

# encore

APRIL 2015

arts programs

Apr 17–May 17, 2015



A Contemporary Theatre

## CAT ON A HOT TIN ROOF

By Tennessee Williams  
Directed by Kurt Beattie

Illustration by Barry Blankenship



Kurt Beattie  
Artistic Director

Carlo Scandiuzzi  
Executive Director

ACT – A Contemporary Theatre presents

# CAT ON A HOT TIN ROOF

By Tennessee Williams  
Directed by Kurt Beattie

Beginning Apr 17, 2015 • Opening Night Apr 23, 2015

## CAST

John Aylward*	Big Daddy
Kyle Ballard	Buster
Kai Borch	Sonny
Annika Carlson	Dixie
Laura Griffith*	Maggie
Frank Lawler	Reverend Tooker
Charles Leggett*	Gooper
Nina Makino	Trixie
Brandon O'Neill*	Brick
Marianne Owen*	Big Mama
Larry Paulsen*	Doc Baugh
Morgan Rowe*	Mae

## CREATIVE TEAM

Kurt Beattie	Director
Carey Wong	Scenic Designer
Melanie Taylor Burgess	Costume Designer
Mary Louise Geiger	Lighting Designer
Dominic CodyKramers	Sound Designer
Alyssa Keene	Dialect Coach
Geoffrey Alm	Fight Coach
JR Welden*	Stage Manager
Michael B. Paul*	Assistant Stage Manager
Victoria Thompson	Production Assistant/Child Supervisor
Paul Arnold	Assistant Lighting Designer

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

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

*Cat on a Hot Tin Roof* is presented by special arrangement with SAMUEL FRENCH, INC. on behalf of the University of the South, Sewanee, Tennessee.

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

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CATERING AND EVENTS



Allan & Anne Affleck, Nancy Alvord, Linda Brown & Larry True, Katharyn Alvord Gerlich, Gregory & Diane Lind, Eric & Margaret Rothchild, Eulalie M. & Gian-Carlo Scandiuzzi, Chuck Sitkin, Brian Turner & Susan Hoffman, David & Joyce Veterane, Anonymous

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



Kurt Beattie

# WELCOME to ACT

Tennessee Williams lived an extremely difficult life. Born to parents who were incapable of nurturing him in any meaningful way, he journeyed through his 72 years with a spiritual burden few of us can imagine. He nevertheless forged one of the greatest bodies of work for the American theatre any playwright has ever created. Fortunately for us, his stomach for the daily work of writing never deserted him, one of the few positive habits he had that enabled him to survive the despair, substance abuse, and lifelong stresses of a major career in the theatre. He left us with 38 full-length plays, 42 one-act plays, two collections of poetry, two novels, and a fistful of short stories and screenplays; a list all the more remarkable considering how hard he struggled to stay afloat throughout his adult life.

Williams had a tantric daemon sitting on his shoulder. It drove him, an openly gay man in a closeted era, into a bold and often reckless sexual life. His need for the emotional continuity of a steady partner was unhappily matched with a highly neurotic internal weather, made ever more stormy by the heavy drinking and drugs, and ultimate satisfaction on this score constantly eluded him. The decades in which he lived didn't help. In the '40s, during which he wrote *The Glass Menagerie* and *A Streetcar Named Desire*, the Second World War caused the deaths of 50-70 million people, its aftermath ushering in an era of profound existential disaffection. The '50s followed with the grim realities of the Cold War, its nuclear arms race, and the seemingly endless brutality of its worldwide conflicts and violent ideological rhetoric, which created the feeling in many artists and intellectuals that there was no real way forward for civilization. And if idealism took a back seat to Realpolitik, the rising tide of middle-class economic progress in America had little to offer in its place: the gospel of materialist conformity, housing developments, and McCarthyism marched hand in hand. Like many in America at this time, Williams made a lot of money, but more getting and spending couldn't fill the spiritual void. What was there left to believe in, except the honest pleasures of the body? "As the world grows worse it seems more necessary to grasp what pleasure you can, to be selfish and blind, except in your work," he wrote to a friend in the '40s, and it became something of a lifelong mantra.

