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LITTLE SHOP OF HORRORS



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A Contemporary Theatre



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80

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FROM THE ARTISTIC DIRECTORS

David Armstrong
Executive Producer and Artistic Director
The 5th Avenue Theatre



Kurt Beattie
Artistic Director
ACT – A Contemporary Theatre

This year's co-production of *Little Shop of Horrors* represents the fourth consecutive collaboration of The 5th Avenue Theatre and ACT – A Contemporary Theatre. As one of the most unique and exciting partnerships in American regional theater today, it demonstrates how much can be gained when major arts organizations think creatively together.

The 5th Avenue Theatre is one of the nation's most successful creators of new musicals. It has gained remarkable prominence over the last decade with the nine new musicals it has sent to Broadway and the 14 Tony Awards they have garnered (including two for Best Musical). It has also created a large number of lauded revivals, including *Guys and Dolls*, *Candide*, *The Most Happy Fella*, *Sunday in the Park with George*, *Sweeney Todd*, and *Oklahoma!*, and ranged with distinction through both the contemporary and classical canons of musical theater works.

Likewise, ACT Theatre has helped to develop or premiere more than 20 new plays over the last decade. These have gone on to have over 60 productions around the country, many of them at major regional theaters including The Old Globe, the Geffen Theatre, Center Theatre Group (LA), Steppenwolf, The Wilma Theatre, and Woolly Mammoth. And to top it off, last year's collaboration with The 5th Avenue Theatre, the delightful *First Date*, enjoyed a recent run on Broadway.

Little Shop of Horrors is one of the most original, funny, and enduring hits of the last 30 years. It gave tremendous momentum to a new direction in American Musical Theater—the chamber musical—and began the exploration of a genre new to the form—the sci-fi horror story. It is the sort of intimate work that ACT and The 5th Avenue have taken a special interest in producing together—a wildly theatrical, entertaining, and utterly out-of-the-box piece that calls for a smaller stage than The 5th Avenue's sumptuous proportions.

We are delighted to create theater for such appreciative, supportive audiences and donors. Along with our wonderful artists, they make Seattle the innovative theater town that it is. You, as patrons of The 5th and ACT, are in the vanguard—knowledgeable and eager for the next encounter with this great American art form, and The 5th and ACT are thrilled to provide it for you with *Little Shop of Horrors*.

Thank you, and enjoy the show!

David Armstrong

Kurt Beattie

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The Tales of Hoffmann, Seattle Opera, 2005 © Rozarii Lynch

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The 5th Avenue Theatre

David Armstrong
Executive Producer & Artistic Director

Bill Berry
Producing Artistic Director

and

ACT – A Contemporary Theatre

Kurt Beattie, Artistic Director

Carlo Scandiuzzi, Executive Director

present



Book and Lyrics by

HOWARD ASHMAN

Music by

ALAN MENKEN

Based on the film by Roger Corman. Screenplay by Charles Griffith.

Starring

JOSHUA CARTER JESSICA SKERRITT

JEFF STEITZER DAVID ANTHONY LEWIS

with

ERIC ESTEB EKELLO J. HARRID, JR.

ALEXANDRIA HENDERSON NAOMI MORGAN NICOLE RASHIDA PROTHRO

Set Design

MARTIN CHRISTOFFEL

Costume Design

PETE RUSH

Lighting Design

ROBERT J. AGUILAR

Sound Design

JUSTIN STASIW

Stage Manager

JEFFREY K. HANSON

Resident Music Supervisor

IAN EISENDRATH

Vocal Arrangements

ROBERT BILLIG

Orchestrations

ROBERT MERKIN

Puppet Design

MARTIN P. ROBINSON

Associate Director & Associate Choreographer

CRYSTAL DAWN MUNKERS

Associate Director

ADAM QUINN

Associate Music Director

MICHAEL NUTTING

Associate Sound Designer

BRENDAN PATRICK HOGAN

Music Direction by

R.J. TANCIOCO

Direction and Musical Staging by

BILL BERRY

Originally produced by the WPA Theatre (Kyle Renick, Producing Director)
Originally produced at the Orpheum Theatre, New York City by the WPA Theatre,
David Geffen, Cameron Mackintosh and the Shubert Organization

Audrey II designed by Martin P. Robinson, New York City
Constructed by Character Translations, Inc. for Music Theatre International

ACT Seasonal support provided by:



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CAST

(in order of appearance)

Ronnette NICOLE RASHIDA PROTHRO
Chiffon ALEXANDRIA HENDERSON
Crystal NAOMI MORGAN*
Mushnik JEFF STEITZER*
Audrey JESSICA SKERRITT*
Seymour JOSHUA CARTER*
Derelicts, Skid Row Occupants DAVID ANTHONY LEWIS*,
EKELLO J. HARRID, JR.*
Orin, Bernstein, Luce, Snip and Everyone Else DAVID ANTHONY LEWIS*
The Voice of Audrey II EKELLO J. HARRID, JR.*
Audrey II Puppeteer ERIC ESTEB

STAGE MANAGEMENT

Stage Manager: JEFFREY K. HANSON*
Assistant Stage Manager: ERIN B. ZATLOKA*
Production Assistant: R. ELISABETH BURTON

ORCHESTRA

Conductor/Keyboard I: R.J. TANCIOCO
Keyboard II: FAITH SEETOO
Guitar: GREG FULTON
Drums: CHRIS MONROE
Bass: DAVE PASCAL

ADDITIONAL MUSIC STAFF

Music Coordinator: DANE ANDERSEN
Associate Music Director: MICHAEL NUTTING
Electronic Instruments Programmer: DAVE PASCAL
Music Librarian: MICHAEL NUTTING

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



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited.



