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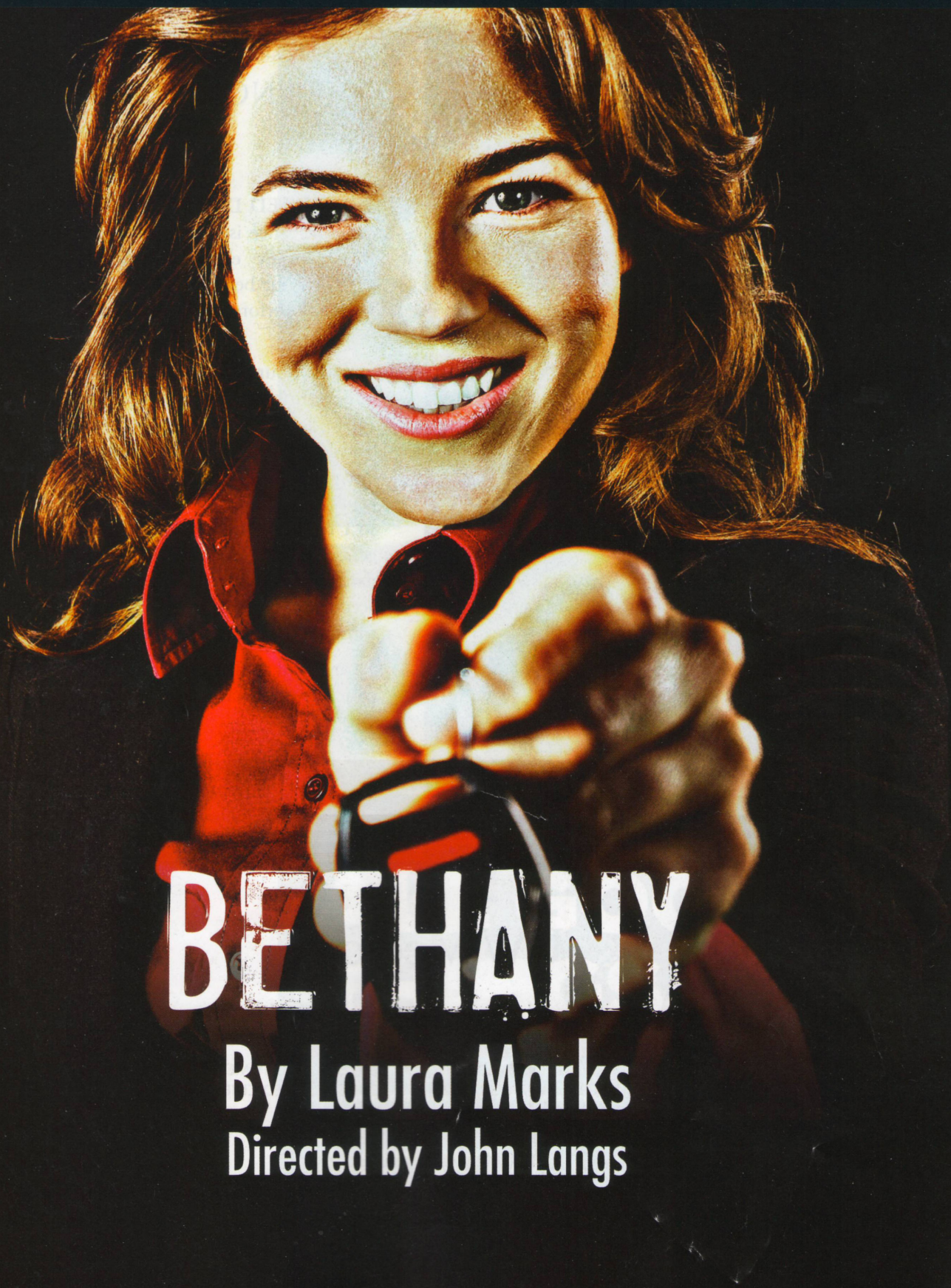
APRIL 2014

a r t s p r o g r a m s



A Contemporary Theatre

April 11–May 4, 2014



BETHANY

By Laura Marks
Directed by John Langs

Kurt Beattie
Artistic Director

Carlo Scandiuzzi
Executive Director

ACT – A Contemporary Theatre presents

BETHANY

By Laura Marks
Directed by John Langs

Beginning April 11, 2014 • Opening Night April 17, 2014

CAST

*Suzanne Bouchard	Patricia
*Emily Chisholm	Crystal
*Cynthia Jones	Toni
Jonelle Jordan	Shannon
*Darragh Kennan	Gary
*Richard Ziman	Charlie

CREATIVE TEAM

John Langs	Director
Carey Wong	Scenic Designer
Catherine Hunt	Costume Designer
Andrew Smith	Lighting Designer
Brendan Patrick Hogan	Sound Designer
Robert MacDougall	Fight Director
*Whitney Breite	Stage Manager
*Melissa Y. Hamasaki	Assistant Stage Manager
Evan Christian Anderson	Assistant Lighting Designer
Emily Penick	Assistant Director

Setting: The exurbs of a small city in America. Early 2009.