A preoccupation with both the pleasures and torments of sex is never far from most of Williams' plays. His major characters are driven by their libidos, while often being tormented by them. *Cat on a Hot Tin Roof* burns with this anguish. Maggie and Brick Pollitt are a married couple who have become outsiders in the society in which they were born. To sustain the obligations of their marriage to the Pollitt family and the rewards of its enormous wealth means being something untrue to themselves. "Mendacity" is Brick's great word for this falsity, this gnawing cancerous condition of their Mississippi Delta society. But without the ability to solve this problem, without the ability to adapt and survive it, the only outcome for both of them is destruction.

CONTINUED ON PAGE 12



The Expulsion from the Garden of Eden, 1427, Masaccio

**Mr. Williams is the man  
of our time who comes  
closest to hurling the  
actual blood and bone  
of life onto the stage.**

—WALTER KERR

from the New York Herald Tribune  
on the original 1955 production

# COMING SOON TO ACT



رجل

## THREESOME

مجموعه من ثلاثة أشخاص

By Yussef El Guindi

Directed by Chris Coleman



رجل امرأة

**A World Premiere Co-production  
with Portland Center Stage.**

**Jun 5–28**

Illustration by Barry Blankenship



### The Ghosts of Tonkin May 2–10

The story of how public officials brought about one of the most devastating episodes in the history of the United States: The Vietnam War—and Oregon Senator Wayne Morse's battle to stop the war before it began.



### The Great Soul of Russia May 20, Jun 17

The Seagull Project returns with their recurring series in an exploration of what is happening in the Seattle theatre, art, dance, music, political, and literature scenes through the passionate and provocative lens of Russian culture.



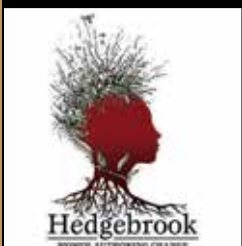
### Endangered Species Project May 11, Jun 8

Explore the great plays you seldom see. May features Enid Bagnold's *The Chalk Garden*, followed by Christopher Hampton's *Tales from Hollywood* in June.



### Dirty Jun 10–29

A smart and driven entrepreneur tries to create an ethical, philanthropic porn company, but can such a thing really exist in America? A fully-staged production selected from The Construction Zone 2014 series and co-presented with Washington Ensemble Theatre.



### Hedgebrook Women Playwrights Festival May 18

The 19th annual Hedgebrook Women Playwrights Festival celebrates women writing for the theatre. New work by Leanna Brodie, Dipika Guha, Karen Hartman, Julie Marie Myatt, Suzanne Vega, and Lauren Yee.



### The Construction Zone Jun 16

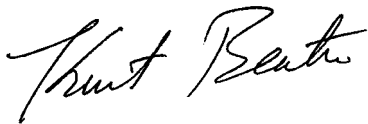
Caution—plays under construction! Join ACT and Live Girls! Theater for their second reading in 2015. Preview exciting new work before one of the selections for the series comes to the stage in the ACTLab 2016 season.



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As a director, I have a peculiar and entirely idiosyncratic response to the “no-necked monsters” so memorably hated by Maggie. While they represent something wholly repulsive about all children—their occasional meanness, violence, and utter selfishness—I have always felt there is another aspect of them in Maggie and Brick as well. Maggie and Brick remind me of the first people in all the Abrahamic religious traditions: Adam and Eve, the first couple, whose sorrowful journey after the Fall must be an attempt to reclaim their childhood innocence. And if Big Daddy fits in this iconography as God, he is a sick and dying God, whose only real solace is a desire for the truth, no matter how terrible it might be.

In one of Williams’ last plays, *A House Not Meant to Stand*, written a year before he died in 1982, three little ghosts come to the dinner table and cry out to be fed. They are thinly veiled versions of Williams, his sister Rose, and his brother Dakin, at the table of their parents, desperate to be nurtured. It is indescribably moving to me, this return of Williams, at the end of his life, to his childhood. It makes me think of Maggie and Brick as people mourning something originally good in them that they have lost in adulthood, of that time in some Eden when they might have lived in their bodies without guilt, able to hear once more the birds in Eden singing to them the music of their first and best selves.



Kurt Beattie, Artistic Director

***Cat on a Hot Tin Roof* is Mr. Williams’ finest drama. Always a seeker after honesty in his writing, Mr. Williams has not only found a solid part of the truth but found the way to say it with complete honesty.**

**—BROOKS ATKINSON**  
in an opening night review  
of the 1955 Broadway production

## A CENSORSHIP HISTORY of *Cat on a Hot Tin Roof*

*Cat on a Hot Tin Roof* won both the Pulitzer Prize and the Drama Critic’s Circle Award for the 1954–55 season and ran for 694 performances on Broadway, but performances of the play have ignited controversy in the United States and in England.

