

# encore

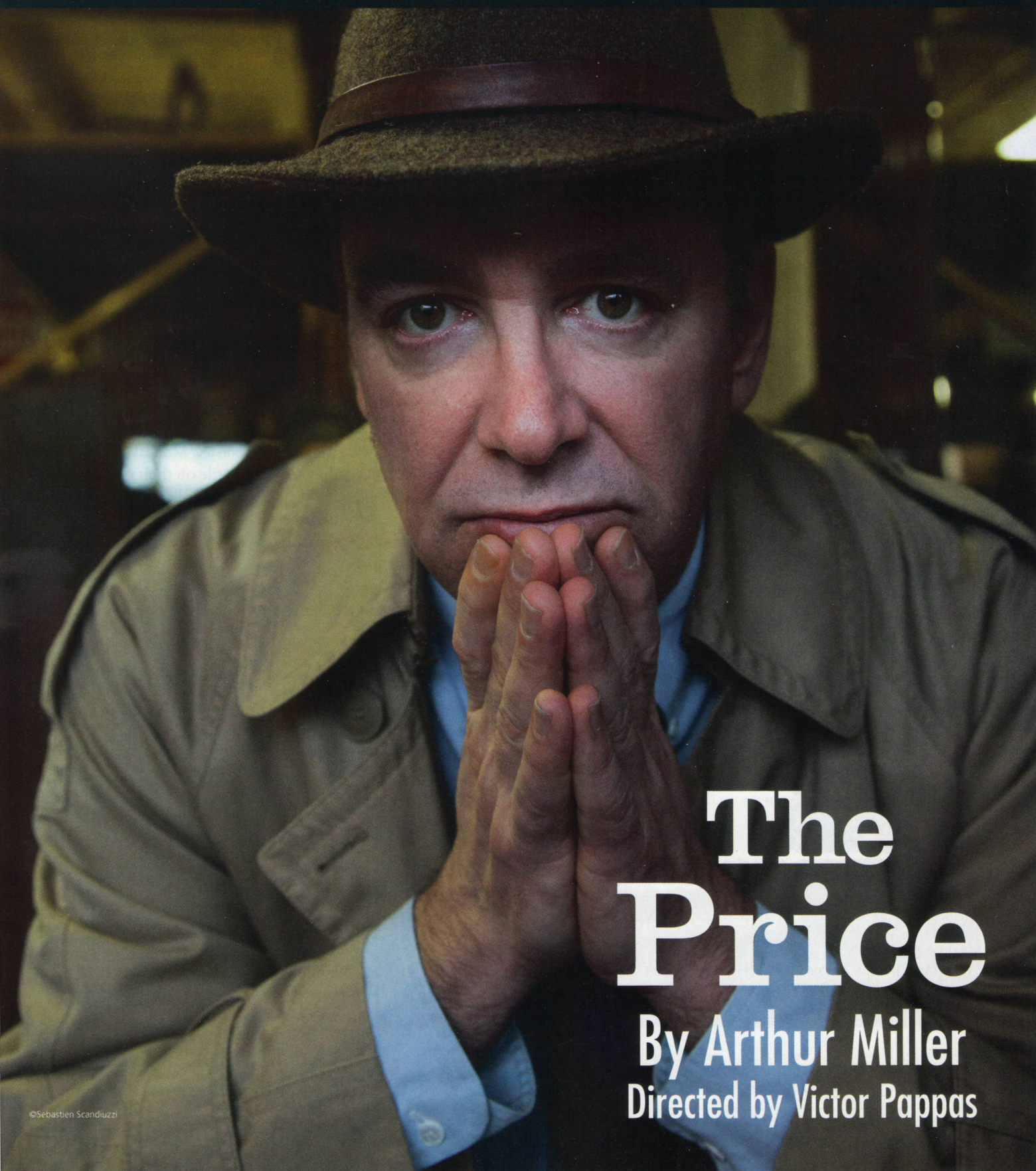
JUNE 2014

a r t s   p r o g r a m s



A Contemporary Theatre

May 30—June 22, 2014



# The Price

By Arthur Miller  
Directed by Victor Pappas



Kurt Beattie  
*Artistic Director*

Carlo Scandiuzzi  
*Executive Director*

ACT – A Contemporary Theatre presents

# The Price

By Arthur Miller  
Directed by Victor Pappas

*Beginning May 30, 2014 • Opening Night June 5, 2014*

## CAST

Anne Allgood	Esther Franz
Charles Leggett	Victor Franz
Peter Lohnes	Walter Franz
Peter Silbert	Gregory Solomon

## CREATIVE TEAM

Victor Pappas	Director
Robert Dahlstrom	Scenic Designer
Rose Pederson	Costume Designer
Alex Berry	Lighting Designer
Brendan Patrick Hogan	Sound Designer
JR Welden	Stage Manager
Becca Rowlett	Production Assistant
Robert Franklin	Assistant Lighting Designer
Alyssa Keene	Dialect Coach

**Place:** The Attic Floor of a Manhattan Brownstone **Time:** Fall, 1967

**Running Time:** This performance runs approximately two hours and 30 minutes. There will be one 15-minute intermission.

The Actors and Stage Managers employed in this production are members of Actors' Equity Association,  
the Union of Professional Actors and Stage Managers in the United States.

*The Price* is presented by special arrangement with SAMUEL FRENCH, INC.

The video and/or audio recording of this performance by any means whatsoever are strictly prohibited.

THE VIDEOTAPING OR MAKING OF ELECTRONIC OR OTHER AUDIO AND/OR VISUAL RECORDINGS OF THIS PRODUCTION IS A VIOLATION  
OF UNITED STATES COPYRIGHT LAW AND AN ACTIONABLE FEDERAL OFFENSE.

## PRODUCTION SPONSOR:



## THEATRE AND SEASON SPONSORS:



A Contemporary Theatre Foundation



THE JOHN GRAHAM  
FOUNDATION



THE SHUBERT  
FOUNDATION INC.

Katharyn Alvord Gerlich, Eulalie M. & Gian-Carlo Scandiuzzi, Nancy Alvord, Betty Bottler, Gregory & Diane Lind, Chuck Sitkin, Chap & Eve Alvord

Audience members are cordially reminded to silence all electronic devices. Please do not walk on the stage before, during, or after the show.  
Patrons wearing Google Glass must power down the device if wearing them in the theatre.



Kurt Beattie

# Welcome to ACT

Arthur Miller's work has established itself as an enduring contribution to world theatre. Now acknowledged as one of America's greatest playwrights, the core group of his plays—*Death of a Salesman*, *The Crucible*, *A View from the Bridge*, *All My Sons*, and *The Price*—have been continuously performed and revived all over the world during the last seventy years. In part, I think this is because of his ability to create enormously accessible characters, and, in most of these plays, powerfully imagined families whose humanity and flaws are recognizable to nearly everybody. Another achievement of these plays is their masterful probing of American society and its aspirations. Most of us would define the American ethos instinctively as a belief in freedom for the individual and his right to the opportunity to achieve material success, coupled with the sense that society should be fair, open to everyone, "with liberty and justice for all" as the Pledge of Allegiance put it, and enlightened. Most of Miller's plays are haunted by this promise of America, its idealism and potential, and its history of crushing people on the way to achieving those ends.