Running Time: This performance runs approximately 90 minutes. There will be no intermission.

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

BETHANY is presented by special arrangement with Dramatists Play Service, Inc., New York.
The World Premiere of BETHANY was in New York City by Women's Project Theater, Julie Crosby, Producing Artistic Director.
Developed at the Lark Play Development Center, New York City.

PRODUCTION SPONSOR:

THE PAUL G. ALLEN
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SEASONAL SUPPORT PROVIDED BY:



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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.

encoreartsprograms.com

A-1



Kurt Beattie

WELCOME to ACT

I'm delighted to welcome you to Laura Marks' *Bethany*, the second offering of ACT's 49th season. ACT's commitment to contemporary theatre has been unwavering for almost half a century, and Laura Marks' play continues that exciting tradition.

Like all good plays, *Bethany* has many facets. One of its concerns is the 2009 financial meltdown and the effect it has had, and continues to have, on millions of people. The protagonist is a single mother, a segment of the population particularly hard hit by the "great recession." The major financial bigwigs in the ongoing story of the collapse have become, unhappily, familiar to many of us—such luminaries as Richard Fuld of Lehman Brothers, Angelo R. Mozilo of Countrywide, and our own Kerry Killinger of WaMu—all of whom, by the way, continue to live exceptionally comfortable lives.

But those people in our neighborhoods we didn't know—whose homes were suddenly up for sale or shuttered; who ended up without

a job, a dime, or a prayer—seem to have been already forgotten. Most of them, one hopes, have survived one way or another. But they remain largely invisible, their names and the stories of their personal catastrophes buried deep in impersonal statistics, in graphs and reports, and now as discarded as yesterday's newspaper, except by those of us who know such a person. Or are such people.

This excellent play was fostered by the estimable Women's Project in New York, which supports talented women playwrights and directors, and is having a real impact on the development of new writing for the stage by women. My deep thanks go to the Women's Project and Laura Marks for *Bethany*. May there be many more fine plays from both of them.

Kurt Beattie, Artistic Director

COMING SOON TO ACT THEATRE



M

The Price

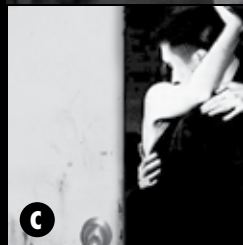
By Arthur Miller
Directed by Victor Pappas

May 30—Jun 22

SHOW SPONSOR



Photo: Sebastian Sanduzzi



C

Tails of Wasps Now—Apr 27

In a hotel room, away from the public eye, a powerful man spirals downward into the depths of sexual transgression. A world premiere from New Century Theatre Company.



C

The 1st Seattle One-Minute Play Festival May 10—11

The town's most talented artists come together to depict our local culture, communities, sensibilities, and artistic landscape through a collection of one-minute plays.



S

Little Shop of Horrors Now—Jun 15

This delightfully demented comedy of hapless lovers and a man-eating plant blends doo-wop, rock, and Motown into a hilarious send-up of B-movie horror flicks.



C

Shostakovich May 12—13

2014 ACT New Play Award winner. From the imagination of playwright Jason Grote comes a rich and powerful journey through the life and work of celebrated Russian composer Dmitri Shostakovich.



C

Endangered Species Project May 5, Jun 2

This popular series presenting plays you seldom see returns in May with *The Sign in Sidney Brustein's Window* by Lorraine Hansberry and then *The Good Person of Szechwan* by Bertolt Brecht in June.



C

Terre Haute May 15—Jun 15

A famous elderly expatriate author travels from Paris to Terre Haute, Indiana to interview America's most notorious terrorist on death row. A Pacific Northwest premiere.

acttheatre.org | (206) 292-7676 | 700 Union Street, Seattle



THAT QUEASY FEELING...

DIRECTOR JOHN LANGS

Something happened. We were all there in 2008 and the feeling was palpable. An announcement came from John McCain to suspend the campaign because our country was dangling over an unthinkable financial abyss. Next came the counter from then-candidate Barack Obama, acknowledging the catastrophe but also stating that “to govern means to do more than one thing at a time.” I remember that, in the moment, I couldn’t completely understand what I was hearing but that it gave me a queasy feeling. This queasy feeling grew as later on the same day, for the first time ever, I was rejected for a car loan that just the day before had been a certainty. It was the first time as an adult, having grown up in the dot-com era, I felt a real financial squeeze, a feeling that my life was just not penciling out. And then things got much worse, as they did for many Americans.