Longtime theater critic John Gassner wrote in 1960 that he had little to say about *Cat on a Hot Tin Roof*, “except to acknowledge that its vivid characterizing power makes most playwrights look like anemic pygmies ...[but] if Williams had anything of consequence to say in his family drama he did not manage to get it across.” Gassner described the play as “blatant with vulgarity,” yet approved that it “blares out in praise of the vim and vigor of a healthy sex life.”

*Cat on a Hot Tin Roof* contained subject matter and language that were risqué for the conservative 1950s, and the dialogue is decidedly frank as the characters discuss homosexuality, greed, and sexual desire. When the play was awarded the Pulitzer Prize, many members of the theater establishment expressed shock and recalled the controversy that had emerged in 1925 when Hamlin Garland, the senior member of the Pulitzer Prize committee, had refused to recommend *What Price Glory?* because of its earthy language, despite the support of two Pulitzer Prize jurors. He pressured them to vote instead for Sidney Howard’s *They Knew What They Wanted*. Although the Pulitzer Prize committee accepted the language of *Cat on a Hot Tin Roof*, critics were less tolerant, and several suggested that the story could easily be told and the realism maintained without the rough dialogue.

In a review for the *New York Daily News*, critic John Chapman condemned Williams’ dialogue and wrote, “the considerable amount of dirty talk in it was mere boyish bravado and rather pointless.” The language in the play led to difficulties with the authorities in New York City two weeks after the play opened. Edward T. McCaffrey, commissioner



of licenses, received complaints from numerous individuals but took specific action only after the Children's Aid Society lodged a complaint with his office that the children in the cast were being exposed to "vulgar language" and "unhealthy suggestions" in the play. The commissioner attended the play, then conferred backstage with directors to determine the impact of the language on the child cast members.

McCaffrey identified specific passages that he and the Children's Aid Society had found to contain objectionable language, and the directors assured him that the children remained in their dressing rooms while the identified dialogue was spoken on stage.

Although McCaffrey was assured that the children were protected, he demanded that directors cut one off-color joke from the play, claiming that it was gratuitous and added nothing to the action. The directors complied. The joke concerns a young married couple who take their son to the zoo on a Sunday to look at the animals. They see "this ole bull elephant" who is caged next to a female elephant in heat. The joke describes the manner in which the bull, which "still had a couple of fornications left in him," begins to butt his head against the cage and "there was a conspicuous change in his profile—very conspicuous!" When the little boy asks his parents about the elephant's physiological change, "His mama said, 'Oh that's—nothin'!'—His papa said, 'She's just spoiled!'"

The play also ran into greater difficulty with censors in London the following year, because public discussion of the subject of homosexuality was still largely unacceptable, especially on stage. The Lord Chamberlain, still in control of the licensing of plays for performance on the public stage, refused to grant *Cat on a Hot Tin Roof* a license for performance, so the producers staged the play at club theaters, among them the Comedy Theatre in Piccadilly Circus in London, which opened in 1881 specializing in comic opera but became a private club in the 1950s to avoid the prevailing tendency toward censorship. Such clubs provided private performances for members only.

*From Banned Plays, by Dawn B. Sova. (c) 2004 by Dawn B. Sova. Reprinted by permission of Facts on File, Inc.*



Tennessee Williams, pictured with long-term partner Frank Merlo, "Having a drinky-pie at The Bamboo Room in Key West."

When you're feelin' sorry  
when you start to sigh,  
honey what you're needin'  
is a little drinky-pie.  
Yes, honey, what you're cravin'  
is a little drinky-pie.

Two or three ain't nothin',  
three or four won't make you high,  
but the fifth drink is the number  
that I call a drinky-pie!

...You'll bust the sky wide open  
with a little drinky-pie.  
Drink a little drinky-pie, love,  
drink a little drinky-pie.

—TENNESSEE WILLIAMS'  
DRINKING ANTHEM



Barbara Bel Geddes in the original 1955 Broadway production



Elizabeth Taylor in the 1958 film directed by Richard Brooks



Elizabeth Ashley in the 1974 Broadway revival

# HISTORY OF SLIPS

Countless productions of *Cat on a Hot Tin Roof* have dressed Maggie in a slip, a visual that immediately aligns her with desire, intimacy, and womanhood ... but why a slip?