Miller's father was a successful businessman who lost everything in the Great Depression. The Miller family had to move from their comfortable home in Manhattan to the Gravesend neighborhood in Brooklyn. The path of Miller's father's life clearly informs Miller's conception of *The Price*'s dead father and his legacy. It's symbolized by the ponderous furniture that his sons and heirs, Victor and Walter Franz, have to sell, furniture made for larger rooms and more prosperous times which has now become relatively worthless, a spiritual albatross. And so, in a way, at least in Miller's value system, have America's materialist obsessions.

At the moment, Manhattan is relentlessly becoming a high priced reservation for the wealthy. (As is Gravesend, Brooklyn, believe it or not!) But when I was a boy in New York, in the late '50s and early '60s, the city was much more of a blue-collar town. The fabulously wealthy lived there, but also large numbers of working class and middle class people. In Miller's day, it was

even more so. In the wake of his father's fall, Miller went from being the privileged kid of an upper class Jewish family, to a young man working a procession of menial jobs throughout the city, and with no support for his college education initially other than his labor. These experiences deeply influenced him. The Common Man was a reality for him; the men and women who worked in sweatshops and warehouses and laboring jobs for hard bosses and little pay became his everyday acquaintances. One of his most moving, if rarely performed plays, *A Memory of Two Mondays*, chronicles this, by placing the audience in the middle of an auto parts warehouse for a close encounter with its spirited but struggling employees, toiling in anonymity like so many millions.

*The Price* leaps forward a generation from *A Memory of Two Mondays*, and feeds its dramatic power with the split journey of two brothers who lived very different lives: Walter, an entrepreneurial doctor for whom the creed of self-interest became absolute, and Victor, who sacrificed a scientific career to be his father's caretaker, and ended up a cop, a profession without much stature in the world of the elite. Their backgrounds torture them. In one of the most moving speeches of the play, Victor relates how sudden the collapse of 1929 was, and how destructive it was emotionally to their father. In this play, as in many others of Miller's, the consequences of history force moral and pragmatic decisions on people that cannot be evaded. It strikes me that Miller does something else uniquely well: his best plays, without any bowing to abstraction or stylistic cleverness, with absolute concentration on the mundane and average, somehow become profound immense summaries of American civilization, its dreams and hopes placed side by side with its often devastating reality.

Kurt Beattie, Artistic Director

# COMING SOON TO ACT THEATRE

M

## An evening of ONE ACTS

THREE PLAYS BY

WOODY  
ALLEN

STEVE  
MARTIN

SAM  
SHEPARD

DIRECTED BY R. HAMILTON WRIGHT

Jul 18-Aug 17

*Three celebrated writers and their trio of short plays deliver magic, surprise, wonder, and a dose of science fiction fantasy to the Summer.*



### Terre Haute May 15-Jun 15

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



### Swing Time Jun 16

Seattle's popular theater for radio show brings you their summer episode "Swing Time." Featuring musical guests Cascadia Big Band, curvaceous crooners The Riveting Rosies, and fresh new plays for radio.



### Passing Strange Jun 8-29

A comedy-drama musical about a middle class black youth as he explores life through travel, sex, drugs, and rock 'n roll.



### The Construction Zone Jun 24

Join us for the second event of this year's new play reading series. **Worse Than Tigers** by Mark Chrisler is the story of a couple who desperately needs to embrace their misery in order to be happy.



### Endangered Species Project Jun 9

Experience the great plays you seldom see. June features **The Good Person of Szechwan** by Bertolt Brecht.



### Hands Solo: Pianoman Jul 10-20

Seattle's own Victor Janusz brings his acclaimed, one-man show with music to ACT. Follow his path from being fired by his piano teacher at age 8 to an epiphany involving Mexico's patron saint.

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



# THE PAST AND ITS POWER

## Why I Wrote *The Price*

BY ARTHUR MILLER    EXCERPTS FROM *THE NEW YORK TIMES*, NOVEMBER 14, 1999

The sources of a play are both obvious and mysterious. *The Price* is first of all about a group of people recollected, as it were, in tranquility. The central figures, the New York cop Victor Franz and his elder brother, Walter, are not precise portraits of people I knew long, long ago, but close enough, and Gregory Solomon, the old furniture dealer, is as close as I could get to reproducing a dealer's Russian-Yiddish accent that still tickles me whenever I hear it in memory...

*"The Price grew out of a need to reconfirm the power of the past, the seedbed of current reality, and the way to possibly reaffirm cause and effect in an insane world."*

Behind the play—almost any play—are more or less secret responses to other works of the time...*The Price* was written in 1967, and...it may as well be admitted that in some part it was a reaction to two big events that had come to overshadow all others in that decade. One was the seemingly permanent and agonizing Vietnam war, the other a surge of avant-garde plays that to one or another degree fit the absurd styles. I was moved to write a play that might confront and confound both...

...But the '60s was a time when a play with recognizable characters, a beginning, middle and end was routinely condemned as "well made" or ludicrously old-fashioned.

But as the dying continued in Vietnam, with no adequate resistance to it in the country, the theater, so it seemed to me, risked trivialization by failing to confront the bleeding, at least in a way that could reach most people...One had to feel the absence—not only in theater but everywhere—of any interest in what had surely given birth to Vietnam, namely its roots in the past.

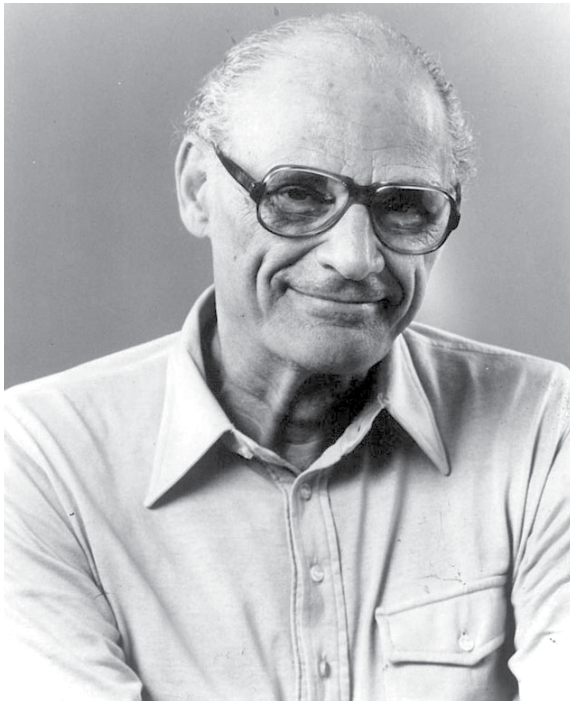
Indeed, the very idea of an operating continuity between past and present in any human behavior was *démodé* and laughably close to an old-fashioned irrelevancy. My impression, in fact, was that playwrights were either uninterested in or incapable of presenting antecedal material altogether. Like the movies, plays seemed to exist entirely in the now; characters either had no past or none that could somehow be directing present actions. It was as though the culture had decreed amnesia as the ultimate mark of reality...

*The Price* grew out of a need to reconfirm the power of the past, the seedbed of current reality, and the way to possibly reaffirm cause and effect in an insane world. It seemed to me that if, through the mists of denial, the bow of the ancient ship of reality could emerge, the spectacle might once again hold some beauty for an audience...It speaks to a spirit of unearthing the real that seemed to have very nearly gone from our lives.