The foreclosure crisis and subsequent financial meltdown was a broken promise from the America that I believed in—an America where if you worked hard, you could meet your basic

needs; an America in which it was impossible to fathom that entire cities could declare bankruptcy and be unable to police themselves; and an America where stories like the one you are about to encounter could never have happened.

Throughout our 2014 season, we are exploring the power of money and the remarkable human behavior that power creates. For many people, success—particularly financial success—equals survival, safety, and even, strangely enough, a kind of morality. Can morality and goodness sustain when survival is threatened? This is one of the many unsettling questions raised by Laura Marks’ dagger of a play.

Crystal’s journey is one that challenges us to look at the world that we have created and consider the behavior that rises from it. Like all good theatre, this story asks more questions than it answers. I hope the questions raised and the feelings evoked will rattle around in you long after you leave the theatre. Thank you so much for being here to share it with us, and with each other.

FROM THE PLAYWRIGHT

LAURA MARKS



My chief inspiration for *Bethany* was that I'd just been laid off. It was January 2009. My husband's job had just ended too, and we had two small children and a mortgage. So it was an easy time to go to the dark place in your head and wonder what would happen next—not just for my little family but for the whole country. But we did have this shiny new president, and there was a certain amount of collective magical thinking about this smart, handsome man who was going to take over and fix the recession. I don't think we all realized just how hard his job was going to be.

In my final months at my old job, I heard a wealthy, powerful man say in a speech, "People in other parts of the country aren't hurting the way we are in New York." And my mouth fell open. He simply had no frame of reference for the people who couldn't afford to put gas in their cars. I think I wanted to show him and the people in his world what real fear, real scarcity, feels like. It seems funny

now, but back when I first wrote *Bethany* I was a little afraid that the economy would bounce right back and my play wouldn't feel relevant anymore—nobody would care about a recession play. The play had a long development life, a lot of staged readings around the country. And it was really gratifying to hear a man in Atlanta say, "The Saturn dealership near my house was just like that. One day the lot was full of cars like nothing was wrong, and the next day it was empty." And a woman and her son from Florida told me "This is supposed to be Florida, right? It has to be Florida."

The play's setting is never explicitly stated, but people were seeing their own communities in it, which is what I had hoped would happen.

OUR COMMUNITY

SEATTLE

- Seattle Housing Authority serves more than 28,000 people.
- The average resident's income is \$13,086 per year.
- Seattle is among the top 10 metropolitan areas with the biggest rent gains in 2012, according to a Trulia analysis of the 25 largest rental markets. At the same time, homelessness is on the rise.
- A one-night tally taken in January of unsheltered homeless people in parts of King County found a 2% increase compared to the same areas a year earlier.

KING COUNTY (NOT INCLUDING SEATTLE)

- 2,404 households and 5,193 individuals live in subsidized housing.
- 40% are elderly with an average income of \$11,812 per year.
- 35% are families with an average income of \$21,737 per year.
- 25% are disabled, or include a person with a disability, with an average income of \$11,786 per year.

There were 1.3 million foreclosure starts over the two-year period from the third quarter of 2006 to the second quarter of 2008. Behind these numbers are countless stories of families in crisis.

The Rise and Fall of the US Mortgage and Credit Markets, The Milken Institute

EXACT CHANGE

by Mercedes Lawry

for services rendered, we offer coin
or the imagined idea of a currency,
symbolic flame of wealth or labor,
accumulated trust like a fence to keep
the dismal at bay while the same woman
stands at the freeway entrance,
day after day, like a mannequin holding
the cardboard sign that sums her life:
3 children, need food. A practical
vacancy in her eyes, is she real,
we wonder, passing with our window up,
is she honest or a con, part of a clever
conspiracy to make a living,
not so different from most.
She stands in the rain, in bright
March sun while daffodils begin to open
all over the city. The furious need for money
takes precedence. We trade our minds and hearts,
our time and finally, our hopes
for the warm bed, whatever it takes
to keep our place on the spinning globe.

Beloved Community, The Sisterhood of Homeless Women in Poetry, Whit Press

Take a cue from the bank or Wall Street firm that is now trying to foreclose on your house. Don't apologize ... They deserve whatever losses come their way.