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MUSICAL NUMBERS

ACT I

LITTLE SHOP OF HORRORS	Chiffon, Crystal, Ronnette
DOWNTOWN (SKID ROW)	Company
DA-DOO	Seymour, Chiffon, Crystal, Ronnette
GROW FOR ME	Seymour
YA NEVER KNOW	Mushnik, Seymour, Chiffon, Crystal, Ronnette
SOMEWHERE THAT'S GREEN	Audrey
CLOSED FOR RENOVATION	Mushnik, Seymour, Audrey
DENTIST!	Orin, Chiffon, Crystal, Ronnette
MUSHNIK AND SON	Mushnik, Seymour
GIT IT	Seymour, Audrey II, Chiffon, Crystal, Ronnette
NOW (IT'S JUST THE GAS)	Orin, Seymour

There will be one 15-minute intermission

ACT II

CALL BACK IN THE MORNING	Audrey, Seymour
SUDDENLY SEYMOUR	Seymour, Audrey, Chiffon, Crystal, Ronnette
SUPPERTIME	Audrey II, Chiffon, Crystal, Ronnette
THE MEEK SHALL INHERIT	Seymour, Chiffon, Crystal, Ronnette, Bernstein, Luce, Snip
SOMINEX/SUPPERTIME (REPRISE)	Audrey, Audrey II
SOMEWHERE THAT'S GREEN (REPRISE)	Audrey
FINALE: DON'T FEED THE PLANTS	Company

WHO'S WHO



JOSHUA CARTER (*Seymour*) is thrilled beyond belief to play Seymour in *Little Shop of Horrors*! Carter was previously at The 5th in *Spamalot* and

Guys and Dolls and previously at ACT as Mortimer in *Mary Stuart* and as Seigfried/Alberich in *Das Barbecü*. He has also worked in Seattle at Intiman Theatre, Village Theatre, Seattle Children's Theatre, and Seattle Repertory Theatre. Carter recently returned from the first national tour of the Broadway show *Once* and can be heard on the original cast recording of *WATT!?, A New Musical*. Carter is also pursuing a degree in Biology and has slowly killed every house plant he's ever owned. So this is karma... Love to his family, Billie, and Bear.



JESSICA SKERRITT (*Audrey*) is so delighted to be back at ACT. Last season she made her ACT debut as Young Little Edie in *Grey*

Gardens, a co-production with The 5th. Skerritt was most recently seen as Kira/Clio in Village Theatre and Arizona Theatre Company's co-production of *Xanadu*. Additional local credits include *ELF The Musical* (Deb), *Guys and Dolls*, and *Cinderella* with The 5th; *The Producers* (Ulla), *Stunt Girl* (Phoebe), *Barefoot in the Park* (Corie), *Chasing Nicolette* (Gwendolyn), and *Million Dollar Quartet* (Dyanne) with Village Theatre. Endless gratitude to ACT and The 5th Avenue Theatre. Much love to her awesome husband, Dane. This one's for Dad.



JEFF STEITZER (*Mushnik*) is pleased to return to ACT where he most recently appeared in *Assisted Living* and *A Christmas Carol*, and to The 5th

where he previously appeared as Senex in *A Funny Thing...*, Mayor Shinn in *The Music Man*, and in various roles in *Titanic: The Concert* and *Hairspray in Concert*. Steitzer has appeared on Broadway (*Inherit the Wind*, *Mary Poppins*), in film and TV (*30 Rock*, *Law & Order*, *The Fugitive*, *The Cleveland Show*, *The Beaver*, *Beans of Egypt*), in every major theater in Seattle and many across the country, has voiced commercials and video games, including a decade long stint as the Voice of God Multi-player Announcer for *Halo*, and recently began recording audio books, winning an AudioFile Earphones Award for his narration of David Rosenfelt's *Dogtripping*.



DAVID ANTHONY LEWIS (*Orin, Bernstein, Luce, Snip*) is unbelievably pleased to return to ACT. He was first seen here as one Mr.

Hyde (but thinks Orin is much scarier and more heartless) and then as the Ghost of Christmas Present in *A Christmas Carol*. He is a graduate of Cornish College of the Arts' Theatre Department, and credits them for making him the monster he is. He would like to thank his entire family for all of their love and support, knowing he could never pursue his dreams without them.



EKELLO J. HARRID, JR. (*The Voice of Audrey II*) is excited to be returning for his third production with The 5th and second production

with ACT. The 5th & ACT: *Grey Gardens* (Brooks, Sr./Brooks, Jr.); Village Theatre: *Showboat* (Joe), *Cats* (Old Deuteronomy), *Chasing Nicolette* (The King); Book-It Repertory Theatre: *Take Me America* (Maleet); Cabaret Theatre: *5 Guys Named Moe* (Big Moe). Favorite roles: *The Full Monty* (Horse), *Big River* (Jim), *Saint Heaven* (Pastor Joe Bertram), *Ragtime* (Coalhouse Walker Jr.), *Into the Woods* (The Wolf), *Sweeney Todd* (The Judge), *Inherit the Wind* (E.K. Hornbeck). Much love to Laura.



ERIC ESTEB (*Audrey II Puppeteer*) is honored to be among the cast of *Little Shop of Horrors*. When not performing with

ACT or The 5th, he performs in the aerial duo The Innamorati with his artistic collaborator and true love, Quynbi. You can find out more about his aerial work at TheInnamorati.com.



NICOLE RASHIDA PROTHRO (*Ronnette*) recently received her B.F.A. from New York University's New Studio on Broadway

musical theatre program at Tisch School of the Arts. She is very excited to be a part of the cast of *Little Shop of Horrors* and have her debut in her

hometown. She would like to thank her family, friends, and mentors for their continued support and also thank The 5th and ACT for this amazing opportunity.



ALEXANDRIA HENDERSON (*Chiffon*) is thrilled to be making her debut at ACT with *Little Shop of Horrors*. In 2011, she received her

Bachelor's degree in Vocal Music from Warner Pacific College. Her most recent performances include *Carrie The Musical* (Balagan Theatre), *Hairspray in Concert* (The 5th), and *Little Shop of Horrors* (Tacoma Little Theatre). Henderson thanks the cast and crew and hopes this is the beginning of a wonderful relationship with Seattle musical theatre.



NAOMI MORGAN (*Crystal*) *Little Shop of Horrors* is one of Morgan's favorite musicals! 5th Avenue credits: *Oliver!* (Charlotte),

RENT (Mimi) – Broadway World Award: Best Leading Actress in a Musical (local), *Cinderella*, *West Side Story* (Rosalia), and four AMT tours. Village Theatre credits: *The Full Monty* (Estelle), *The Gypsy King*, *New Voices 9, 10, 11, 13, and 14*. She produces many local concerts including the popular hit: Tweenland. Love to Jamison, Lexi, RJ, and Mr. Berry!