Which is not to deny that the primary force driving *The Price* was a tangle of memories of people. Still, these things move together, idea feeding characters and characters deepening idea.

1968, when the play is set, was already 40 years since





the Great Crash, the onset of the transformed America of the Depression decade. It was then that the people in this play had made the choices whose consequences they had now to confront. The '30s had been a time when we learned the fear of doom and had stopped being kids for a while,...the time...when...the birds came home to roost and the past became present. And that Depression cataclysm, incidentally, seemed to teach that life indeed had beginnings, middles, and a consequential end.

Plays leave a wake behind them as the pass into history, with odd objects bobbing about in it. Many of these, in the case of *The Price*, are oddly funny for such a serious work. I had just finished writing it and with my wife...went to the Caribbean for a week's vacation. Hurrying onto the beach in our first hour there, we noticed a man standing ankle-deep in the water, dressed in shorts and a wide-brimmed plantation hat who looked a lot like Mel Brooks....In fact, he was Mel Brooks. After a few minutes' chat...he wanted to know if I was writing and I said we were casting a new play called *The Price* and he asked what it was about. "Well," I said, "there are these two brothers..."

"Stop, I'm crying!" he yelled, frightening all the Protestants lying on the beach...



*New York Brownstones, Upper West Side*

Everything is illuminated  
in the light of the past.  
It is always along the  
side of us...on the inside,  
looking out.

—Jonathan Safran Foer



*Hooverville in New York's Central Park, 1933*



# Dusting off an old record

## GALLAGHER AND SHEAN

### TUNING IN TO THE WORLD OF *THE PRICE*



"Gallagher and Shean" was a musical vaudeville act in the 1910s and 1920s featuring Edward Gallagher and Al Shean (née Schoenberg). Capitalizing on the craze for all things Egyptian that followed Howard Carter's discovery of Tutankhamun's tomb in 1922, the duo performed in incongruous Egyptian costume (Gallagher in a tourist's white suit and pith helmet, Shean in a fez and skirted coat) and were famous for their opening number, "Mr. Gallagher and Mr. Shean," introduced in *Ziegfeld Follies of 1922* and later recorded by Bing Crosby and Johnny Mercer, as well as Jackie Gleason and Groucho Marx (a nephew of Mr Shean). Its famous call-and-response refrain—"Absolutely, Mr. Gallagher?/Positively, Mr Shean!"—became their tagline and is still imitated today, notably in a series of 1990s radio spots for Pitney-Bowes.





*Jobless men waiting in a 1930s breadline*

Your past is always  
your past. Even  
if you forget it, it  
remembers you.

—Sarah Dessen

## “ **I think the tragic feeling**

is evoked in us when we are in the presence of a character who is ready to lay down his life, if need be, to secure one thing—his sense of personal dignity. From Orestes to Hamlet, Medea to Macbeth, the underlying struggle is that of the individual attempting to gain his “rightful” position in society. Sometimes he is one who has been displaced from it, sometimes one who seeks to attain it for the first time, but the fateful wound from which the inevitable events spiral is the wound of indignity and its dominant force is indignation. Tragedy, then, is the consequence of a man’s total compulsion to evaluate himself justly... If rank or nobility of character were indispensable, then it would follow that the problems of those with rank are the particular problem of tragedy. But surely the right of one monarch to capture the domain from another no longer raises our passions, nor are our concepts of justice what they were to the mind of an Elizabethan king. The quality in such plays that does shake us, however, derives from the underlying fear of being displaced, the disaster inherent in being torn away from our chosen image of what and who we are in the world. Among us today this fear is strong, and perhaps stronger, than it ever was. In fact, it is the common man who knows this fear best. ”

—Arthur Miller



## Who's Who in *The Price*



**Anne Allgood** (*Esther Franz*) has happily appeared at ACT in *Mary Stuart*, *Sugar Daddies*, *Ramayana*, *The Pinter Festival*, *The Prisoner of Second Avenue*, *Rock 'n' Roll*,

*Das Barbecü*, *The Women*, *The Clean House*, *Vincent in Brixton*, *Eurydice*, *Miss Witherspoon*, and *A Christmas Carol* (twice). Her credits encompass Broadway and regional theatres across the country. This winter she appeared as Polly in *Other Desert Cities* for Arizona Theatre Company and Indiana Repertory Theatre. She has appeared at every major theatre in Seattle, notably in *Boeing*, *Boeing*, *You Can't Take It With You*, *The Constant Wife*, and *Bad Dates* at Seattle Repertory Theatre, and in starring roles in a dozen productions at the 5th Avenue Theatre. Upcoming: *Angels in America* at Intiman.



**Charles Leggett** (*Victor Franz*) at ACT: *Ben*, *The Dumb Waiter*; George Brown, *The Pitmen Painters*; Ray, *Yankee Tavern*; Sheriff, *The Trip to Bountiful*; Joe, *Becky's New Car*;

*Spirit 2*, *A Christmas Carol* (2002-06, '08); Marshall Herrick, *The Crucible*. Charles is a recipient (and three-time nominee) of the Theatre Puget Sound Gregory Award for his work at Seattle Repertory Theatre, ACT, and Seattle Shakespeare Company, and has appeared at the Village Theatre, The 5th Avenue Theatre, Seattle Children's Theatre, Book-It Repertory Theatre, Portland Center Stage, Intiman, Empty Space, and numerous smaller companies including Strawberry Theatre Workshop. Later this summer Charles will play Roy Cohn in *Angels in America* at Intiman.



**Peter Lohnes** (*Walter Franz*) In addition to regular film, television and commercial work, Mr. Lohnes has appeared in many productions at the Seattle Repertory

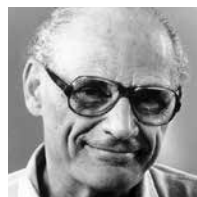
Theater, Intiman Theatre, ACT, The Denver Center Theatre, The Milwaukee Repertory Theatre, Tacoma Actors Guild, Portland Center Stage, The 5th Avenue Theatre, Seattle Children's Theatre, and many others. He recently took a hiatus from acting and graduated *cum laude* from Seattle University

Law School. After law school he served as law clerk for the Washington State Court of Appeals, was an associate at a boutique appellate law firm, and served as associate general counsel for an online legal research firm where he helped shepherd its acquisition by a leading multi-national information services provider. He now combines his careers as actor and lawyer by coaching attorneys and other professionals on public speaking and presentation skills.



**Peter Silbert** (*Gregory Solomon*) Peter is happy to return to Seattle where he lived and worked for many years. Among his favorite shows at ACT are *Tales From*

*Hollywood*, *Our Country's Good*, *Red Noses*, *The Revenger's Comedies*, and seven productions of *A Christmas Carol* as Ebenezer Scrooge. In 2003 he moved to Milwaukee, where he had worked since the '80s, to become a member of the Resident Acting Company at Milwaukee Rep. Among the 60+ shows he did there, favorites are Shelly Levine in *Glengarry Glen Ross*, Gloucester in *King Lear*, Sigmund Freud in *Hysteria* and Father Ferreira in *Silence* by Steven Dietz, which toured Japan in 1995 and 1998. He has also worked at Intiman, Seattle Repertory Theatre, the late Empty Space, and around the country at the Oregon and Utah Shakespeare Festivals, Berkeley Rep, La Jolla Playhouse, Arizona Theatre Co., The Goodman Theatre, and The Huntington Theatre. He currently lives in the small town of Standish, Maine.