Busted: Life Inside the Great Mortgage Meltdown by Edmund Andrews



The result of this recession

I was on top of my career, it was the best job I've held in 30 years. Compensation, well over 100K. Since then (3 years) I've collected unemployment benefits, which is now exhausted (no income whatsoever). I have applied for more than 150 job openings across the country, no responses. As I'm writing this, I am living in my ex-wife's garage (dry-walled), with a small refrigerator. My German Shepard [sic] dog keeps me in peace. Too old to start a new career and too young to retire.

Share Your Unemployment Story, About.com

What it's like being unemployed

Frustrating, hurtful. You feel helpless going everywhere and nobody calls for a job interview. It's even sadder when you have all these bills to pay and you don't know what to do when you are a single mother with 2 girls. You think about what will happen when the rent, water and electricity aren't paid. The money for unemployment was helping a little till it finished in December. Now I go out everyday to look and look for work and there is nothing. Nobody gives you a chance.

Share Your Unemployment Story,
About.com



RECIPE FOR HOMELESSNESS by Mary Phillips

3 cups of "Sorry, we're not hiring."
2 cups of unpaid bills.
1 cup of "Pay the rent or else."
½ dozen "I'm sorry's."
½ tsp of "I don't cares."

Combine all the ingredients in a heated discussion of "you-should-haves" in an ostracizer or conventional blender. Bake in a preheated oven of hopelessness for too long. Keep chilled and fresh with feelings of helplessness and top with a liberal dab of being called "FAILURE."

Yield: Homeless.

Persons served: UNLIMITED, any age

Beloved Community, The Sisterhood of Homeless Women in Poetry, Whit Press

Who's Who in *Bethany*



Suzanne Bouchard (*Patricia*) was last at ACT in *Mary Stuart* playing Queen Elizabeth I. Over thirty lucky years, she's played Amanda in *The Glass Menagerie*, Amanda in *Private Lives*,

Charlotte in *A Little Night Music*, Nora in *A Doll's House*, Henrietta in *Smash*, Beatrice in *Much Ado About Nothing*, Catherine in *By the Waters of Babylon*, Lina in *Misalliance*, Billie Dawn in *Born Yesterday*, Deborah in *A Kind of Alaska*, Lady Macbeth in *Macbeth*, Lydia Languish in *The Rivals*, "B" in *Three Tall Women*, Stella in *A Streetcar Named Desire*, and Karen Knightly in *The Revengers' Comedies*, among others. At least as much as acting, she enjoys gardening sun-up to sundown, struggling to train her rambunctious young dog, and laughing uproariously with/at her most irreverent husband, David.



Emily Chisholm (*Crystal*) was last seen at ACT in *Sugar Daddies*. Other credits include *Pullman Porter Blues* at Seattle Repertory Theatre and Arena Stage in Washington

D.C. (Helen Hayes Nomination for Outstanding Ensemble), *This Wide Night* with Seattle Public Theatre (a co-production with The If Project and Footlight Award recipient for Outstanding Acting and Production), and the world premiere of *Torso* with Printer's Devil Theatre. She has appeared in several productions with Seattle Children's Theatre, Seattle Public Theatre, Seattle Shakespeare Company, Strawberry Theatre Workshop, and Washington Ensemble Theatre. Film credits include *The Bond* and *The Next Step*, which recently premiered at SIFF. Chisholm is a graduate of Cornish College of the Arts and a company member of New Century Theatre Company.



Cynthia Jones (*Toni*) is an award-winning actor/singer and voice-over artist. She has performed at ACT in *Menopause The Musical* (Woman #1), *Omnium Gatherum* (Joyce), and

Blues For An Alabama Sky (Angel). Other favorite roles include The Queen in *Cinderella*, Store Manager in *Elf*, Motormouth Mabel in *Hairspray In Concert* (all at The 5th Avenue Theatre), Mrs. Muller in *Doubt*, Ma Rainey in *Ma Rainey's Black Bottom*, Lorene/Lucky in *The Time of Your Life*, and Louise in *Seven Guitars*. Additional credits include Seattle Repertory Theatre, Intiman Theatre, Goodman Theatre, Arizona Theater Company, and the Mark Taper Forum. She is the owner of Simply Speaking Studios and Mind of Madness Design. Live it! Live it! Live it!



Jonelle Jordan (*Shannon*) is thrilled to make her ACT debut in *Bethany*. Jonelle is a fairly recent transplant to the Pacific Northwest and is loving every piece of

this city! (Go Hawks!) She came from New York about a year and a half ago, and before that, graduated with her B.F.A. in performance from Otterbein University in Ohio. Local credits include *Miracle on 34th Street: A Live Radio Play* with Twelfth Night Productions and *The Foreigner* with Renton Civic Theatre/Bellevue Civic Theatre. Some favorite past credits include *While We Were Bowling* (Frances), *The Scene* (Stella), *The Batting Cage* (Wilson), *Last Night of Ballyhoo* (Boo Levy), and *Proof* (Claire). She'd like to thank the entire *Bethany* team for bringing this show to life.



