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JULY 2013

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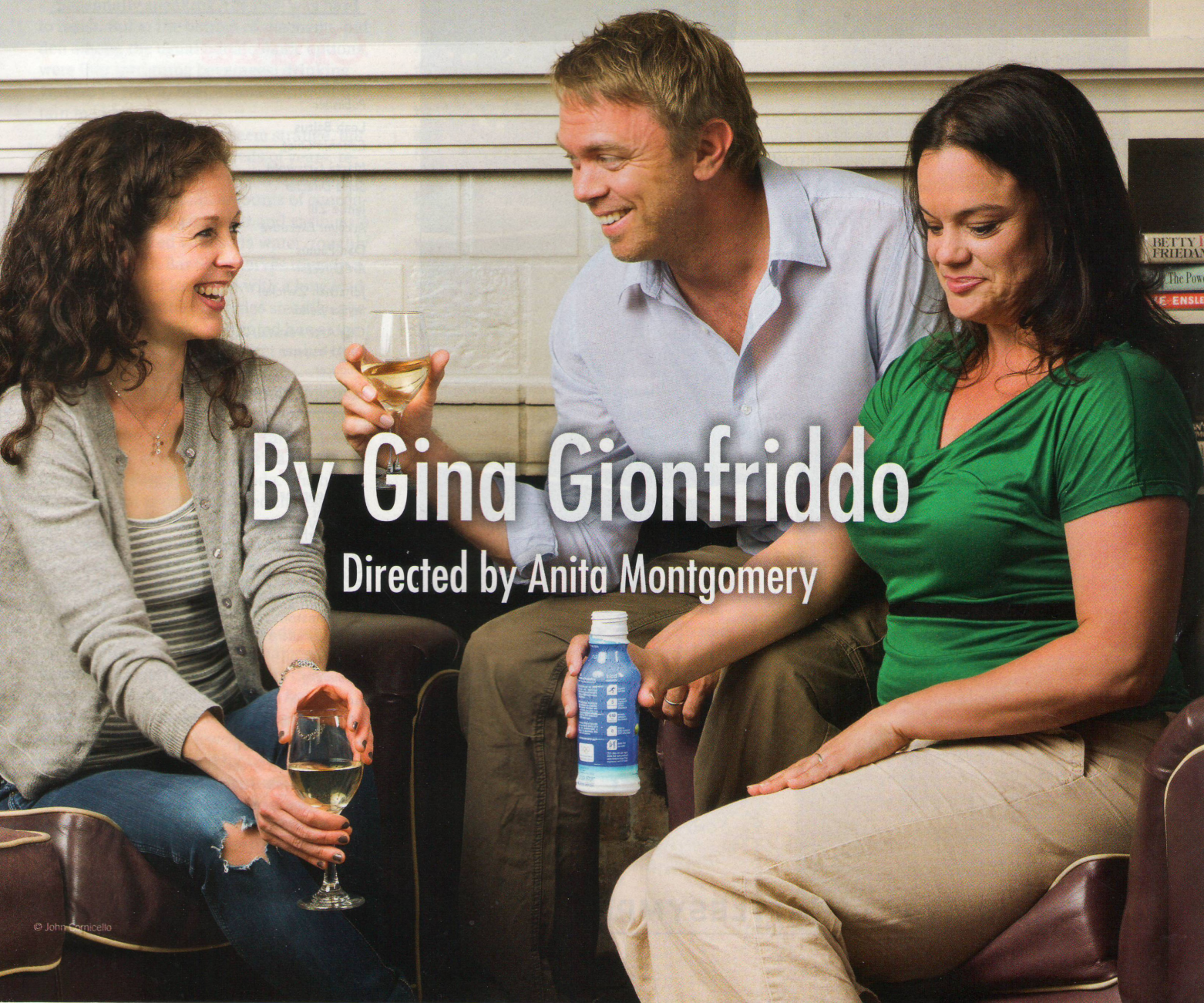
A Contemporary Theatre