BILL BERRY (*Director and Musical Staging*) is the Producing Artistic Director of The 5th. His directing credits include *Cabaret* at American Musical Theatre of San Jose, The Ordway Center for the Performing Arts, Theatre Under the Stars, and The

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WHO'S WHO

5th, *On The Town* at The Papermill Playhouse and The 5th, and *West Side Story*, *Wonderful Town*, *Smokey Joe's Café*, *The Wizard of Oz*, *RENT*, *First Date*, and *The Music Man* at The 5th. Bill made his Broadway debut last season as director of *First Date*, which premiered under collaboration with ACT and The 5th.

R.J. TANCIOCO (*Music Director*) is thrilled to once again work on one of his favorite musicals. Other select favorite musical directing and conducting credits: *RENT*, *Hairspray in Concert*, *First Date*, *Joseph...*, *Hair*, *Dreamgirls*, *Smokey Joe's Café* (The 5th); *Les Misérables*, *Trails*, *Annie Get Your Gun*, *EVITA* (Village Theatre); *Bat Boy* at ArtsWest, *Making Tracks* at San Jose Repertory Theatre; *Carrie*, *Next to Normal*, *Spring Awakening*, and *New Voices* (Contemporary Classics/Balagan Theatre). A 2010 Gregory Award recipient, and a 2011/2013 Gypsy Rose Lee recipient for music direction, Tancioco is an avid vocal coach, arranger, composer, and enjoys educating youth for theatre and cultivating new musicals. For his brother, Joseph.

MARTIN CHRISTOFFEL (*Scenic Designer*) ACT: *Assisted Living*, *The Woman in Black*, *Alki* (projection), *Runt of the Litter*, *The Lady with All the Answers*; The 5th: *The Music Man*, *RENT*, *Joseph and the Amazing Technicolor Dreamcoat*, *West Side Story*, *The Buddy Holly Story* (projection co-design); Village Theatre: *Sleuth*, *The Odd Couple*, *Watt?!*, *Room Service*, *Noises Off*, *Blithe Spirit*; Seattle Children's Theatre/national touring production: *Addy: An American Girl's Story* (projections co-design); EMP Museum: *Can't Look Away/The Lure of Horror Film* exhibit (co-design). Christoffel also designs major corporate events and experiences. He is a local designer.

PETE RUSH (*Costume Designer*) is a scenic and costume designer based in Seattle. He previously designed *Rapture*, *Blister*, *Burn* for ACT, and *RENT* at The 5th. Other designs include *Hamlet*, *Antony and Cleopatra*, and *Electra* for Seattle Shakespeare Company, *Cider House Rules* and *Art of Racing in the Rain* at Book-It Repertory Theatre, plus productions at New Century Theater Company, Seattle Public Theater, and Washington Ensemble Theatre. Regional: Hangar Theatre, George Street Playhouse, Berkshire Theatre Festival, Bloomsburg Theatre Ensemble.

ROBERT J. AGUILAR (*Lighting Designer*) Selected Work: *Hairspray in Concert*, *Titanic: The Concert* (The 5th); *The Lady with All the Answers* (ACT); *Bo-Nita*, *I Am My Own Wife*, *Of Mice and Men*, *The K of D*, and *boom!* (Seattle Repertory Theatre); *Next to Normal*, *The Yellow Wood*, *The 25th Annual...*, and *Zanna Don't!* (Contemporary Classics); *Trails* (Village Theatre); *7 Spots on the Sun* (Cincinnati Playhouse in the Park); *If You Give a Mouse a Cookie* (Seattle Children's Theatre); *Torso* (Printer's Devil); *A Crack in Everything* (zoeljuniper); *These Streets* (ACT's Central Heating Lab). Aguilar is the managing director of Contemporary Classics. He is the lighting associate for Seattle Repertory Theatre.

JUSTIN STASIW (*Sound Designer*) *Little Shop of Horrors* is Stasiw's first design for ACT. Selected recent design work includes associate for *The Last Goodbye* at The Old Globe in San Diego, as well as assistant designs for *Tales from Red Vienna*, *Outside Mullingar*, and the 2013 tour of *A Christmas Story*. Stasiw has mixed *Jekyll and Hyde* on the road and on Broadway, as well as mixing national

tours of *Billy Elliot*, *A Chorus Line*, and *The Wizard of Oz*. Stasiw is a proud member of IATSE and of USA/829.

CRYSTAL DAWN MUNKERS

(*Associate Director & Associate Choreographer*) Northwest credits include Seattle Repertory Theatre's *Hound of the Baskervilles* and *Boeing, Boeing*; Village Theatre's *West Side Story*, *Peter Pan*, and the premiere of David Javerbaum's *Watt?!*; Seattle Shakespeare Company's *Much Ado About Nothing*, *Love's Labour's Lost*, and Gregory Award "Best Production" Nominee *As You Like It*; Seattle Musical Theatre's *A Chorus Line* (Director) and Broadway World "Best Choreography" Nominees *Gypsy* and *Chicago*. Munkers is a graduate of the UW's Directing for the Stage and Screen program.

ADAM QUINN (*Associate Director*) is a junior at the University of Michigan, currently pursuing a B.F.A. in directing. Director: *Next to Normal* (Arthur Miller Theatre), *RENT* (MUSKET). Assistant Director: *Working* (Broadway in Chicago), pre-Broadway workshop of *First Date* (The 5th), *RENT* (The 5th), *Once On This Island* (Papermill Playhouse), *We the People – America Rocks* (Theatreworks USA), *August: Osage County* (Arthur Miller Theatre). Thanks to Mom, Dad, Izzy, Grandma Erika, Bill Berry, and Rara! As always, for Grandma Bobbi.

MICHAEL NUTTING (*Associate Music Director*) is very excited to be working on *Little Shop of Horrors*. Nutting loves to stay busy on as many projects as possible and has recently music directed *Handel's Messiah*, *Peter Pan*, and performed in the pit for *Oliver!* (The 5th) When he is not music directing, he is an avid piano teacher, arranger/transcriber,

and composer. Special thanks to all those whose hard work is fueling this production. Love to Jerra.

BRENDAN PATRICK HOGAN

(Associate Sound Designer) As the Resident Sound Designer at ACT, Hogan has designed over 30 productions since 2009. 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*).

JEFFREY K. HANSON (Stage Manager) Hanson has been stage manager for more than 70 productions at ACT since 1990. Previously at The 5th, Hanson was the production stage manager for *Oliver!*, *Pirates of Penzance*, *Oklahoma!*, *Candide*, *Mame*, *Hello, Dolly!*, and *Irving Berlin's White Christmas*. Other regional credits include productions at Seattle Children's Theatre, Seattle Repertory Theatre, Intiman Theatre, and the Arizona Theatre Company.