Darragh Kennan (*Gary*) is part of the Affiliate Artist Working Group here at ACT and is the Artistic Director of New Century Theatre Company (www.wearenctc.org).

He directed their production of *Tails of Wasps*, which runs through April 27 downstairs in Buster's Event Room. As an actor, Kennan has worked extensively across the country including ten seasons at American Players Theatre, The Guthrie Theater, A Conservatory Theatre, Arizona Theatre Company, Seattle Repertory Theatre, The 5th Avenue Theatre, Seattle Shakespeare Company, Seattle Children's Theatre, and ACT. Most recently in Seattle: *The Hound of the Baskervilles* (Sherlock Holmes) at Seattle Rep and *The Walworth Farce* (Séan) and *The Trial* (Joseph K), both for NCTC. He received the 2011 Gregory Award for Best Lead Actor (Hamlet with Seattle Shakespeare Company) and *Seattle Magazine's* Actor of the Year Award for 2012. Kennan is a proud teacher at Billings Middle School and Freehold Theatre Lab. Kennan is grateful for his collaboration and friendship with John Langs, who inspires him always. Love to my darling Jessica and my kids Máire and Finn.



Richard Ziman (*Charlie*) is a founding member of the Endangered Species Project, and together with his fiancé, Leslie Law, produces and performs in Sandbox

Radio Live. Previously at ACT: Keyes in *Double Indemnity*, Theo in *The Underpants*, Wotan in *Das Barbecü*, Tenet in *Stuff Happens*, Christmas Present in *A Christmas Carol*,

Rudolfo in *Mitzi's Abortion*, Harry Brock in *Born Yesterday*, and Uncle Roman in *Polish Joke*. He is delighted to again collaborate with John Langs, for whom he played Claudius in *Hamlet* at Seattle Shakespeare Company. Other local work: *Henry IV* at Seattle Shakespeare, *Pullman Porter Blues* at Seattle Repertory Theatre (Helen Hayes Nomination, Best Ensemble), *Rounding Third* at Intiman Theatre, and *Damn Yankees* at The 5th Avenue Theatre. A native New Yorker and a graduate of the Juilliard School, Richard has appeared on Broadway, Off-Broadway, and at regional theatres across the country. Up next, Falstaff in *Merry Wives* and both Dukes in *As You Like It* for Santa Cruz Shakespeare.

Laura Marks (*Playwright*) is a resident playwright at New Dramatists and an alumna of the Juilliard School and the Public Theater's Emerging Writers Group. Her play *Bethany* received a World Premiere in New York in 2013 by the Women's Project, starring America Ferrara. Other plays, *Mine* and *Gather At The River*, have had readings or workshops at the Public Theater, Juilliard, the Women's Project, Manhattan Theatre Club, Steppenwolf, the Lark, the Black Dahlia, the Wilma, Naked Angels, Partial Comfort et al. *Bethany* won the Leah Ryan Prize for Emerging Women Writers as well as Synchronicity Theatre's SheWrites Award, and was chosen by John Guare as runner-up for Yale's David C. Horn Prize. A native Kentuckian, she studied at Boston University and Indiana University. She holds a new play commission from South Coast Repertory, is a member of the BMI Lehman Engel Composer/Lyricist Workshop, and a recipient of the 2012 Helen Merrill Emerging Playwriting Award.



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), and *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*. Last year, Seattle audiences were able to catch John's directing work in NCTC's production of *The Trial*, The Seagull Project's inaugural production of *The Seagull*, as well as *Middletown* and *A Christmas Carol* here at ACT. As a dedicated fan of original work, John has shepherded over a dozen projects to their premiere production. For the past year John has been delighted to serve as the Associate Artistic Director of ACT Theatre.

Carey Wong (*Scenic Designer*) Theatre credits include the Berkeley Repertory Theatre, Portland Center Stage, Seattle Repertory Theatre, Seattle Children's Theatre, Intiman Theatre, Village Theatre, Tacoma Actors Guild, Arizona Theatre Company, Syracuse Stage, Phoenix Theatre, Childsplay, Prince Music Theater, and Hey City Theater. He has been Resident Designer for Portland Opera, Opera Memphis, and Wildwood Park for the Arts. Opera credits include Seattle Opera, Spoleto Festival USA, New York's Valhalla Wagnerfest, Pittsburgh Opera, Opera Carolina, Vancouver Opera, and the San Francisco Opera Center. Carey is a graduate of Yale University and attended the Yale School of Drama. Previous designs for ACT include *Uncle Ho to Uncle Sam*, *The Pitmen Painters*, *First Class*, *The Underpants*, *A Number*, *Good Boys*, *Going to St. Ives*, *Fish Head Soup*, and *Holy Ghosts*.