July 12 - August 11, 2013

RAPTURE, BLISTER, BURN

By Gina Gionfriddo

Directed by Anita Montgomery



Kurt Beattie
Artistic Director

Carlo Scanduzzi
Executive Director

ACT – A Contemporary Theatre presents

RAPTURE, BLISTER, BURN

By Gina Gionfriddo

Directed by Anita Montgomery

Beginning July 12, 2013 • Opening Night July 18, 2013

CAST

*Jeffrey Fracé	Don Harper
*Priscilla Lauris	Alice Croll
Mariel Neto	Avery Willard
*Kirsten Potter	Catherine Croll
*Kathryn Van Meter	Gwen Harper

CREATIVE TEAM

Anita Montgomery	Director
Matthew Smucker	Scenic Designer
Pete Rush	Costume Designer
L.B. Morse	Lighting Designer
Brendan Patrick Hogan	Sound Designer
*Erin Zatloka	Stage Manager
Kate Jordan Rivera	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:



CULTURE

SEASONAL SUPPORT PROVIDED BY:



A Contemporary Theatre Foundation

Eulalie Bloedel Schneider Artists Fund



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SEATTLE

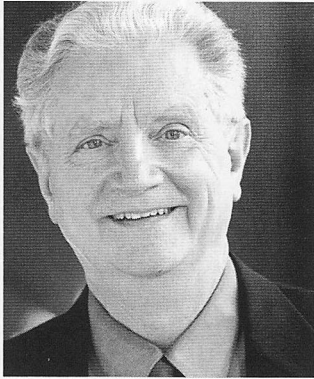


THE SHUBERT
FOUNDATION INC.

THE JOHN GRAHAM
FOUNDATION

Playwrights Horizons, Inc., New York City, commissioned and produced the World Premiere of "RAPTURE, BLISTER, BURN" Off-Broadway in 2012

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

English speaking theatre has produced a significant number of female playwrights dating back to the beginning of the 20th century. In America alone, we can boast a distinguished roster that includes Rachel Crothers, Zona Gale, Susan Glaspell, Edna Ferber, Lorraine Hansberry, Mary Chase, Lillian Hellman, and Alice Childress, all of whom gained awards and recognition, and in some cases financial success. In comparison to their male colleagues, however, they were few and far between. The Feminist Movement, as it emerged in the '60s, fueled a new powerful creativity in women artists, a new way of seeing and thinking. Thanks to this movement, there has been an emergence over the last 30 years of great new contributions by many more women playwrights all over the world. In the English speaking theatre, the list includes plays by such stellar writers as Caryl Churchill, Suzan Lori-Parks, Marsha Norman, Wendy Wasserstein, Naomi Iizuka, Paula Vogel, Sarah Ruhl, and a host of others.

This year there are two plays by women on ACT's season. *Assisted Living*, a world premiere

by Katie Forgette, a prominent member of our own talented and growing band of Seattle women playwrights, amused and moved many in its audiences earlier this spring. Gina Gionfriddo's *Rapture, Blister, Burn*, our next offering, was nominated for the Pulitzer. It's a wickedly funny and heartfelt look at what it means — and sometimes, how impossible it is—to be an intelligent complete female person in today's America. Complexity, paradox, moral confusion, sexual frustration, are part and parcel of this play's journey, articulated by Gionfriddo in a comically distinctive and, I think, dazzling way. For Gionfriddo's art and commitment, and for all the numbers of women now writing exciting work for the stage everywhere, we should be deeply grateful.

Kurt Beattie, Artistic Director

COMING SOON TO ACT THEATRE

Aug 30-
Sep 29

MIDDLETOWN

By Will Eno

Directed by John Langs

M



The meaning of life is somewhere in the middle.



LARAE LOBDELL

Celebration! June 20-Oct 17

This exhibit of 200+ prints representing more than 150 individuals and over 20 theatres that drive the Seattle performance art scene will be displayed over three floors of our building.