ERIN B. ZATLOKA (Assistant Stage Manager) is glad to be back at ACT where last season she assistant stage managed *A Christmas Carol* and stage managed *Assisted Living* and *Rapture, Blister, Burn*. Other favorites at ACT include *Pilgrims Musa and Sheri in the New World*, *The Lieutenant of Inishmore*, and *Rock 'n' Roll*. Nothing in her life could happen without friends and family. Love to Greg and Zoey.

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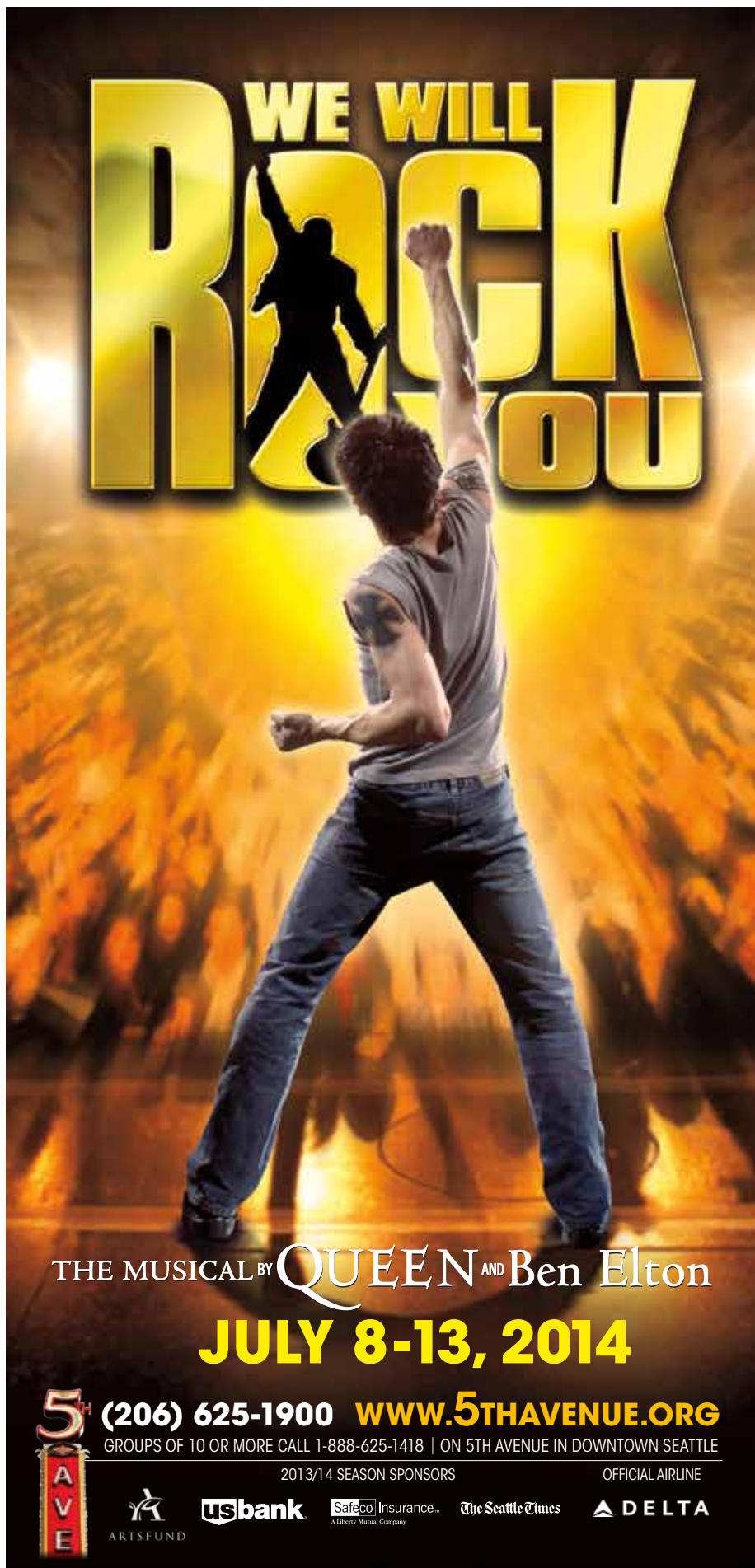
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WHO'S WHO



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 Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



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United Scenic Artists represents the designers and scenic painters for the American Theatre.



Musicians playing this performance are represented by the American Federation of Musicians of the United States and Canada, Local 76-493, AFL-CIO/CLC.

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In the spring of 1954, a shoestring production of Brecht and Weill's 1928 musical *The Threepenny Opera*, featuring Lotte Lenya, Kurt Weill's widow, opened at the Theatre de Lys on Christopher Street in Greenwich Village. It had to close soon after to make way for a previously booked show, but it re-opened the following year and played continuously until December 1961—a record-setting run for a New York musical.

This wholly unanticipated success brought to the attention of producers and writers the scrappy network of storefront theaters, artists' cafés, and ad hoc performance spaces hidden in the maze of Village streets. Greenwich Village had long been home to companies set up for the express purpose of nurturing and presenting experimental theater. Organizations such as The Theatre Guild, Provincetown Playhouse, the Group Theatre, and The Neighborhood Playhouse brought new playwrights and actors to the forefront, including Eugene O'Neill, most of whose early work was presented by the Provincetown Playhouse on MacDougal Street.

Few of these theaters presented musicals, wearing their bare-bones aesthetic as a badge of honor. But that all changed after *The Threepenny Opera* proved that a small-scale musical, artfully produced, could lure an audience away from the glitter and glamour of Broadway, and before long more commercial productions dared to venture below 14th Street. The area now became home to small musicals and satirical revues, and offered a proving ground for new writing and acting talent. (Among *Threepenny's* cast members were future stars such as Bea Arthur (*Mame*, *Maude*, *The Golden Girls*), John Astin (TV's *The Addams Family*), Jo Sullivan (*The Most Happy Fella*), and Charlotte Rae (Mrs. Garrett on *The Facts of Life*).