Catherine Hunt (*Costume Designer*) is delighted to be back at ACT. Previous ACT productions include *Grey Gardens*, *The Pitmen Painters*, *In the Next Room or the vibrator play*, *Vanities*, *The Lieutenant of Inishmore*, and *Becky's New Car*. Catherine's work has been seen at Seattle Repertory Theatre, Seattle Children's Theatre, Seattle Opera, Intiman Theatre, and Village Theatre. Catherine won a Los Angeles Theatre Drama Logue Award and a San Diego Theatre Critics Award for her production of *The Women* with Anne Bogart. She designed the computer game Riven, is a NEA/TCG design fellow, and a guest lecturer at both Cornish College of the Arts and The University of Washington.

Andrew D. Smith (*Lighting Designer*) is thrilled to design lights for his first Mainstage production at ACT, having previously designed *The Seagull* (The Seagull Project), *Red Light Winter*, and *25 Saints* (Azeotrope) for the Central Heating Lab. In Seattle, his designs have been seen at Seattle Repertory Theatre, Intiman Theatre, Seattle Children's Theatre, Book-It Repertory Theatre, Azeotrope, Seattle Shakespeare Company, Strawberry Theatre Workshop, Seattle Public Theatre, Washington Ensemble Theatre, Theatre Off Jackson,

ArtsWest, On The Boards, Velocity Dance Center, and Broadway Performance Hall. Nationally, Andrew has designed with Flint Youth Theatre, Horizon Theater Company, Cincinnati Shakespeare Company, Roust Theater, and Cardinal Stage Company. He received the 2010 & 2011 Gregory Award for Outstanding Lighting Design, as well as the 2010 Seattle Times Footlight Award. Andrew is a member of New Century Theatre Company, holds a B.A. from Duke University, and an M.F.A. from the University of Washington, where he currently teaches.

Brendan Patrick Hogan (*Sound Designer*) As the Resident Sound Designer at ACT, Hogan has designed over 30 productions since 2009. In addition to productions at ACT, his designs and compositions have been heard locally at theaters such as Seattle Repertory Theatre, Washington Ensemble Theatre, and Seattle Shakespeare Company, and nationally at Arizona Theatre Company, Center Theater Group (CA), and George Street Playhouse (NJ). Compositions and design for film and video include local productions such as *Waxie Moon in Fallen Jewel* and global organizations including Amnesty International (Reggie Clemmons: Justice Derailed).

Whitney Breite (*Stage Manager*) is delighted to be back at ACT. Previous ACT credits include *First Date* and *Double Indemnity*. Other credits include *Death of a Salesman* (The Old Globe); *Photograph 51*, *I Am My Own Wife*, *Inspecting Carol*, *Three Musketeers*, *The Cure at Troy*, *The Breach*, *Murderers* (Seattle Repertory Theatre); *Stu for Silverton*, *Ruined*, *A Doctor in Spite of Himself*, *Othello*, *A Streetcar Named Desire* (Intiman Theatre); *Bremontown Musicians*, *Goodnight Moon* (Seattle Children's Theatre); and *Il Trovatore* (Seattle Opera). Whitney grew up in San Diego and received a B.A. from California State University, Chico.

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

Robert Macdougall (*Fight Director*) is an award-winning fight director, movement coach, teacher, actor, stunt performer, and coordinator who has choreographed fights involving ancient and modern weapons from both Western and Eastern cultures at theaters in Seattle, throughout the U.S., and internationally. His recent work at ACT has included *The Lieutenant of Inishmore*, *Double Indemnity*, and *Ramayana*. He has worked as actor, stuntman, and coordinator on several television programs and feature films in the U.S.A., Europe, and Asia. He is co-founder of Proteus Theater Company, which toured nationally for several years. He has taught movement, clowning, Tai chi ch'uan, and stage combat at universities and training academies worldwide. He has served as teacher, performer, and director in Artist in Schools programs nationwide. He has trained stunt players in the U.S., Thailand, and Colombia, and has also taught martial arts to the general public, elements of law enforcement, and the U.S. military. He is a guild certified Feldenkrais Practitioner.