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 July 23, August 27

The new hit play reading series returns. July's installment is *Battle Hymn* by Jim Leonard. Come back in August for *The Dangers of Electric Lightning* by Ben Clawson.



Icicle Creek Theatre Festival August 20-21

Join us for Icicle Creek's 7th Annual Festival of New Plays. This year's plays are *The Private Sector* by Cory Finley and *A Perfect Robot* by Sarah Saltwick.



ACT's New Play Award July 27 and 28

2013's New Play Award recipient is *Red Earth, Gold Gate, Shadow Sky* by Mark Jenkins. Come see the early readings of an exciting new play that will be produced in our 2014 Mainstage season.



What is our Middletown? September 8

A conversation with panelists and audience members on the themes of human interaction and social norms. Features actors reading excerpts from *Middletown* and *Our Town*. Moderated by Zaki Abdelhamid.

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





A letter from director **ANITA MONTGOMERY**

What is the legacy of the Women's Movement?

Okay. Are you thinking, 'Oh No! How did I get talked into sitting through a play about feminism? Is it too late to sneak out now?!?' Well, be very, very afraid, and take heart! We're going to get into it, and it's going to get messy, but...well...this is one of the smartest, funniest examinations of an ongoing struggle I have run across in decades.

I grew up during the exciting, promising, heady '70s when the movement we now call second wave feminism hit its stride. I thirstily drank the feminist Kool Aid, and though I didn't do any bra-burning, I certainly read and celebrated Betty Friedan's *The Feminine Mystique*, poured over my copy of *Our Bodies, Ourselves*, bought *Ms. Magazine* and considered Gloria Steinem a role model (still do), marched in support of the ERA, and referred to those oppressors of the opposite sex as male chauvinist pigs. When the '80s rolled around, and the movement took on a level of political correctness and infighting that began to unravel the idea of women's "solidarity," I was disappointed, but undeterred. My world had irrevocably changed. I had absorbed and moved forward with the lessons of the feminist movement. I would work and participate in American culture as an "equal" member and not be "dependent" on a man.

I would open my own literal and figurative doors and, if lucky enough to have my own daughter, teach her those same feminist values.

Fast-forward three decades. I still consider myself a feminist, but the cultural landscape has changed so much as to be unrecognizable. I wish I felt that the change meant the goals of the feminist movement as I understood them were no longer needed, but, from my 50-something perch, I look at where we were and where we are now and wonder what the hell happened? *Roe v Wade* is in jeopardy, we still don't have an equal rights amendment, we still don't have equal pay for equal work, and a lot of people – women – consider the term feminism to be abhorrent or passé. What is the legacy of the Women's Movement? Has there been positive change, and what does that mean? How are the sexes relating these days? Are we simply hard-wired to live with certain assumptions? These questions are as alive and unresolved today as they were in the heyday of the modern Feminist Movement. Gina Gionfriddo mines this terrain with a gusto, abandonment of political correctness and sense of humor that will, I hope, make you laugh and leave you questioning your own place on the evolving social spectrum.



I've yet to be on a campus where most women weren't worrying about some aspect of combining marriage, children and a career. I've yet to find one where many men were worrying about the same thing.

Whatever you want to do, just do it... Making a damn fool of yourself is absolutely essential.

GLORIA STEINEM

It's the bitter root it's twisted inside
It's the heart you used to have when it died
It's the emptiness it poisons it lies
It's everything that you'll never find

It might as well it might as well hurt
It might as well it might as well

I went down for the remains
Sort through all your blurs and stains

Take your rapture blister burn

Stand in line it's not your turn

From "Use Once and Destroy" by Hole

FEMINIST TIMELINE

1848 The Declaration of Sentiments is drafted and signed at the first women's rights convention in Seneca Falls, New York. It was called "the most shocking and unnatural event ever recorded in the history of womanity" by one newspaper.