**Arthur Miller** (*Playwright*) was born in New York City and studied at the University of Michigan. His plays include *The Man Who Had All The Luck* (1944), *All My*

*Sons* (1947), *Death of a Salesman* (1949), *The Crucible* (1953), *A View From The Bridge* and *A Memory of Two Mondays* (1955), *After The Fall* (1964), *Incident At Vichy* (1964), *The Price* (1968), *The Creation of the World and Other Business* (1972), *The Archbishop's Ceiling* (1977), *The American Clock* (1980) and *Playing For Time* (1985). Later plays include *The Ride Down Mt. Morgan* (1991), *The Last Yankee* (1993), *Broken Glass* (1994), *Mr. Peters' Connections* (1998), *Resurrection Blues* (2002), and *Finishing The Picture* (2004). He twice won the New York Drama Critics Circle

Award, received two Emmy awards and three Tony Awards for his plays, as well as a Tony Award for Lifetime Achievement. He also won an Obie award, a BBC Best Play Award, the George Foster Peabody Award, a Gold Medal for Drama from the National Institute of Arts and Letters, the Literary Lion Award from the New York Public Library, the John F. Kennedy Lifetime Achievement Award, and the Aljur Meadows Award. He was named Jefferson Lecturer for the National Endowment for the Humanities in 2001. He was awarded the 2002 Prince of Asturias Award for Letters and the 2003 Jerusalem Prize. He received honorary degrees from Oxford University and Harvard University and was awarded the Prix Moliere of the French theatre, the Dorothy and Lillian Gish Lifetime Achievement Award, and the Pulitzer Prize.



**Victor Pappas** (*Director*) previously directed *Other Desert Cities*, *Old Times*, *Mary Stuart*, *The Trip to Bountiful*, and *Stuff Happens* at ACT. He served as Associate

Artistic Director of Intiman Theatre for seven years, directing productions of *The Importance of Being Earnest*, *Playland*, *Betrayal*, *Smash* (world premiere), *The Turn of the Screw*, *The Glass Menagerie*, *Gross Indecency: The Three Trials of Oscar Wilde*, *A Question of Mercy*, and *Skylight*. Other directing credits include *The Importance of Being Earnest* (Seattle Shakespeare Company); *I Am My Own Wife* (Portland Center Stage); *An Ideal Husband* (Pioneer Theatre Company); *Othello* (Idaho Shakespeare Festival); *Ghosts* (Utah Shakespeare Festival); *Falsettos*, *Follies*, and *Anyone Can Whistle* (Showtunes Theatre Co.); and the world premiere of Mark Jenkins' *All Powers Necessary and Convenient* for the University of Washington. He was a co-founder of Shadow and Light Theatre where he directed *Two By Pinter*. He received the Los Angeles Drama Critics Circle Award for Outstanding Direction for the world premiere of Jamie Baker's *South Central Rain*, and several of his productions have been honored with Footlight Awards by *The Seattle Times*. He spent a decade as Associate Chair of the Graduate Acting Program at NYU's Tisch School of the Arts, where he received the David Payne Carter Award for Teaching Excellence. He is a proud member of AEA, SAG-AFTRA, and SDC, and serves on the board of Seattle Actors Workshop.

**Robert Dahlstrom** (*Set Designer*) has designed scenery, lighting, and costumes for many companies including, locally: ACT Theatre, Intiman Theatre, Seattle Repertory Theatre, Seattle Opera, and Village Theatre of Issaquah. Theatres elsewhere include: Alliance Theatre, American Conservatory Theater, American Repertory Theatre, Den Nationale Scene of Bergen, International Theatre Center of Moscow. Opera elsewhere includes Grand Théâtre de Genève, Royal Opera Copenhagen, Opéra Décentralisé de Neuchâtel, Washington Opera at the Kennedy Center, San Francisco Opera, Cincinnati Opera, and the opera companies of Calgary, Edmonton, Winnipeg, and Montreal. Dahlstrom enjoyed a long association with the M.F.A. Design Program at University of Washington's School of Drama, 1971-2010.

**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 *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*. She has also designed for Seattle Children's Theatre, New City Theater, The Empty Space, Tacoma Actors Guild, Portland Center Stage, Arizona Theater Company, Cleveland Playhouse, Idaho Shakespeare Festival, The Kennedy Center, and Berkley Repertory Theater where her work was nominated for a Bay Area Drama Critics Award.

**Alex Berry** (*Lighting Designer*) Alex is excited to finally get to light a show in the Allen Theatre! Lighting Design at ACT, Falls Theatre: *Other Desert Cities*, *First Date*, *Das Barbecü*, *Runt of the Litter*, *Jumpers*. Issaquah Village Theatre; Lighting Design: *The Tutor*, *Take Me America*, *Jesus Christ Superstar*, *Sleuth*, *The Gypsy King*, *Million Dollar Quartet*. Scenic and Lighting: *Beauty and the Beast*, *The Who's Tommy*, *Cats*. He is the proud owner of AlexBerryDesign creating corporate events and experiences around the world. He sends his love to his wife Heather and his kids Aresa & Eliot.

**Brendan Patrick Hogan** (*Sound Designer*) 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 Theatre 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 Clemons: Justice Derailed*).

**JR Welden** (*Stage Manager*) Welden has stage managed *Uncle Ho to Uncle Sam*, *Mary Stuart*, *One Slight Hitch*, *Eurydice*, *The Underpants*, and *A Christmas Carol* at ACT. He stage 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 Repertory Theatre, his credits include *Blue Door*, *The Chosen*, and *Pygmalion*.



**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.



**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 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 theatre'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 theatre or within 25 feet of the entrance.

### Firearms Policy

No firearms of any kind are allowed in any part of the theatre.

### Food

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

### Accessibility

Wheelchair seating is available. The theatre 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](mailto: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](http://www.acttheatre.org).

### Theater Rental

For information regarding booking, contact [events@acttheatre.org](mailto:events@acttheatre.org).

### Group Sales

Groups of 10 or more can save.  
Call (206) 292-7676 or  
[email groupsales@acttheatre.org](mailto:groupsales@acttheatre.org).

### Fragrance

Please be considerate and keep personal fragrance to a minimum.

# Special Fund Donors

## ACT Endowment Donors

*ACT's endowment is administered by A Contemporary Theatre Foundation.*

Buster & Nancy Alvord • Joan & Larry Barokas • Michael Corliss-Investco • Katharyn Alvord Gerlich • Becky & Jack Benaroya • Charles Blumenfeld & Karla Axell • The Ewert Family • Bruce & Dawn Goto • William Randolph Hearst Endowed Fund for Education & Outreach Programs • Kreielsheimer Remainder Fund • Doug & Nancy Norberg • Sally Pence • Katherine & Douglass Raff • Brooks & Suzanne Ragen • Herman & Faye Sarkowsky • David E. & Catherine E. Skinner • Kayla Skinner • John & Rose Southall • Estate of Stuart Smailes • David & Joyce Veterane • The Peg & Rick Young Foundation • Anonymous

## 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.

Nancy Alvord • Laurie Besteman • Jean Burch Falls • Linda & Brad Fowler • Suzanne Howard • H. David Kaplan • Mike McCaw • Catherine & Barry McConnell • Dr. Arnie & Judy Ness • Lisbeth Pisk • Brooks & Suzanne Ragen • Teresa Revelle • Chuck Sitkin • Greg Robin Smith • Dorothy E. Wendler • Janet Westin • John & Rose Southall



## Special Thanks

*ACT gratefully acknowledges the following professionals and organizations who have helped make this season a success:*

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

## ACT's TeenTix

Did you know that any teenager (13-19 years old) can sign up for a free TeenTix pass?