Soon the small-is-beautiful movement had an official name: Off-Broadway. At first the name referred to anywhere in the city outside the "Broadway Box" (an area extending from 40th to 54th Street, and from west of Sixth Avenue to east of Eighth, including Times Square and 42nd Street). Later the definition was altered to include theaters with a seating capacity between 100 and 499 and adhering to certain trade union contracts, even if they were within the Broadway Box.

Working conditions in these theaters could at times be rough, even dangerous, and the pay low or non-existent. But young artists can live on dreams, at least for a while, and in mid-century Off-Broadway there was a sustaining excitement in the air.

Composer Jerry Herman got his first break Off-Broadway with a little 1960 revue called *Parade*. The very next year his musical *Milk and Honey* opened on Broadway, followed by *Hello, Dolly!* in 1964.

Off-Broadway became a haven for off-beat musicals. The operetta spoof *Little Mary Sunshine* premiered in 1959 and ran for 1,143 performances. Forgotten shows like Jerome Kern's 1917 *Leave It to Jane* were dusted off and presented on an intimate scale. Quirky revues popped up all over town, introducing new writers like Sheldon Harnick (*Fiddler on the Roof*), Fred Ebb (*Cabaret*, *Chicago*), and Charles Strouse (*Bye Bye Birdie*, *Annie*).

In 1960, *The Fantasticks* opened to puzzled reviews and ran for the next 42 years. With a nine-person cast, a \$900 set, a piano, and a harp, it became a fixture on Sullivan Street, attracting patrons from all over the world with a simple wooden sign rocking in the breeze.

In 1963, Liza Minnelli got her second big break (her first was having been born Judy Garland's daughter) playing a small role in the Off-Broadway revival of *Best Foot Forward*.

Bernadette Peters had appeared on Broadway as Josie Cohan in *George M!*, but it was her touching and hilarious performance in *Dames At Sea* Off-Broadway (1968) that made her a critics' darling.

Two rock musicals debuted Off-Broadway in the late '60s. *Your Own Thing*, based on *Twelfth Night*, brought hippies to Illyria, and jump-started the careers of Sandy Duncan and Bonnie Franklin. Then the groundbreaking *Hair* moved from the Public Theater to Broadway and brought a whole new generation to the world of musical theater.

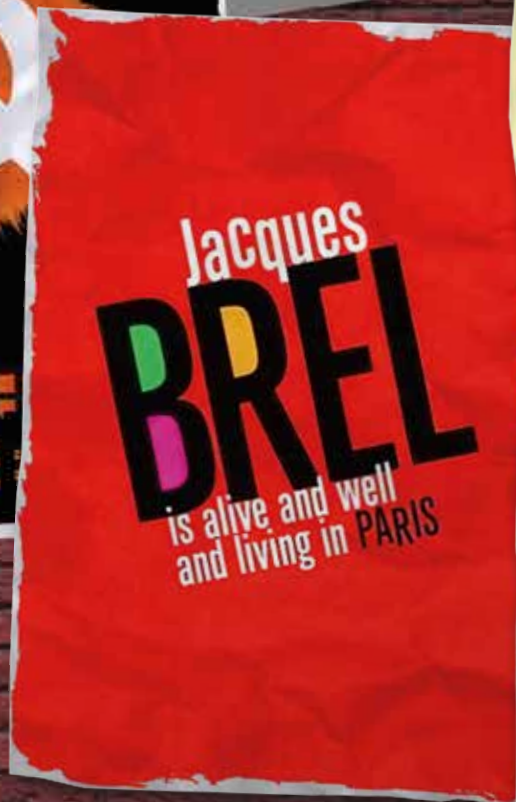
Inspired by *Hair*, musicals with uptown aspirations chose to try out Off-Broadway instead of out of town, including *Godspell*, *A Chorus Line*, *Sunday in the Park with George*, *RENT*, *Grey Gardens*, *Urinetown*, *Avenue Q*, *In the Heights*, and *Next to Normal*.

Another notable success was the songwriter revue *Jacques Brel Is Alive and Well & Living in Paris*, which ran more than four years and went on to become an international sensation. This will be next year's co-production between ACT and The 5th.

Little Shop of Horrors opened in 1982 in the East Village and became the highest-grossing show in Off-Broadway history. It then found even more acclaim around the world and as a hit movie. Its writers, Howard Ashman and Alan Menken, were scooped up by Disney and became the key creative forces in the Disney animation renaissance that began with 1989's *The Little Mermaid* and continued with Ashman-Menken films like *Beauty and the Beast* and *Aladdin*.

ALBERT EVANS 5TH AVENUE ARTISTIC & MUSIC ASSOCIATE

nue





THE SPIRIT OF COLLABORATION

The spirit of collaboration is alive and well in Seattle's Downtown Historic Theater District. For the fourth consecutive year, **The 5th Avenue Theatre** and **ACT Theatre** have joined forces to co-produce a musical.

How do two organizations of such different size and scale build and run a show together? With goodwill, compromise, a shared passion for the work, and loyal, enthusiastic audiences. Each year, ACT and The 5th Avenue take it in turns to select the next show. One artistic team presents an idea so they can look at budget, scope, and how it fits with other titles in their respective seasons, and then come to an agreement on what the next year's show will be. The goal is to find new, underrepresented, or even celebrated titles that neither organization could successfully produce on their own. With ACT's intimate theater spaces, audiences have an opportunity to be up close with the art—a benefit for many wonderful musicals that may not be suited for the larger auditorium at The 5th. The close proximity of the two companies—just two blocks from each other—makes it easy for 5th Avenue subscribers to travel up Union Street to ACT once a year.

Vanities, in 2011, was the inaugural co-production and the regional premiere of a new musical based on the 1975 hit play that ran for five years in New York. Three of Seattle's favorite musical ladies—Cayman Ilika, Jennifer Sue Johnson, and Billie Wildrick—brought a trio of lifelong Texas girlfriends to life for a 10-week run.

5th Avenue Executive Producer and Artistic Director David Armstrong has an eye for stories that have the potential to sing, and in 2012 he brought forward the idea of a world premiere musical with a creative team The 5th had been following for some time. Being a company dedicated to new works, ACT decided it was the right time to take on a project of that scale. A full year of workshops and three times the usual number of previews paid off: *First Date* was a runaway hit with Seattle audiences and then made it all the way to Broadway in 2013.