1920 The 19th Amendment is added to the Constitution, granting American women the right to vote.

1963 Betty Friedan publishes *The Feminine Mystique*, criticizing the mainstream portrayal of women as homemakers, and stating that this portrayal limits their options and potential as people.

1963 The Presidential Commission on the Status of Women reports in its findings that American women suffer from massive inequalities in pay and treatment in a supposedly egalitarian society.

1966 Betty Friedan helps form the National Organization for Women, a women's civil rights advocacy group.

1967 The Equal Rights Act, first drafted in 1923, is introduced in Congress. It proposes an amendment against sex-based discrimination of any kind.

1970 A "Miss World" beauty pageant is disrupted by protestors armed with water pistols and stink bombs.

1972 *MS. Magazine* is founded by Gloria Steinem.

1973 Bobby Riggs and Billie Jean King play a three round tennis match dubbed "The Battle of the Sexes." King beats Riggs handily, earning herself \$100,000.

1973 *Roe vs. Wade* was decided, declaring prohibition of abortion after the first trimester unconstitutional.

1980 N.O.W. identifies pornography as an element of the sexual exploitation of women, resulting in the "Feminist Sex Wars" of the 1980s, a series of fierce debates between anti-pornography feminists and sex-positive feminists.

2011 The first Toronto "Slutwalk" held after a local police officer commented that to avoid being sexually assaulted, women should not "dress like sluts."

2011 Various states pass legislation requiring that a woman be shown an ultrasound before receiving an abortion, as well as bans on abortions before the 20th week of pregnancy. Funding reduced or cut to Planned Parenthood in many states.

2012 After testifying before the House Oversight and Government Reform Committee on the importance of contraception coverage under health insurance policies, attorney Sandra Fluke was called a "slut" and "prostitute" by commentator Rush Limbaugh.

2013 Violence Against Women Act passes with new provisions providing additional protection for Native American women and LGBT individuals, despite strong opposition from some Republicans.



Men weren't really the enemy—
they were fellow victims
suffering from an outmoded
masculine mystique that made
them feel unnecessarily
inadequate when there
were no bears to kill.

BETTY FRIEDAN

Woman is the dominant
sex. Men have to do all
sorts of stuff to prove
they are worthy of
woman's attention.

CAMILLE PAGLIA

We deserve lipstick, if
we want it, AND free
speech; we deserve to
be sexual AND serious—
or whatever we please;
we are entitled to wear
cowboy boots to our
own revolution.

NAOMI WOLF

Infatuation is when you
think he's as gorgeous as
Robert Redford, as funny
as Woody Allen, as pure
as Solzhenitzyn, as athletic
as Jimmy Connors and as
smart as Albert Einstein.
Love is when you realize he's
as gorgeous as Woody Allen,
as funny as Solzhenitzyn, as
smart as Jimmy Connors, as
athletic as Albert Einstein
and not like Robert Redford
in any way at all – but you'll
take him anyway.

JUDITH VIORST

A woman needs a man like
a fish needs a bicycle.

GLORIA STEINEM



Sex Education classes are
like in-home sales parties
for abortions.

PHYLLIS SCHLAFLY

Pornography is
somebody else's
erotica that you
don't like. People are
interested in their own
sexuality and they've
always reflected it in
their art. End of story.

ERICA JONG

One show, I did a benefit for a feminist organization....So it's all
feminists. Gloria Steinem is sitting right up front. I walked out and
said, "Look here, I can't stay around here too long with you broads
because I gotta get home and cook my man a nice hot dinner.
Plus, he likes his blow job by nine forty-five." I thought it was funny.
They didn't. They didn't find anything funny. I thought, Oh Lord,
I made these women mad. I stepped over the line. I continued.
"Ladies, calm down. I'm just joking. He likes a blow job anytime."