Teens use the pass to purchase \$5 day-of-show tickets to ACT and dozens more organizations around the region.

*Welcome, teens – everyone at ACT is glad you are here!*

*Know a teen who should have a pass? Send them to [teentix.org](http://teentix.org).*

## We're Growing our Board

The ACT Board of Trustees is a dynamo group of volunteers committed to making sure ACT is strong, healthy, and on track to achieve our mission.

From young professionals, to established community leaders, the ACT Board is a diverse group sharing a common goal: Support ACT Theatre!

*If you are passionate about ACT and interested in getting more involved, this just might be a great way to start!*

Email Richard Hesik for more information: [richard.hesik@acttheatre.org](mailto:richard.hesik@acttheatre.org)

# ACT Corporate, Foundation & Government Sponors

ACT gratefully recognizes the following corporations, foundations, and government agencies for their generous support of our 2014 programs. Without such tremendous community support, ACT would not be able to offer outstanding contemporary theatre, in-school educational programming, or community based outreach.

## THEATRE SPONSORS

**\$100,000+**

ArtsFund

## SEASON SPONSORS

**\$50,000-\$99,999**

Office of Arts & Culture, City of Seattle

The Boeing Company

The Shubert Foundation, Inc.

## SHOW SPONSORS

**\$25,000-\$49,999**

4Culture

The Paul G. Allen Family Foundation

John Graham Foundation

Joshua Green Foundation

Microsoft Corporation

Nesholm Family Foundation

Tuxedos and Tennis Shoes<sup>†</sup>

## EVENING SPONSORS

**\$10,000-\$24,999**

Elizabeth George Foundation

Harvest Foundation

The Peg & Rick Young Foundation

Tateuchi Foundation

TEW Foundation

True Fabrications Associates<sup>†</sup>

## STAGE SPONSORS

**\$5,000-\$9,999**

Fran's Chocolates<sup>†</sup>

Homewood Suites<sup>†</sup>

Nordstrom

RealNetworks Foundation

The Seattle Foundation

Wyman Youth Trust

## SUSTAINING SPONSORS

**\$1,000-\$4,999**

2bar Spirits<sup>†</sup>

Carlson Audio Systems<sup>†</sup>

Charles Schwab

E & J Gallo Winery<sup>†</sup>

Encore Publishing<sup>†</sup>

Fales Foundation Trust

Foster Pepper & Shefelman

Glass Distillery<sup>†</sup>

Gordon Biersch Brewing Co.<sup>†</sup>

HSBC

Loulay Kitchen & Bar<sup>†</sup>

Pike Brewing Company<sup>†</sup>

Traver Gallery<sup>†</sup>

Washington Holdings

## MEDIA SPONSORS

City Arts Magazine<sup>†</sup>

KCTS 9<sup>†</sup>

KEXP<sup>†</sup>

KUOW<sup>†</sup>

KING FM<sup>†</sup>

Seattle Magazine<sup>†</sup>

<sup>†</sup>Support provided through in-kind contributions

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





# A Part OF THE Art



## Become an ACT Partner

- » Give at least \$100 per year to ACT
- » Bring ACT's Mainstage productions to the Falls and Allen stages
- » Fund new play production in the Central Heating Lab
- » Offer young people space to find their voice in the Young Playwrights Program
- » Create a vibrant community
- » Enjoy exclusive invitations, opportunities, and recognition in thanks for your generosity
- » and more!

**Donate to ACT today and be a Part of the Art!**

Visit [acttheatre.org/partners](http://acttheatre.org/partners) or use one of our donation boxes to give now.

# ACT Partners

ACT Theatre's mission is to raise consciousness through theatre—a mission made possible by generous contributions from people in our community. We would like to recognize and thank the many kind individuals who have partnered with ACT this year. You inspire us all. Thank you.

## **THEATRE SPONSOR \$100,000+**

Eulalie M. & Gian-Carlo Scandiuzzi\*  
Katharyn Alvord Gerlich

## **SEASON SPONSOR \$50,000–\$99,999**

Nancy Alvord  
Betty Bottler  
Gregory & Diane Lind\*  
Chuck Sitkin\*

## **SHOW SPONSOR \$25,000–\$49,999**

Chap & Eve Alvord  
Linda Brown & Larry True  
Richard Hesik & Dr. Barbara Johns\*  
May McCarthy & Don Smith\*  
Dr. Arnie & Judy Ness\*  
Anonymous

## **EVENING SPONSOR \$10,000–\$24,999**

Colin & Jennifer Chapman\*  
Trevor Cobb & Cecilia Cayetano\*  
Allan & Nora Davis  
James Degel & Jeanne Berwick, Berwick Degel Family Foundation  
Jean Burch Falls  
Linda & Brad Fowler\*  
Heather & Grady Hughes  
Bill Kuhn & Patricia Daniels\*  
Yoshi & Naomi Minegishi  
Katherine & Douglass Raff\*  
Teresa & Geoff Revelle\*  
Margaret Stanley\*  
Robert & Shirley Stewart\*  
Jean Walkinshaw

## **ASSOCIATE**

### **\$5,000–\$9,999**

Sheena Aebig & Eric Taylor  
Allan & Anne Affleck  
Benjamin & Marianne Bourland  
Sonya & Tom Campion  
Natalie Gendler  
James & Barbara Heavey  
John & Ellen Hill  
Dr. Larry Hohm & Karen Shaw  
Jane W. & James A. Lyons  
McKibben Merner Family Foundation  
Nadine & John Murray  
Linda & George Ojemann  
Dr. Greg Perkins  
Marie Peters  
Eric and Margaret Rothchild  
Charitable Fund  
Herman & Faye Sarkowsky  
Lisa Simonson\*  
Garth & Drella Stein  
Brian Turner & Susan Hoffman  
Spark Charitable Foundation  
David & Shirley Urdal  
Vijay & Sita Vashee  
David & Joyce Veterane  
Jean Viereck  
Kären White\*  
Marcia & Klaus Zech

## **FRIEND**

### **\$2,500–\$4,999**

Richard & Constance Albrecht  
Kenneth & Marleen Alhadeff  
Akhtar & Alka Badshah  
Peter & Jane Barrett  
Kurt Beattie & Marianne Owen  
Don Beaty & Carrie Sjaarda  
Laurie Besteman & Jack Lauderbaugh  
Bruce Butterfield & Irene Stewart  
Estate of George Carlson  
Bob & Kristi Diercks  
Thomas P. & Christine M. Griesa  
Lee Dicks Guice  
Stephanie M. Hilbert\*  
Katherine Ann Janeway & H.S. Wright III  
Lisa & Norman Judah  
H. David Kaplan  
Karen Koon & Brad Edwards  
Greg Kucera & Larry Yocom  
Marcella McCaffray  
Bill & Mary Ann Mundy  
The Nordhoff Family  
Kate Purwin & Sergei Tschernisch  
Brooks & Suzanne Ragen  
Ann Ramsay-Jenkins  
Donald & Jo Anne Rosen  
Ingrid Sarapuu & Michael Anderson  
Barry & Colleen Scovel  
Debra Sinick & David Ballenger  
John & Rose Southall  
Ron & Carol Sperling  
Cathy & Ron Thompson  
Mark & Arlene Tiberghien  
Annette Toutonghi & Bruce Oberg  
Anonymous (2)