Originally worn for practical purposes, such as protecting corsets from sweat and hiding the boning of a girdle beneath a dress, in the late 1940s the slip became a symbol of feminine sexuality. Descended from the chemise, the slip began as a muslin undergarment in the Victorian era. In the 1920s slips adapted to the flapper fashions, and were often worn for modesty beneath sheer dresses. It wasn't until 1947, with Christian Dior's introduction of the New Look in women's wear, which emphasized an hourglass figure, that the slip took hold as a luxury undergarment. Slips, now primarily made from nylon, were adorned with lace, embroidery, rosettes, and other frills. The hem of the slip was usually most elaborate and was often used as a hint at sexuality.

*Cat on a Hot Tin Roof* was written in 1955, right in the middle of an era spanning from 1947 to 1963 known as the Golden Age of Slips. With nylon more readily available after the end of World War II, factories were mass-producing durable and washable slips in a variety of colors and patterns. When women's wear began to more commonly include separates (blouses and skirts or pants) the need for the full slip waned, and instead companies produced half slips and camisoles to accommodate the changing fashions.

Though most modern women's clothing comes with built-in linings that eliminate a practical need for slips, they continued to be produced throughout the '70s and into the present. Additionally, slips made a comeback in the 1980s and '90s when artists like Madonna and Courtney Love popularized the trend of lingerie-as-outerwear, cementing the slip as synonymous with femininity and bold female sexuality.

SOURCE FOR ALL PHOTOS WAS "CAT SCRATCH FEVER: A PRE-SCARJO MAGGIE RETROSPECTIVE" ON THEATERTMANIA.COM



Kathleen Turner in the 1990 Broadway revival



Anika Noni Rose in the 2008 Broadway revival

There is a torment in this play, violence and horror—it is the under kingdom, all right! —that reflects what I was going through, or approaching, as I wrote it. Perhaps if I had not been so tormented myself it would have been less authentic. Because I could not work with the old vitality, I had to find some new ways and may have found some.

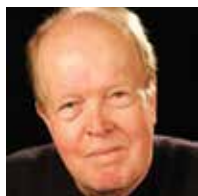
—TENNESSEE WILLIAMS

in a letter to producer Cheryl Crawford about *Cat on a Hot Tin Roof* in 1954



Scarlett Johansson in the 2013 Broadway revival

## Who's Who in *Cat on a Hot Tin Roof*



**John Aylward** (*Big Daddy*) I have worked in theatres across the U.S. and Canada for the past 48 years. Of them all I consider ACT my "home"

theatre. It was here, in 1967, that Greg Falls gave me my first job as an actor, and here where I got my Equity card. Since then I have trod ACT's boards in over 40 productions and have had the chance to play terrific parts in great plays. Some highlights: *Philadelphia! Here I Come*; *Marat Sade*; *When You Comin' Back Red Ryder?*; *Travesties*; *Man Of The Moment*; *A Chorus Of Disapproval*; *On The Razzle*; *God's Country*; *King Lear* (as Lear); *Glengarry Glen Ross*; *Man And Superman*; *Death of A Salesman* (as Willy Loman); and *First Class* (as Theodore Roethke). Also in 1967, I met my friend and colleague Kurt Beattie at the UW, and this production of *Cat on a Hot Tin Roof* marks the culmination of many wonderful years of working together.



**Kyle Ballard** (*Buster*) is thrilled to be making his ACT debut after having been in the recent production of *Carousel* at The 5th

Avenue Theatre. Favorite past credits include Rising Star Project and Mainstage productions of *Carousel* (The 5th Avenue Theatre) and his role as Jojo in *Seussical* (CORE Theatrics). A big thanks to Mrs. Hairston, for always pointing me in the right direction, and thanks to my family and Sava for being my number one supporters. Col 3:23



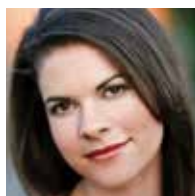
**Kai Borch** (*Sonny*) is really excited to be working with ACT for the first time. He last appeared onstage as Peter in *Robin Hood* (Anything Is Possible

Theatre), and has been in several productions for Committee for Children's *Second Step* curriculum. Offstage, Kai can be found wearing a variety of fun and interesting costumes.