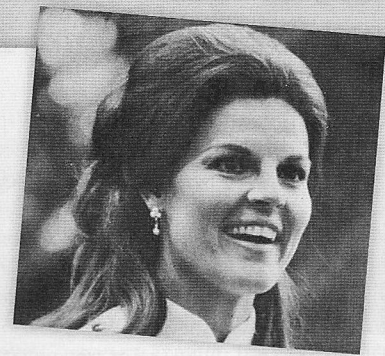
WANDA SYKES

Women almost never make one decision to leave the workforce. It doesn't happen that way. They make small little decisions along the way that eventually lead them there. Maybe it's the last year of med school when they say, I'll take a slightly less interesting specialty because I'm going to want more balance one day. Maybe it's the fifth year in a law firm when they say, I'm not even sure I should go for partner, because I know I'm going to want kids eventually. These women don't even have relationships, and already they're finding balance, balance for responsibilities they don't yet have. And from that moment, they start quietly leaning back. The problem is, often they don't even realize it.

SHERYL SANDBERG

Sexual harassment on the job is not a problem for virtuous women. Feminism is doomed to failure because it is based on an attempt to repeal and restructure human nature. What I am defending is the real rights of women. A woman should have the right to be in the home as a wife and mother.

PHYLLIS SCHLAFLY



If gays are granted rights, next we'll have to give rights to prostitutes and to people who sleep with St. Bernards and nailbiters.

ANITA BRYANT



Women of my generation have clung to the feminist credo we were raised with, even as our ranks have been steadily thinned by unresolvable tensions between family and career, because we are determined not to drop the flag for the next generation. But when many members of the younger generation have stopped listening, on the grounds that glibly repeating "you can have it all" is simply airbrushing reality, it is time to talk... I still strongly believe that women can "have it all" (and that men can too). I believe that we can "have it all at the same time." But not today, not with the way America's economy and society are currently structured.

ANNE MARIE SLAUGHTER

We must accept our pain, change what we can and laugh at the rest.

CAMILLE PAGLIA

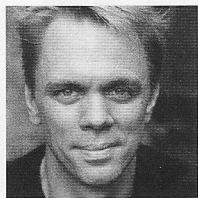
Women have face lifts in a society in which women without them appear to vanish from sight.

NAOMI WOLF

Erotica is using a feather, pornography is using the whole chicken.

ISABEL ALLENDE

Who's Who in *Rapture, Blister Burn*



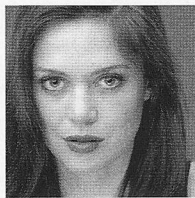
Jeffrey Fracé (*Don Harper*) played Deeley in *Old Times* and Richard in *Celebration* last summer at ACT in The Pinter Festival. He also played Padraic in ACT's *The Lieutenant of*

Inishmore. Other credits include the Kennedy Center, New York Shakespeare Festival, American Repertory Theatre, Actors Theatre of Louisville, Alabama Shakespeare Festival, Nashville Shakespeare Festival, Stonington Opera House, Cleveland Public Theatre, Chopin Theatre Chicago, La MaMa ETC, and the Iberoamericano Festival of Bogota. He is a former Associate Artist of Anne Bogart's SITI Company, appearing in *A Midsummer Night's Dream*, *War of the Worlds Radio Play*, *Hay Fever*, and *Culture of Desire*. He is a founding member of NYC-based ensemble Conni's Avant Garde Restaurant. He currently teaches acting at the University of Washington School of Drama. Recent directing credits include *Harp Song for a Radical* at On the Boards' NW New Works Festival and *Once Upon a Time 6x in the West* at UW. M.F.A., Columbia University.