## **SUSTAINING PARTNER**

### **\$1,000–\$2,499**

John Akin & Mary Stevens  
Rhett Alden & Marcia Engel  
Kermit & Danna Anderson  
Jason Astorquia  
Kendall & Sonia Baker  
Joan & Larry Barokas  
Eric Bennett  
Peter & Fran Bigelow  
Sarika & Samir Bodas  
Dr. William Calvin & Dr. Katherine Graubard  
Corinne A. Campbell  
Dennis & Aline Caulley  
Donald Cavanaugh  
Manisha Chainani  
D.T. & Karen Challinor  
Clement Family Foundation  
Steven & Judith Clifford  
Patricia & Theodore Collins  
Steve Coulter  
Craig Davis & Ellen Le Vita  
Kathy & Don DeCaprio  
Dennis & Deborah DeYoung  
Eva & Gary Dines  
Michael Dupille  
Lonnie Edelheit  
Lori Eickelberg  
Charles & Margaret Fitzgerald  
Anne Foster  
Richard & Mary Beth Gemperle  
Boyd & Ann Givan  
Kelly & Jeffrey Greene  
Charles & Lenore Hale  
Lawrence & Hylton Hard  
Peter Hartley & Sheila Noonan

Phyllis Hatfield  
Ellen Hazzard  
Rodney & Jill Hearne  
Marjorie Kennedy Hemphill  
Vaughn Himes & Martie Ann Bohn  
Nancy & Martha Hines  
Dale & Donna Holpainen  
Gary & Parul Houlahan  
Dan & Connie Hungate  
Joseph & Linda Iacolucci  
Victor Janusz  
Steve Jensen  
Judith Jesiolowski & David Thompson  
Clare Kapitan & Keith Schreiber  
Lura & David Kerschner  
Joanne M. Kuhns  
George & Linda Lamb  
Steve Langs  
Eileen Lennon  
Steven & Anne Lipner  
Jim Lobsenz & Elizabeth Choy  
Laura Lundgren  
James Madison  
Alice Mailloux  
Tony Martello  
Eric Mattson & Carla Fowler  
Peter & Kelly Maunsell  
Ann McCurdy & Frank Lawler  
Samuel B. McKinney  
Joy McNichols  
Frances Mead  
Gail & John Mensher  
Eugene & Donna Mikov  
Kelly Miller & Ruthann Stolk  
Mark & Susan Minerich  
Michael Moody & Martha Clatterbaugh

Dayle Moss & David Brown  
 Sally Nelson  
 James Nichols  
 Chris & BJ Ohlweiler  
 Sue Oliver  
 Hal Opperman & JoLynn Edwards  
 Don Oxford  
 Cynthia & Bruce Parks  
 Valerie D. Payne  
 Bill & Beth Pitt  
 Alan & Andrea Rabinowitz  
 Ken Ragsdale  
 Sharon & Paul Ramey  
 David and Valerie Robinson Fund  
 Evelynne Rozner & Matt Griffin  
 William & Rae Saltzstein  
 Barbara Sando  
 Terry Scheihing & Ben Kramer  
 M. Darrel & Barbara Sharrard  
 John Shaw  
 Judith Simmons  
 Marianna Veress Smirnes  
 Sheila Smith & Don Ferguson  
 Kathleen Sneden-Cook & Jack Cook  
 Elaine Spencer & Dennis Forsyth  
 Kim Stindt & Mark Heilala  
 Jeffrey A. Sutherland  
 Christine Swanson  
 Tamzen Talman  
 Timothy Tomlinson  
 Dirk & Mary Lou Van Woerden  
 Tom & Connie Walsh  
 Nancy Weintraub  
 Steve & Diana White  
 Mary & Donald Wiecekowitz  
 Kathy & Chic Wilson  
 Mr. & Mrs. Clyde Wilson  
 Cathy Woo  
 Ann P. Wyckoff  
 Anonymous (7)

**SUPPORTING PARTNER**  
**\$500-\$999**

Reham Abdelshahid  
 Monica Alcabin  
 Richard Andler & Carole Rush  
 Bruce P. Babbitt  
 Marge & Dave Baylor  
 Richard & Lenore Bensinger  
 Luann & Irv Bertram  
 Cleve & Judith Borth  
 Stanley & Barbara Bosse  
 Wendy Bradbury  
 Matthew Brantley  
 Susan Campbell  
 Midge & Steve Carstensen  
 Martin Christoffel & Shirley Schultz  
 Clark Family Charitable Fund  
 Jack Clay  
 Judy & Bob Cline  
 Ellen & Phil Collins  
 Jan & Bill Corrison  
 John & Catherine Crowley  
 Chris Curry  
 Angela Davila  
 Patricia & Cor DeHart  
 John Delo  
 James & Amanda Devine

Darrel & Nancy Dochow  
 Carole Ellison  
 Steven Engle  
 Joanne R. Euster  
 Amy Faherty & Jeff Kephart  
 Jeannie Falls  
 Nancy Federici  
 Kevin & Tricia Fetter  
 Mrigankka Fotedar  
 Rick Freedman  
 Jeffrey & Eleanor Freeman  
 Ann & Donald Frothingham  
 Maradel Krummel Gale  
 Sergey Genkin  
 Geneva Gerhart  
 Michael Greer, MD & Steve Bryant  
 Meg & David Haggerty  
 Wier Harman & Barbara Sauermann  
 Diana & Peter Hartwell  
 F. Randall & Barbara Hieronymus  
 Jim & Linda Hoff  
 Susan & Philip Hubbard  
 Alice Ikeda & Philip Guess  
 Dean M. Ishiki  
 Ann Janes-Waller & Fletch Waller  
 David B. Johnson  
 Joan Julnes  
 Gail & David Karges  
 Steven & Patricia Kessler  
 Deborah Killingier  
 Alexander Grigorovitch & Vera Kirchuk  
 Dr. Edward & Mimi Kirsch  
 Agastya & Marianna Kohli  
 Max Langley  
 Candy Lee & Rocke Koreis  
 Robert Lehman & Christopher Mathews  
 Gary Lindsey  
 Arni Litt  
 Loeb Family Foundation  
 Stephen & Ellen Lutz  
 C. Gilbert Lynn  
 Theodore & Mary Ann Mandelkorn  
 Bill & Holly Marklyn  
 David Marty  
 Shaula & Darrin Massena  
 Kyoko Matsumoto Wright  
 Maxine Mattson  
 Tim Mauk & Noble Golden  
 Sarah B. Meardon  
 David Meckstroth  
 Erika Michael  
 Lauren Mikov  
 Michael & Sarajane Milder  
 Adam & Shellie Moomey  
 Sallie & Lee Morris  
 Jim Mullin  
 Cecilia Paul & Harry Reinert  
 Molly Pengra  
 Chuck Perry  
 Carol Pierce  
 Donald Pogoloff  
 Joan Potter  
 Carol Radovich  
 Marjorie Raleigh & Jerry Kimball  
 Jeff & Pat Randall  
 Alan & Barbara Rappoport