Kurt Beattie (*Artistic Director*) has been creating theater for Puget Sound audiences for over 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 Ebenezer Scrooge in *A Christmas Carol*), Seattle Repertory Theatre, Intiman Theatre, The Empty Space, 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 ArtsFund.

Who's Who in *Bethany*



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 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:



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Special Thanks

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

Keith Johnsen, Daqopa Brands LLC • Seattle Children's Theatre • AJ Epstein • Seattle Repertory Theatre • UW Drama • Mike Dodge • Avast! Recording Co. • Serenza Salon & Spa • Hana Lass • Intiman Theatre • Carlson Audio

New Works For The American Stage

— A Special Thanks to ACT's Commissioners

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

Becky's New Car

by Steven Dietz

Commissioned by Charles Staadecker in honor of Benita Staadecker

Hell Leaves Odessa

by Julie Marie Myatt

Commissioned by Art Wahl in honor of Eva Wahl

How to Remove Blood from a Carpet

by Laura Schellhardt

Commissioned by Paul and Paula Butzi

Shostakovich

by Jason Grote

Commissioned by Gian-Carlo and Eulalie Scandiuzzi

Maggie Cassidy

by Chris Jeffries

Commissioned by Dennis Forsyth in honor of Elaine Spencer

The Final Days of NegroVille

by Keith Joseph Adkins

Commissioned by Gian-Carlo and Eulalie Scandiuzzi

Bloomsday

by Steven Dietz

Commissioned by Laurie Besteman and Jack Lauderbaugh, Paul and Paula Butzi, Jim and Jane Lyons, Charlie and Benita Staadecker, Jim and Kathy Tune

A Long Distance

by Doug Lucie

Commissioned by Gian-Carlo and Eulalie Scandiuzzi

The ACT Legacy Society

The ACT Legacy Society honors those who remember ACT in their wills or other estate plans. Legacy Society members ensure ACT's ongoing tradition of presenting the best of contemporary theatre for future generations. Investments of all sizes can make significant future gifts by using tax-advantaged estate and financial planning techniques. Notify ACT of your arrangements by calling Rebecca Lane at (206) 292-7660 ext. 1321.

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Patron Information

Emergency Evacuation Procedures In the event of an emergency, please wait for an announcement for further instructions. Ushers will be available for assistance.

Emergency Number The theater's emergency number in the Union lobby is (206) 292-7667. Leave your exact seat location with your emergency contact in case they need to reach you.

Smoking Policy Smoking is NOT allowed in any part of the theater or within 25 feet of the entrance.

Firearms Policy No firearms of any kind are allowed in any part of the theater.

Food Food is not allowed in the theater. Tuxedos & Tennis Shoes is the preferred caterer of ACT Theatre.

Accessibility Wheelchair seating is available. The theater is equipped with the Sennheiser Listening System for the hard of hearing; headsets are available from the house manager for use, free of charge, with a valid ID and subject to availability. ACT Theatre offers American Sign Language interpreted and audio-described performances. For more information, email service@acttheatre.org.

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

Address & Website ACT Theatre is located at 700 Union Street, Seattle WA 98101. Ticket Office Phone: (206) 292-7676. Administrative Office Phone: (206) 292-7660. Fax: (206) 292-7670. Website: www.acttheatre.org.

Theater Rental For information regarding booking, contact events@acttheatre.org.

Group Sales Groups of 10 or more can save. Call (206) 292-7676 or email groupsales@acttheatre.org.

Fragrance Please be considerate and keep personal fragrance to a minimum.

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"Bad Apples is destined to become a smash hit." —Huffington Post

Power2Give

Bad Apples

By Jim Leonard,
writer for TV's
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Music and lyrics by
Rob Cairns and
Beth Thornley

Directed by John Langs,
director of *Bethany*,
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Who:

You! Help Bring a BOLD New Musical to ACT's Stage.

What:

Award-winning rock/hip hop musical about the Abu Ghraib prison scandal.

Why:

We would love to bring this amazing show to ACT—but we need your help to do it right.

How:

Help ACT raise \$7,500 by donating at www.power2give.org/pugetsound to the ACT project

When:

Give through power2give.org by April 30, 2014 to have your gift doubled by the Raynier Foundation!