Priscilla Lauris (*Alice Croll*) last appeared at ACT in *The Clean House*. Theatre highlights include four seasons with the Oregon Shakespeare Festival: *Blithe Spirit*,

What The Butler Saw (Drama-Logue award), *Three Sisters*, *Crimes of the Heart*, *All's Well That Ends Well*, *Hamlet*, *Ah, Wilderness*, *Trelawny of the Wells*; Tacoma Actors Guild: *Driving Miss Daisy*, *Whales of August*, *Quilters*, *Belle of Amherst*; The Empty Space: *Laughing Wild*; Seattle Repertory Theatre: *Les Liaisons Dangereuses*, *Our Town*, *Truffles In the Soup*; Group Theatre: *A My Name Is Still Alice*; Milwaukee Repertory: *Laughing Wild*; and Alaska Repertory; *Broadway Bound*. A dark-haired version of Priscilla can be seen in the classic movie, *Animal House*, (Dean Wormer's Secretary). Several years of modeling work provided Priscilla with travel to Alaska and China (as well as local work smiling on a gurney as a heart patient!). Recent staged readings in Seattle include The Endangered Species Project - *The Solid Gold Cadillac* and The Construction Zone at ACT in *The House That Jack Built*. She's honored to be sharing the stage with this rapturous cast! Here's to women everywhere - may they get the support they need to live the life they choose.



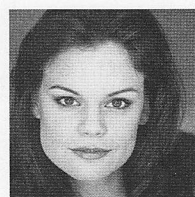
Mariel Neto (*Avery Willard*) was last seen at ACT in *Celebration* and *Sketches* as part of The Pinter Festival. Other recent Seattle roles include Josie in Caryl Churchill's *The Skriker*,

Christina in Azeotrope's *Red Light Winter* and all five female roles in *The Blue Room*. Mariel recently wrapped her first feature film, *Seven Minutes*, and can be seen in the comedy web series *So Much For Talent*. As a voice actor, she can be heard warding off zombies and other strange creatures in video games such as *Tera*, *State of Decay*, and *This Is Not a Ball Game*. Other theatre credits include Milwaukee Repertory Theatre, Ten Chimneys, Shanghai Low Theatricals, California Shakespeare Festival, and Backwards Company. She is a proud alumni of Cornish College of the Arts. Love and thanks to WW.



Kirsten Potter (*Catherine Croll*) Since moving to Seattle Ms. Potter has appeared in *One Slight Hitch* at ACT, as well as *Photograph 51* and *Or* (Gregory Award for Outstanding Actress) at

Seattle Repertory Theatre. Los Angeles credits include South Coast Repertory: *The Weir*, *The Heiress*, *Taking Steps*; Mark Taper Forum: *Palestine*, *NM* and *Sex Parasite*; Geffen Playhouse: *Cat on a Hot Tin Roof*; Matrix Theatre: *Honour*, *Bold Girls*; LA Theaterworks: *Major Barbara*, *The Constant Wife*; A Noise Within: *As You Like It*; Antaeus: *King Lear*, *Tonight at 8:30*. Regionally, she has performed in over 20 productions and 3 world premieres while a company member at Milwaukee Repertory Theater; as well as shows with Arizona Theater Company, Huntington Theater, Arena Stage, GEVA, American Conservatory Theater; and The Utah, California, Nebraska, and Santa Fe Shakespeare Festivals. Ms. Potter has voiced numerous video games and audio books, and has been recognized by *Audiofile Magazine*, the Garland Awards, LA Drama Critics Circle, and the NFAA. She is a summa cum laude graduate of Boston University. Ever and Always for Charlie, W, and M. KirstenPotter.com



Kathryn Van Meter (*Gwen Harper*) is honored to be returning to the Allen after playing the silly Miss Clackett in this past year's *A Christmas*

Carol. Other favorite roles around town include Myrtle in *The Great Gatsby* (Seattle Rep), Shelby in *Steel Magnolias* & Shirley Markowitz in *The Producers* (Village Theatre). Kathryn has made Seattle her home for the last decade and works as an actress, choreographer and director. Favorite projects include *Fiddler on the Roof*, *Tommy*, *Feeling Electric*, *CATS*, *Hair*, & *Junie B. Jones*. She is a proud member of the Sandbox Artist's Collective and Actor's Equity. Next up, Kathryn will be choreographing that 1980's gem, *Xanadu*, a co-production with Village Theatre and Arizona Theatre Company.