Pamela Reed & Sandy Smolan  
 Craig & Melissa Reese  
 Jan & Kerry Richards  
 Cindy & Lance Richmond  
 Jeff Robbins & Marci Wing  
 Judy & Kermit Rosen  
 Marc Rosenshein & Judy Soferman  
 Marybeth & Jerry Satterlee  
 Sandra & Kenneth Schwartz  
 Michael C. Shannon  
 Barbara & Richard Shikiar  
 Jeff Slesinger & Cynthia Wold  
 Jay Soroka & Jane Reisman  
 Jeanne Soule  
 Helen Speegle  
 Carol Stockton & Jeffrey Robinson  
 Isabel & Herb Stusser  
 Sally Sullivan  
 Norm & Lynn Swick  
 Arthur & Louise Torgerson  
 Paul G. & Mary Lou Dice Vibrans  
 Ellen Wallach & Tom Darden  
 Mike & Judy Waring  
 Judith Warshal & Wade Sowers  
 Eric Weber  
 Robin Weiss  
 Dr. Sheree Wen  
 Janet Westin & Mike McCaw  
 Marjory Willkens  
 Dianne & Douglas Wills  
 Susan Wolcott & George Taniwaki  
 Maria & Michael Wolfe  
 Josette Yolo  
 Jan Zager  
 Igor Zverev & Yana Solovyeva  
 Joyce & Christian Zobel  
 Anonymous (8)

**CONTRIBUTING PARTNER**  
**\$250-\$499**

Sarah & Robert Alsdorf  
 Renate & Croil Anderson  
 Jane & Brian Andrew  
 Basil & Gretchen Anex  
 Loren & June Arnett  
 Adel Assaad  
 Diane & Jean-Loup Baer  
 Jerry & Judy Baker  
 Ronald & Marcia Baltrusis  
 William D. & Marjory A. Barbee  
 Bob & Melisse Barrett  
 Dr. & Mrs. J.E. Bassingthwaighte  
 Carolyn Bechtel  
 Julie Beckman & Paul Lippert  
 Ruth & Greg Berkman  
 Dennis Birch & Evette Ludman  
 Sigi Bjarnason  
 Gail & Randy Bohannon  
 John Boling  
 Pirkko Borland  
 Jerome & Barbara Bosley  
 James Brashears  
 Karen Brattesani & Douglas Potter  
 Roberta & Victor Bremson  
 Mark Brewster  
 Barry & Patricia Briggs  
 June & Alan Brockmeier  
 Brad & Amy Brotherton

Dorothy A. Brown  
 Dr. James & Donna Brudvik  
 Val Brustad  
 Carol & Jonathan Buchter  
 Carl Bunje & Patricia Costello  
 Margaret Bustion  
 Joel Buxbaum  
 Judith Callahan & John Van Bronkhorst  
 John & Arlene Carpenter  
 Christopher Chan  
 Kent & Sharlyne Clawson  
 Nicole Boyer Cochran  
 Patrick & Jerri Cohen  
 Marc Coltrera & Anne Buchinski  
 Kevin & Lisa Conner  
 Judith & Thomas Connor  
 Dan & Esther Darrow  
 Emily Davis  
 Clay & Karen Dawson  
 Paul & Sandy Dehmer  
 Dottie Delaney  
 Ron & Jan Delismon  
 Mike Dey  
 Paula Diehr & Frank Hughes  
 Mary Virginia & Julian Dombrowski  
 Kristine Donovan & Jim Daly  
 Ellen Downey  
 Vasiliki Dwyer  
 Shmuel El-Ad  
 Susan Elizabeth  
 Lynne & Hollie Ellis  
 Constance Euerle  
 Thea & Alexander Fefer  
 Karen & Bill Feldt  
 Doug & Robin Ferguson  
 Carol Finn  
 K. Denice Fischer-Fortier & James M. Fortier  
 Betsy & Charles Fitzgerald  
 Rynold & Judge Fleck  
 Ricky Flickenger  
 Rob Folendorf  
 Mary Fosse  
 Andy Foster  
 Jane & Richard Gallagher  
 Jean Garber & Clyde Moore  
 Jean Gardner  
 Bruce & Peggy Gladner  
 Carol & Tal Godding  
 Debra Godfrey & Jeffrey Sconyers  
 Catherine Gorman  
 Claire & Paul Grace  
 Dick & Jan Gram  
 Rhonda & Jim Greer  
 Joe & Nancy Guppy  
 Paul & Sheila Gutowski  
 Kevin & Molly Haggerty  
 Marja Hall  
 Valerie Hamrick & Randall Whiteside  
 Libby Hanna & Don Fleming  
 Richard & Susan Hecht  
 Lisa Helker  
 Arlene & Doug Hendrix  
 Amy Henry  
 Amy Jo & Barbara Henry  
 Pat Hight  
 Eric & Mary Horvitz



Rob Howell & Jackie Bardsley  
 Dr. Julie Hungar  
 Weldon Ihrig & Susan Knox  
 Joel Ivey & Sheryl Murdock  
 Cathy Jeney  
 Mark Jenkins  
 Andy & Nancy Jensen  
 Paula Jenson  
 David Johansen & Patrice McDermott  
 Ted & Kris Johnson  
 Linda & Ted Johnson  
 William & Sandy Justen  
 Nancy Karasan  
 Paul Kassen  
 Kay Keovongphet  
 Gary & Melissa Klein  
 Jim & Jean Kunz  
 Jill Kurfirst  
 Edie Lackland  
 Bob & Janet Lackman  
 Sharon Lamm  
 Paul & Linda Larson  
 Becky Lathrop & Rob Witmer  
 Rhoda & Thomas Lawrence  
 Lyn & Doug Lee  
 Midge & Richard Levy  
 David Longmuir  
 Mark P. Lutz  
 Dan & Carol Madigan  
 Jeffrey & Barbara Mandula  
 Lyle & Liz Martin  
 Lora & Parker Mason  
 Arthur Mazzola  
 Louise McNerney & Jan Sobieralski  
 Bob & Sue Mecklenburg  
 Col. Norman D. Miller  
 Wesley Moore & Sandra Walker  
 Roger J. Morris  
 Annette & Gordon Mumford  
 Robert Mustard  
 Sarah Navarre  
 John Naye  
 Cindy & Ed Neff  
 Dan & Denise Niles  
 Craig & Deanna Norsen  
 Colette J. Ogle  
 Katherine & James Olson  
 Clarke O'Reilly  
 Tina Orr-Cahall  
 Mari Osuna & Adam de Boor  
 Angela Owens  
 Angela Palmer  
 John Peebles  
 Susan Perkins  
 Barbara Phillips  
 Greg & Sherre Piantanida  
 Judy G. Poll  
 Sheila Preston Comerford  
 Megan & Greg Pursell  
 Darryn Quincey & Kristi Falkner  
 Charles & Doris Ray  
 Steve & Denise Reibman  
 Marilyn Robbins  
 Drs. Tom & Christine Robertson  
 Bruce F. Robertson  
 Richard & Nancy Rust  
 M. Lynn Ryder Gross  
 Stuart & Amy Scarff