Photo by Jeff Galfer

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Louise J. McKinney*
Gloria A. Moses
Nadine H. Murray
Douglas E. Norberg
Kristin G. Olson
Donald B. Paterson
Eric Pettigrew
Pamela Powers
Katherine L. Raff
Brooks G. Ragen
Catherine Roach
Jo Anne Rosen
Sam Rubinstein*
Faye Sarkowsky
David E. Skinner
Walter Walkinshaw*
Dr. Robert Willkens*
George V. Willoughby
David E. Wyman, Jr.
Jane H. Yerkes

Emeritus Council

Richard C. Clotfelter
P. Cameron DeVore*
Esther Schoenfeld
Marvel Stewart*

**In memoriam*

A Contemporary Theatre Foundation

Kermit Anderson
President

Lucinda Richmond
Vice President

Katherine Raff
Secretary

Catherine Roach
Treasurer

Colin Chapman
Brad Fowler
John Siegler
Charles Sitkin
Brian Turner

ACT Staff

EXECUTIVE

Kurt Beattie*
Artistic Director

Carlo Scanduzzi
Executive Director

Nicole Boyer Cochran*
Associate Executive Director

Robert Hankins
Executive and Artistic Manager

ARTISTIC

John Langs
Associate Artistic Director

Margaret Layne*
Casting Director & Artistic Associate

Anita Montgomery*
Literary Manager and Director of Education

Kenna Ketrick
Education Associate

Robert Keene
Literary Intern

ADMINISTRATION

Adam Moomey*
Operations Manager

Susanna Pugh
Venue Manager

Robert McDonald
Facilities Maintenance

AC/R Services
Engineer

Lawrence Curington
IT Support Manager

Rica Wolken
Tessitura Manager

Tuxedos and Tennis Shoes Catering
Bar and Concessions

FINANCE

Sheila Smith
Director of Finance

Tobi Beauchamp-Loya
Payroll & Human Resources Manager

Ash Hyman
Senior Accountant

DEVELOPMENT

Maria Kolby-Wolfe
Director of Development

Rebecca Lane
Major Gifts and Campaign Manager

Erik Jansen
Corporate Relations Manager

Angela Palmer
Donor Relations Manager

Kyle Thompson
Board Liaison and Development Coordinator

John Osebold
Grant Writer

Julia Nardin
Development Coordinator

MARKETING, SALES, AND COMMUNICATIONS

Becky Lathrop
Director of Marketing and Communications

Marketing and Communications

Aubrey Scheffel
Associate Director of Marketing

Karoline Nauss
Marketing Coordinator

Nicky Davis
Marketing Intern

Mark Siano
Public Relations Manager

Sebastien Scanduzzi
Video Manager

Megan Rosenfeld
Haley Watson
Video Interns

Apex Media
Advertising

Chris Bennion
Production Photographic Services

Christa Fleming
Graphic Design

Sales and Audience Services

Jessica Howard
Associate Director of Sales

Ashley Schalow
Ticket Systems Associate

Lynch Resources
Telemarketing

Joe Mangialardi
Ticket Office Manager

Georgina Cohen
Assistant Ticket Office Manager

A. Aiden Karamanyan
Front Office Representative

Jaron Boggs
Kelton Engle
Megan Tuschhoff
Ticket Office Representatives

Jim Moran
Audience Services Manager

Jeremy Rupprecht
House Manager

Libby Barnard
Michelle Berweiler
Katie Bicknell
Kailee Coleman
Dennis Hardin
Monika Holm
Becky Plant
John Pyburn
Kristi Quiroz
Luke Saylor
Adam Vanhee
Audience Services

Christine Jew
Audience Services Affiliate

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. Hanson*
Production Stage Manager

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

R. Elisabeth Burton
Production Assistant

COSTUME DEPARTMENTS

Carolyn Keim*
Costume Director

Connie Rinchiuso*
Costume Shop Foreman

Kim Dancy*
Cutter

Sally Mellis*
Wardrobe Master

Fawn Bartlett
Assistant to the Costume Director

Joyce Degenfelder
Wig Master

SCENIC DEPARTMENTS

Steve Coulter*
Technical Director

Derek Baylor
Assistant Technical Director

Austin Smart*
Master Scenic Carpenter

Sean Wilkins
Lead Scenic Carpenter

Michael Sterkowicz
Nick Murel
Scenic Carpenters

Mona Lang*
Scenic Charge Artist

Lisa Bellerio*
Assistant Charge Artist

Marne Cohen-Vance*
Properties Master

Ken Ewert*
Master Properties Artisan

Thomas Verdos
Lead Properties Artisan

STAGE OPERATIONS

Nick Farwell*
Stage Operations Supervisor

James Nichols*
Master Stage Carpenter

Pam Mulkern
Master Electrician

Max Langley
Master Sound Engineer

Brendan Patrick Hogan
Resident Sound Designer

Michael Cornforth
Central Heating Lab Technician

FOR THIS PRODUCTION

Kurchta Harding
Stage Carpenter

Jennifer Bacon
Sound Technician

Jeanna Gomez
Dresser

Ron Darling
Scenic Carpenter

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