vibrator 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 Theatre, Intiman, The 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, and the Outstanding Achievement in the Arts Award from Arts Fund.



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. Carlo currently serves as a member of the Seattle Arts Commission.

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