John Scearce & Nancy Buckland  
 Betsy & Jason Schneier M.D.  
 Garreth Schuh  
 Karen & Patrick Scott  
 Mike Scully  
 David & Elizabeth Seidel  
 Deborah Senn  
 Sean Shanahan & Kathleen McGill  
 Lynne & Bill Shepherd  
 Gursharan Sidhu  
 Don & Goldie Silverman  
 Peggy O'Neill Skinner & John Skinner  
 Julie & Sam Smith  
 Naomi Spinak  
 Gail & Robert Stagman  
 Alec & Jane Stevens  
 Lisa & John Stewart  
 Margaret Stoner & Robert Jacobsen  
 Derek Storm & Cynthia Gossett  
 Stephen Strong & Lorri Faltermann  
 Richard & Diane Sugimura  
 Bill & Pat Taylor  
 Margaret Taylor  
 Michael Thompson  
 Dennis M. Tiffany  
 Joan Toggenburger  
 Sarah & Russell Tousley  
 Christopher & Mary Troth  
 Andrew Valaas  
 Constance Vorman & Pres Slotterbeck  
 Jorie Wackerman  
 Mary & Findlay Wallace  
 Vreni Von Arx Watt  
 Bruce Weech  
 Randall Weers  
 Jim & Sharron Welch  
 Gregory Wetzel  
 Leora Wheeler  
 Peggy & Dennis Willingham  
 Michael Winters  
 Nancy Worsham  
 Conrad & Glenna Wouters  
 Kairu Yao  
 Anonymous (5)  
 \* Denotes ACT for the Future  
 Campaign Donor

## Gifts in Tribute

In honor of Joan Barokas: Judy & Kermit Rosen  
 In honor of Kurt Beattie & Marianne Owen: Dawn Maloney  
 In honor of Kurt Beattie & Carlo Scanduzzi: Sean Shanahan & Kathleen McGill  
 In memory of Lana Denison: Dr. Arnie & Judy Ness  
 In appreciation of Nicole Boyer-Cochran: Mark Jenkins  
 In memory of Mark Chamberlin: Eleanor Howard  
 In memory of Clayton Corzatte: Jeff Robbins & Marci Wing; Anonymous  
 In honor of Petra Franklin & Carlo Scanduzzi: Linda & Brad Fowler  
 In honor of Richard Hesik & Barbara Johns: Bob & Phyllis Hesik  
 In memory of Melissa Hines: Martha & Nancy Hines  
 In honor of Carolyn Keim & Connie Rinchiuso: Angela Owens  
 In honor of Teresa Revelle: Dr. Arnie & Judy Ness  
 In memory of Tim Quandt: Gene & Karen Quandt  
 In memory of Patty Rose's mother, Marian: PCLELC Cameo Subcommittee  
 In memory of Collin Schreiber, for the Laurie Schreiber family: The Lake Stevens Elementary School Counselors

## Matching Gifts

ACT would like to thank the following corporations for their contributions through Gift Matching Programs. We greatly appreciate the support of these institutions and their employees.

Adobe Systems Inc, Matching Gift Program  
 Alaskan Copper & Brass Company  
 Amgen Foundation  
 Applied Precision  
 Bank of America Foundation  
 Bentall Capital  
 Bill & Melinda Gates Foundation  
 The Boeing Company  
 Carillon Point Account  
 Casey Family Programs  
 CBIC Insurance  
 Chevron  
 The Chubb Corporation  
 CIGNA Matching Gift Program  
 Citibank, N.A./Citicorp  
 Eli Lilly & Co. Foundation  
 Expedia, Inc.  
 Google  
 Harbor Properties, Inc  
 IBM International Foundation  
 Key Foundation  
 Merck  
 Microsoft Corporation Matching  
 The Prudential Foundation Matching Gifts  
 Puget Sound Energy  
 RealNetworks Foundation  
 Russell Investments  
 SAFECO Matching Funds  
 Satori Software  
 Starbucks Matching Gifts Program  
 Sun Microsystems Foundation  
 United Way of King County  
 The UPS Foundation  
 US Bancorp Foundation  
 Verizon Foundation  
 Washington Chain and Supply, Inc  
 Washington Mutual Foundation  
 Matching Gifts Program  
 Zymogenetics Inc.

ACT works to maintain our list of donors as accurately as possible. We apologize for any misspellings or omissions. Should you find any, please contact our office so that we may correct any mistakes in future publications. Email [development@acttheatre.org](mailto:development@acttheatre.org) or call (206) 292-7660 x1330.

# ACT *A Theatre of New Ideas*

## ACT Board Of Trustees

Charles Sitkin  
*Chairman*

Colin Chapman  
*President*

Richard Hesik  
*Vice President*

Lisa Simonson  
*Treasurer*

Bill Kuhn  
*Secretary*

Joan Barokas  
Laurie Besteman  
Trevor Cobb  
Bob Diercks  
Charles Fitzgerald  
Ross Henry  
Stephanie Hilbert  
Grady Hughes  
Diane Lind  
Kyoko Matsumoto Wright  
May McCarthy  
Lauren Mikov  
Kelly Miller  
Naomi Minegishi  
John Muhic  
Judy Ness  
George Ojemann  
Dr. Greg Perkins  
Teresa Revelle  
Ingrid Sarapuu  
Barry Scovel  
Karen Shaw  
John Siegler  
Margaret Stanley  
Rob Stewart  
Larry True  
Brian Turner  
Sita Vashee

## ADVISORY COUNCIL

Dr. Ellsworth C. Alvord, Jr.\*  
Aubrey Davis  
Daniel D. Ederer  
Jean Burch Falls  
Jeannie M. Falls  
John H. Faris  
Brad Fowler  
Carolyn H. Grinstein  
Sara Comings Hoppin  
C. David Hughbanks  
Jonathan D. Klein  
Keith Larson\*  
Jane W. Lyons  
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

## A CONTEMPORARY THEATRE FOUNDATION

Kermit Anderson  
*President*

Lucinda Richmond  
*Vice President*

Katherine Raff  
*Secretary*

Catherine Roach  
*Treasurer*

Colin Chapman  
Brad Fowler  
John Siegler  
Lisa Simonson  
Charles Sitkin  
Brian Turner

## ACT Staff

### EXECUTIVE

Kurt Beattie\*  
*Artistic Director*

Carlo Scanduzzi  
*Executive Director*

Robert Hanks  
*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*

Emily Penick  
*Artistic 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*

John Osebold  
*Grant Writer*

Angela Palmer  
*Donor Relations Manager*

Kyle Thompson  
*Development Coordinator: Board & Office Operations*

Julia Nardin  
*Development Coordinator: Stewardship & Special Events*

### MARKETING, SALES, AND COMMUNICATIONS

Becky Lathrop  
*Director of Marketing and Communications*

### Marketing and Communications

Aubrey Scheffel  
*Associate Director of Marketing*

Karoline Nauss  
*Marketing Coordinator*

Marissa Stein  
*Graphics & Email 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  
Kaillie Coleman  
Dennis Hardin  
Ryan Higgins  
Monika Holm  
Becky Plant  
Robin Obourn  
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*

JR Welden  
Erin B. Zatloka  
*Stage Managers*

Becca Rowlett  
*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 Sterkowitz  
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*

Dave Misner  
*Sound Technician*

Jeanna Gomez  
*Dresser*

Julia Trimarco  
*First Hand*

Justine Wright  
*Stitcher*

Johans Deschappelles La Rosa  
*Fencing Coach*

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