ACT's Artistic Director Kurt Beattie selected and directed the musical *Grey Gardens* in 2013, performed in the round in ACT's Allen Theatre. Audiences in the Allen are never more than eight rows away from the stage, and being so close to the bizarre Beales and their dilapidated living space brought audiences right into their bedroom, close enough to see the steam rising from the corn on Big Edie's hot plate.

This year's collaboration, the Off-Broadway smash *Little Shop of Horrors*, is a show that both organizations know audiences will relish revisiting. Director Bill Berry has assembled a top-notch cast and creative team to bring the songs and characters (and man-eating plants) you know and love to the Falls Theatre.

Plans are underway for a 2015 production of a show that has made the final list of potential projects every year since this collaboration began. *Jacques Brel is Alive and Well & Living in Paris*, a musical revue celebrating the songbook of legendary singer/songwriter Jacques Brel, ran for four years Off-Broadway in the late 1960s and 70s. The emotional power of Brel's songs—including "Ne Me Quitte Pas," "Madeleine," "La Chanson de Jacky," and "Marieke"—has inspired hundreds of artists, from David Bowie and Neil Diamond to Celine Dion and Nirvana, to cover his work. David Armstrong, who

has directed several productions of the piece in his career, will take us through this very special evening of classic songs and vignettes.

Thank you for supporting this collaboration, and we'll see you next year in Paris!



(Clockwise from top left) *Grey Gardens* photo by Tracy Martin. *Vanities* photo by Chris Bennion. The 5th Avenue Theatre and ACT's collaboration of *First Date* photo by Chris Bennion. Broadway production of *First Date* photo by Chris Owyong.

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Bill Berry, Eric Idle, and David Armstrong at the cast party for *Monty Python's Spamalot*.

Director's Circle Dinner



Rex and Angela Bates



Board Members Richard Kagan (L) and Les Biller (R) with Connie Walsh

Min Park, Eric Blom, and Andrew and Shayna Begun enjoy dining on stage at the Director's Dinner.



Beth and Buzz Porter



On January 10, Executive Producer & Artistic Director, David Armstrong hosted the 2nd annual Director's Dinner on The 5th Avenue main stage. Director's Circle members were invited to enjoy a festive dinner center stage, surrounded by the set of *Monty Python's Spamalot*. The theme of the evening was *The Art of Choreography* and featured a presentation from renowned choreographers **Donald Byrd** of Spectrum Dance Theater, **Josh Rhodes** (*Spamalot* Director and *Broadway Choreographer*) and **Lee Wilkins** (*Spamalot* Choreographer). It was a wonderful evening enjoyed by all!

For more information on how you can become a member of the Director's Circle, please call Christine Aguon at 206.260.2171

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ABOUT THE 5TH AVENUE THEATRE

- The 5th Avenue Theatre is one of the country's leading musical theater companies. Our mission is to advance and preserve America's great indigenous art form – The Musical.
- We are nationally renowned for our production and development of new musicals. Since 2001, The 5th has premiered 16 new works, eight of which have subsequently opened on Broadway. They include *First Date*, *A Christmas Story The Musical*, *Scandalous*, *Shrek*, *Catch Me If You Can*, *The Wedding Singer*, and Best Musical Tony Award-winners, *Hairspray* and *Memphis*. A ninth, *Disney's Aladdin* has just launched a Broadway run.
- We are equally acclaimed for our vibrant new productions of musicals from the "Golden Age of Broadway" and contemporary classics. These signature revivals enthrall fans of these enduring works and introduce these great shows to new generations of musical theater lovers.
- The 5th is committed to achieving the highest standards of artistic excellence by employing world-class performers and creative artists, utilizing full live orchestras, and staging exceptional and imaginative physical productions. The 5th places a special emphasis on employing our amazing community of Puget Sound-based artists and technicians.
- Our celebrated educational programs serve more than 60,000 young people each year through a host of projects including our Adventure Musical Theatre Touring Company, The 5th Avenue Awards, and the unique Rising Star Project. For adults, we offer free-to-the-public events such as the popular Spotlight Night series, pre-performance Show Talks with Albert Evans, and Curtain Up! – our annual community open house.
- We are the largest arts employer in the Pacific Northwest with more than 800 actors, singers, dancers, musicians, creative artists, theatrical technicians, and arts professionals working for us each season.
- As a non-profit theater company supported by the community, we enjoy the patronage of more than 25,000 season subscribers (one of the largest theater subscription bases in America). More than 300,000 audience members attend our performances each year.

OUR HISTORIC THEATER

A beautiful Seattle landmark, The 5th Avenue Theatre's breathtaking design was inspired by ancient Imperial China's most stunning architectural achievements, including the magnificent Forbidden City. Built in 1926 for vaudeville and silent pictures, The 5th Avenue Theatre reigned for decades as Seattle's favorite movie palace. In 1979, 43 companies and community leaders formed the non-profit 5th Avenue Theatre Association. Their goal was to restore the theater to its original splendor. The 5th Avenue Theatre re-opened in 1980 as Seattle's premier home for musical theater.

The 5th Avenue Theatre gratefully acknowledges our 43 original founders and sponsors. Please visit www.5thavenue.org for specific information on these important companies and individuals.

The 5th Avenue Theatre



DAVID ARMSTRONG
(Executive Producer and Artistic Director) Since his appointment in 2000, Armstrong has guided The 5th Avenue to a position as one of the nation's leading musical theater

companies, acclaimed for both its development and production of new works and its innovative stagings of classic musicals. As a director, he has created memorable 5th Avenue productions of *Oliver!*, *Candide*, *Hello, Dolly!*, *Sweeney Todd*, *White Christmas*, *Hair*, *Mame*, *A Little Night Music*, *The Secret Garden*, *Anything Goes*, *Company*, *The Rocky Horror Show*, *Pippin*, *Vanities*, *Yankee Doodle Dandy!*, and *Saving Aimee*, which made its Broadway debut as *Scandalous* under Armstrong's direction in November 2012. Prior to The 5th, he spent nearly 20 years as a freelance director, choreographer, and librettist. His work has been seen in New York, Los Angeles and at many leading regional theaters including The Kennedy Center, Ordway Center, Ford's Theatre, Cincinnati Playhouse, and New Jersey's Paper Mill Playhouse. From 1990 through 1995, he served as artistic director of Cohoes Music Hall in upstate NY. Armstrong has also written the books for the musicals *The Wonder Years* (winner of seven Drama-Logue Awards), *Gold Rush*, and *Yankee Doodle Dandy!*