Gina Gionfriddo is an award-winning playwright and accomplished television writer. Her most recent play, *Rapture, Blister, Burn*, was a finalist for the 2013 Pulitzer Prize

in Drama and had a twice-extended run Off-Broadway at Playwrights Horizons. Her play, *Becky Shaw*, also a finalist for the Pulitzer Prize in Drama, enjoyed a long Off-Broadway run at Second Stage Theatre (*Outer Critics Circle Award*) and in London at the Almeida Theater (nominated for two Evening Standard Awards). Her other plays include: *After Ashley* (Vineyard Theatre - Obie Award), *U.S. Drag* (Clubbed Thumb and the stageFARM), *Squalor* and *America's Got Tragedy* (one-acts; the stageFARM), and *Guinevere* (O'Neill Playwrights Conference). Gina has received a Guggenheim Fellowship in Playwriting, The Susan Smith Blackburn Prize, The Helen Merrill Award for Emerging Playwrights, and an American Theatre Critics Association/Steinberg Citation. Gina has worked as a writer/producer for *Law & Order* and *Law & Order: Criminal Intent*, and as a writer for CBS' *Cold Case*. Other TV work includes: *Borgia* and *House of Cards*. Gina is a graduate of Barnard College and Brown University's M.F.A. Playwriting Program. She has taught at Brown University and Providence College.



Anita Montgomery (*Director*) Director, dramaturg, theatre-worker, has been on the artistic staff of ACT for the last eleven years and currently serves as both Literary Manager and Director of Education. Anita founded, administrates and teaches for ACT's seminal

Who's Who in *Rapture, Blister Burn*

education offering, the Young Playwrights Program (YPP), which teaches the craft of playwriting to Seattle-area middle and high school students. She also oversees various new play development programs and partnerships for ACT, including: the ACT New Play Award, New Works for the American Stage commissions, the Women Playwright's Festival with Hedgebrook, and the Icicle Creek Theatre Festival. She has had the pleasure of working as director and/or dramaturg on new plays with Elizabeth Heffron, Yussef El Guindi, Laura Schellhardt, Lisa Dillman, David Weiner, Emily Schwend, Frances Ya-Chu Cowhig, Mia Chung, and Sam Hunter, among others. In 2011 she made her directoral debut at ACT with *Pilgrims Musa and Sheri in the New World* by Yussef El Guindi. Anita is proud Mama of Hazel (12) and Gabriel (6). This one's for you mom.

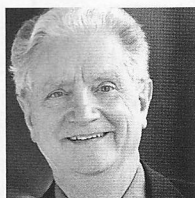
Matthew Smucker (*Set Designer*)'s previous ACT designs include *Grey Gardens*, *Ramayana*, *First Date*, *In the Next Room, or the vibrator play*, *Vanities*, *The Prisoner of Second Avenue*, *Yankee Tavern*, *The Trip to Bountiful*, *Rock'n'Roll*, *Below the Belt*, *Dr. Jekyll and Mr Hyde*, *Eurydice*, *The Women*, *The Clean House*, *Wine in the Wilderness*, *Flight*, *Bach at Leipzig*, and *The Pillowman*. Smucker's work has appeared at the 5th Avenue Theatre, Seattle Repertory Theatre, Intiman, SCT, Village Theatre, Arizona Theatre Company, Portland Center Stage, San Jose Rep, Kansas City Rep, and Minneapolis Children's Theatre Company. Smucker received the 2011 Gregory Award for Outstanding Scenic Design, a 2012 Seattle Magazine Spotlight Award, and appeared on *The Stranger's* 2011 Genius Awards short list. Smucker teaches at Cornish and received his M.F.A. from the UW School of Drama.