BERNADINE (BERNIE) C. GRIFFIN
(Managing Director) was appointed managing director in January 2010 and is responsible for the administrative, fundraising, information services and facility

operations, as well as oversight of all activities related to the Board of Directors. Griffin first joined the Theatre in 2002 as director of theater advancement and development. During her tenure, The 5th Avenue has grown from a \$10 million to a \$25 million organization. She brings to her position 30 years of fundraising and arts management experience. Prior to The 5th Avenue, she served as director of development for the prestigious Geffen Playhouse in Los Angeles, as well as for The Laguna Playhouse in Laguna Beach, California. Before moving to California, she served at the Seattle Symphony where she is proud to have been part of the team that built Benaroya Hall. In addition to the Symphony, Griffin worked

for the Tony Award-winning Seattle Repertory Theatre, as well as Tony Randall's National Actors Theatre in New York. She began her career at the University of Denver. She received her Bachelor of Arts degree from St. Martin's University in Lacey Washington and is proud to have been born and raised in Walla Walla, Washington. She is a member of the National Alliance for Musical Theatre and a board member of Seattle Rotary #4. Most recently, she served as a grants panelist for the National Endowment of the Arts. Griffin was named one of the Puget Sound Business Journal's 2013 Women of Influence. She is married to award-winning actor Sean G. Griffin.



BILL BERRY
(Producing Artistic Director) served as The 5th Avenue's associate producing artistic director and casting director from 2002 through 2009. During that time, he directed

productions of *West Side Story* (Seattle Times Footlight Award), *Wonderful Town* (Seattle Times Footlight Award), *Wizard of Oz* and *Smokey Joe's Café*. He recently made his Broadway debut as the director of the hit musical *First Date* at the Longacre Theatre. Berry's directing work has been seen at theaters across the country, most recently at New Jersey's Paper Mill Playhouse where he directed a critically acclaimed production of *On the Town*. Directing highlights include *Cabaret* performed at The 5th Avenue Theatre, St. Paul's Ordway Center (Ivey Award), San Jose's American Musical Theatre, and Houston's Theatre Under the Stars, as well as the smash hits *First Date* and *RENT* at The 5th. From 2002 to 2009, he served as the producing director for The 5th Avenue's education and outreach programs. During that time he significantly expanded the scope and impact of these initiatives, including spearheading the creation of Fridays at The 5th and The 5th Avenue Awards, honoring excellence in high school musical theater, as well as substantially increasing the reach of the Adventure Musical Theatre Touring Company throughout the Northwest. These programs combined now serve 60,000 students annually. He also initiated the Show Talk series, which seeks to deepen the theater-going experience. Prior to his work at The 5th Avenue Theatre, Berry was a freelance theater artist based in New York City.

ACT—A Contemporary Theatre



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 Pimen 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 SCANDIUZZI
(Executive Director) is a founder of Agate Films and Clear Pictures, producing such films as *Prototype*, *Dark Drive*, *Outpatient*, and *The Flats*, and Indieflex, a distribution company. In

1979, 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.

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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
Ruby Wishnietsky
Marketing Associate
Mark Siano
Public Relations Manager
Sebastien Scandiuizzi
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
Michelle Berweiler
Katie Bicknell
Dennis Hardin
Monika Holm
Isaiah Parker
Becky Plant
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
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

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 Bellero*
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

Jeanna Gomez
Master Crafts Artisan
Holly Kipp
First Hand/Dresser
Marta Olson
Stitcher/Dresser
Dennis Milam Bensie
Wig Master
Rachel Kunze Wilke
Assistant to the Costume Designer
Ron Darling
Tim Samland
Scenic Carpenters
Susannah Anderson
Caitlin Carnahan
Scenic Artists
Jenna Heo
Scenic Intern
Ariana Donofrio
John Lammon
Properties Artisans
Jason Montgomery
Jen Seleznow
Stage Carpenters
Steve Collins
Sound Technician
Robert Franklin
Assistant Lighting Designer

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

5TH AVENUE THEATRE STAFF

David Armstrong, *Executive Producer and Artistic Director*

Bernadine C. Griffin, *Managing Director*

Bill Berry, *Producing Artistic Director*

EXECUTIVE AND ADMINISTRATION

Sean Glynn
Executive Assistant to Mr. Armstrong & Mr. Berry
Jessica Alberg
Executive Assistant to Ms. Griffin

ARTISTIC

Ian Eisendrach
Alhadeff Family Director of New Works & Music Supervisor
Christopher D. Littlefield
Associate Music Supervisor
Lauren Smith
Company Manager
Albert Evans
Artistic and Music Associate
Dane Andersen
Music Coordinator
Makaela Pollock
New Works Associate
Logan Skirm
Music Apprentice

COMMUNICATIONS, MARKETING AND PATRON SERVICES

Patrick Harrison
Vice President of Marketing and Communications
Peggy Busted
Director of Customer Service
Chris Marcacci
Associate Director of Marketing

Marketing and Public Relations

Jennifer Flood
Senior Marketing Manager
Steve West
Marketing Manager
Reesa Nelson
Marketing Intern
Niklaus Lopez
Group Sales Manager
Bridget Summers
Public Relations Manager
Heidi Staub
PR & Communications Associate
Carmel Dunn
Senior Graphic Designer
Jeff Carpenter
Graphic Designer
Kevin Harris
Graphic Designer
Mary Dellasega
Patron Relations

Customer Service/Ticketing

Maryke VanBeuzekom
Senior Customer Database Manager
Nichole Mines
Customer Database Manager
Khajha Rogers
Customer Service Manager
Christina Moon
Customer Service Manager - Box Office
Martha McKee
Assistant Customer Service Manager
Isabel Dickey
Assistant Customer Service Manager

Customer Service Associates

Candis Anderson, Misha Dumois, Jenna Galdun, Megan Gurdine, Kasey Harrison, Kelsey Kelmel, Kat LeMaster, Becky Lewis, Caleb Miller, Sean Murphy, Meghan Nash, Sascha Streckel, Tenille VanHollebeke, Pam Wagher, Patrick Walrath

Direct Sales/Telefundraising

Patrick Connor
Direct Sales/Telefunding Manager
Christa Bond
Assistant Manager
Ed Boyd, Darren Camp, Boyé Coker, Camille Cornacchia, Judy Henceroth, Henriette Klaus, Irwin Michelman, Jim Pennington, Gail Sage, Mark Williams
Representatives