Pete Rush (*Costume Designer*) creates scenery and costumes for the theatre. This is proudly his first design at ACT. Seattle designs include: *Hamlet*, *Electra*, *Antony & Cleopatra*, *A Doll's House*, *Merchant of Venice*, *Cymbeline* for Seattle Shakespeare Company; *The Cider House Rules*, *Sense and Sensibility*, *Night Flight and Art of Racing in the Rain* for Book-It Repertory; *RENT* at The 5th Avenue Theatre; *The Adding Machine* for New Century Theatre Company; *BedSnake*, *Sextet*, and *Tall, Skinny Cruel Cruel Boys* for Washington Ensemble Theatre, as well as productions at Seattle Public Theater and ArtsWest. Regional: Hangar Theatre, George Street Playhouse, Berkshire Theatre Festival, Bloomsburg Theatre Ensemble. Educated at Boston University, and an artist-in-residence at Cornell University.

L.B. Morse (*Lighting Designer*) is a lighting, scenic, and multimedia designer for theatre and dance. Previous designs for ACT Theatre include *Pilgrims Musa and Sheri in the New World* (lighting), *Fathers and Sons* (lighting), and *Mitzi's Abortion* (multimedia). He has also designed for Seattle Repertory Theatre, Intiman, Seattle Children's Theatre, Strawberry Theatre Workshop, On the Boards, The Empty Space, Maureen Whiting Dance Company, Lingo dancetheater, and Seattle Shakespeare Company, among others. L.B. holds a B.A. in Theatre Arts and a Graduate Certificate in Scenic Design from University of California, Santa Cruz and is the Associate Designer at Seattle Repertory Theatre.

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.

Erin B. Zatloka (*Stage Manager*) is glad to be back at ACT where she last stage managed *Assisted Living*. Last season she assistant stage managed *Oklahoma!* and *Damn Yankees* at The 5th Avenue Theatre. Other favorites at ACT include *Pilgrims Musa and Sheri in the New World*, *The Lieutenant of Inishmore*, *Rock 'n' Roll*, and *Eurydice*. Nothing in her life could happen without friends and family. Love to Greg and Zoey.



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'*

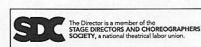
Roll, *Becky's New Car*, *Intimate Exchanges*, *First Class*, *The Pillowman*, *Mitzi's Abortion*, *The Underpants*, *Bach at Leipzig*, *Vincent in Brixton*, *Black Coffee*, *Alki*, *Moon for the Misbegotten*, *Fuddy Meers*, *Fully Committed*, *Via Dolorosa*, and the holiday classic, *A Christmas Carol*. 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, and 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 Indieflix, 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.

Lost & Found

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

Address & Website

ACT Theatre is located at
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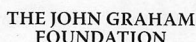
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Christa Fleming
Graphic Design

Julia Greer
Dylan Jones-Tuba
Reesa Nelson
Marketing Interns

Sales and Audience Services

Jessica Howard
Associate Director of Sales

Robert Hankins
Sales Operations Manager

Lynch Resources
Telemarketing

Joe Mangialardi
Ticket Office Supervisor

Scott Herman
Assistant Ticket Office Supervisor

Georgina Cohen
A. Aiden Karamanyan
Julia Nardin
Megan Tuschoff
Ticket Office Representatives

Jim Moran
House Manager

Jeremy Rupprecht
Assistant House Manager

Javonna Arriaga
Michelle Berveiler
Katie Bicknell
Chad Evans
Dennis Hardin
Monika Holm
Isaiah Parker
Dave Thomas
Adam Vanhee
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 Eitemiller
Kate Jordan Rivera
Production Assistants

Costume Departments

Carolyn Keim¹
Costume Director

Connie Rinchiuso¹
Costume Shop Foreman

Kim Dancy¹
First Hand & Lead Dresser

Sally Mellis¹
Wardrobe Master

Joyce Degenfelder¹
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

Ruth Gilmore
Scenic Artist

Tina Polzin
Assistant to the Director

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