Front of House

Jaime Welker
Front of House Manager
Alicia Hall, Lauren Ruhl, Donald Yates
Assistant House Managers
Van Pham, Erin Pike, Markus Polendey, Bobby Manuva, Sean Martin, Ed Lammi, Emma Ruhl
Head Ushers
Mike Chang, Sean Martin, Van Pham
Assistant Head Usher
Sue Campbell, Barbie Denand, Kathy Parker, Paula Wharton, Lisa Brooks
Concierges

USHER STAFF

Garth Ball, Lisa Books, Kathleen Bryant, Sue Campbell, Mike Chang, Colin Chez, Frank Chinn, Alia Collin-Friedrichs, Dave Cusick, Jessica Davis, Barbie Denand, Josh Downs, Chip Edwards, Stephanie Guerrero, Karen Hall, Chris Halstead, Nancy Harris, Rosalie Hitch, Sophia Kowalski, Nancy La Roque, Emily LaVassar, Tony

Mazzella, Sue Moser, Angela Neice, Robin Obourn, Sue Pozo, Liz Pyle, Scott Seramur, Meadow Swanson, Kalia Towers-Thomas, Paula Wharton

DEVELOPMENT

Michelle Moga
Vice President of Philanthropy
Christine Aguon
Circles Manager
Sarah McKee Bednar
Corporate Giving Manager
Abigail Gomez
Development Intern
Chelsea Judd
Development Assistant
Madison Murphy
Donor Relations and Events Manager
Molly Suhr
Grants Manager
Desiree Saraspi
Donor Information Services Manager
Jeanne Thompson
Membership Manager
Staci Towne
Development Assistant & Intranet Administrator

EDUCATION AND OUTREACH

Anya Rudnick
Director of Education and Outreach
Connie Corrick
Community Programs Coordinator
Mathew Wright
Education Programs Coordinator
Lauren Ruhl
Education Associate

FINANCE

Dean Frerker
Vice President of Finance
Rory Krout
Controller
Joanna McRho
Accountant
Grace Kang
Accounts Payable Coordinator
Ben Leifer
Human Resources Manager
Sean Stelfox
Accounting Associate

INFORMATION TECHNOLOGY

Jim Cornelson
Director of IT
Melisa Bumpus
Systems Administrator
Douglas Day
Helpdesk Administrator

OPERATIONS

Catherine Johnstone
Director of Facility Operations
Alda Shepherd
Facility Manager
Kelly Radke
Office Manager/Volunteer Coordinator

STAGE DOOR/SECURITY STAFF

Warren Bohner, Jessica Davis, Karen Hall, Erik Knauer, Dean LaRoque, Meg Plimpton

ATTORNEYS

For The 5th Avenue Theatre:
Levin Plotkin & Menin
Loren H. Plotkin and Susan Mindell
John W. Hanley, Jr.
Sendroff & Baruch, LLP

PRODUCTION

Julia L. Collins
Director of Production
Mo Chapman
Production Logistics Coordinator
Erik Holden
Technical Director
Kelsey Thorgalsen
Production and Casting Assistant
Lisa Armstrong, Rachael Dorman
Season Production Assistants
Shannin Strom-Henry
Costume and Wardrobe Director
Laurel S. Horton
Head Carpenter
Gregory L. Davis
Production Carpenter
Ken Berg
Assistant Carpenter
John Hudson
Head Flyman/Rigger
Dave McCawley
Production Flyman
Sean Callahan
Head Electrician
Stephen A. Graham
Assistant Electrician
Ross M. Brown, Sal Ponce
Key Electricians
Craig Bradshaw
Programmer
Karen Marta Katz
Head Sound Engineer
James Rudy
Assistant Sound Engineer
Kelly Mickelson
Key Sound Engineer
Diana J. Gervais
Production Property Master

Tristan E. Hansen
Creative Property Master
Katy Fogg
Assistant Property Master
Ariana Donofrio, Austin Smart, Patty Kovacs
Prop Builders/Artisans
C. Luke Mathis
Head Builder
Brian Ainslie
Assistant Builder
Christopher Moad
Costume Shop Manager
Deborah Engelbach
Costume & Wardrobe Assistant
Rigmor Vohra
Cutter/Tailor
Gillian Paulson
Draper
Robin Montero, Ruthie Nicklaus
First Hands
Marlys McDonald
Wardrobe Master
Randy Werdal
Assistant Wardrobe Master
Michelle Terese Grimm
Costume Design Assistant
Maggie Melvin
Stitcher
Jeanna Gomez
Master Crafts
Mary Jones
Head Hair and Make-up
Heather Sincic
Assistant Hair and Make-up

SERVICES

AAA Pest Control • ACCO • Alphagraphics • Capital Grille • Dennis Marshall Art and Events • Eden Pest Control • Evergreen Fire and Safety • Fantasy Finishes • Interior Environments, Inc • Justin Orvold Home Renovation • Mailhandlers • Mark Kitaoka and Tracy Martin • Mayflower Park Hotel • McCallum Print Group • McKinstry • Minuteman Press • Pacific Furniture Installation • Palomino • Penske • Prime Electric • Rainier Building Services • Servicemark LLC • Standard Parking • Topper's English Floral Design • Unico Properties • Union Square Garage • Walter E. Nelson Co. • Whitman Global Carpet Care • Zee Medical Service

PATRON INFORMATION - ACT THEATRE

EMERGENCY EVACUATION PROCEDURES

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

EMERGENCY NUMBER

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

SMOKING POLICY

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

FIREARMS POLICY

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

FOOD

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

ACCESSIBILITY

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



OUR ULTIMATE MISSION: TO MAKE OUR MISSION UNNECESSARY.

Since 2001, Seattle Cancer Care Alliance has been turning cancer patients into cancer survivors. Every day, doctors who are experts in specific cancer types from Fred Hutchinson Cancer Research Center, UW Medicine and Seattle Children's work together to advance innovative, targeted therapies. That "Precision Medicine" is one of many reasons patients treated by SCCA have higher 5-year survival rates for almost every cancer type.

Learn more at SeattleCCA.org/survival. Or call us at 800-804-8824 today.

turning cancer patients into cancer survivors



Fred Hutchinson Cancer Research Center
UW Medicine
Seattle Children's

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