**Annika Carlson** (*Dixie*) Annika is a seventh grader at Whitman Middle School. For the past four years she has been acting with

Broadway Bound Children's Theatre, where she was Peter in *Peter Pan: The Musical* and performed in five other musical productions. When not acting, Annika sings, plays with her corgi Tobey, and makes movies with her friends. She is thrilled to be performing with ACT and would like to thank her parents and grandparents, sister Erika, and brother Gunnar who have been her biggest supporters. She would also like to thank Nicki, Jimmy, and her friends for being awesome!



**Laura Griffith** (*Maggie*) has appeared on Broadway in *South Pacific* and *The Light in the Piazza* (Lincoln Center), *Sweet Smell*

*of Success* and *Oklahoma!* Her Seattle credits include *Carousel*, *Spamalot*, *A Room With a View*, *The Music Man*, *Candide*, and many others (The 5th Avenue Theatre). She performed in the Europe tour of *West Side Story* and in the national tour of *The Light in the Piazza*. Regional credits include roles at the Oregon Shakespeare Festival, Mark Taper Forum, Signature Theatre, Goodspeed Opera House, Utah Shakespeare Festival, and California Musical Theatre. On TV, she was seen in the "Live from Lincoln Center" broadcast of *The Light in the Piazza*, *Late Show with David Letterman*, and three Tony Awards broadcasts.



**Frank Lawler** (*Reverend Tooker*) was last seen at ACT as Lyon in *The Pitmen Painters*. Recent local credits include *Zapoi!* (Annex Theatre), *The*

*School for Lies* (Sound Theatre Company), *Frankenstein* (Book-It Repertory Theatre), *Henry V* (Harlequin Productions), *Tartuffe* (Taproot Theatre Company), *The 39 Steps* (SecondStory Repertory), *Arms and the Man*

(Seattle Public Theater), *Twelfth Night* (Seattle Shakespeare Company), and *The Elephant Man* (Strawberry Theatre Workshop). As a playwright, he co-authored *Holiday of Errors* and *The Elsinore Diaries*. Frank is a native of Ottawa, Canada, a graduate of Harvard University, and past president of the board of directors of Theatre Puget Sound. He lives in Seattle with his beautiful wife, Ann, and their handsome son, Rowan.



**Charles Leggett** (*Gooper*) At ACT: Victor Franz, *The Price*; 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, '14); Marshall Herrick, *The Crucible*. Charles also just played Peter in the ACTLab world premiere of *Seven Ways to Get There*. 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, he has also appeared at Intiman Theatre (where he will work this summer in *John Baxter Is a Switch Hitter*), Village Theatre, The 5th Avenue Theatre, Seattle Children's Theatre, Book-It Repertory Theatre, Portland Center Stage, Empty Space Theatre, and numerous smaller local companies.



**Nina Makino** (*Trixie*) is a fourth grader who is thrilled to be making her ACT debut. Nina most recently appeared as Virginia in *Yes*,

*Virginia* (EDGE Performing Arts). Nina is passionate about singing and loves playing her trumpet, too. A special thanks to Jordyn Meeker and Dad, Mom, and older sis Iona, I love you guys!



**Brandon O'Neill** (*Brick*) Last seen at ACT as Hanuman in the world premiere of *Ramayana* (Broadway World Award, Footlight Award) and



## Who's Who in *Cat on a Hot Tin Roof*

Gabe in *First Date* (The 5th Avenue Theatre/ACT co-production, Gregory Award nomination). Brandon originated the role of Kassim in Disney's *Aladdin* on Broadway. His voice can still be heard nightly on Broadway as The Voice of the Cave of Wonders and on the Grammy-nominated cast album. Select regional theatre: Billy Bigelow, *Carousel* (The 5th Avenue Theatre); The Pirate King, *Pirates of Penzance* (The 5th Avenue Theatre, Gregory Award nomination); Sky Masterson, *Guys and Dolls* (The 5th Avenue Theatre, Footlight Award). See him as the Queen's Brother aka Crow in Bungie's epic new video game franchise, *Destiny*.



**Marianne Owen** (*Big Mama*) last appeared at ACT in *Vanya and Sonia* and *Masha and Spike*, preceded by *Middletown*, *Assisted*

*Living*, *One Slight Hitch*, and many more shows over the past 29 years in Seattle. She was most recently seen in *Our Town* with Strawberry Theatre Workshop and has worked at Seattle Repertory Theatre, Book-It Repertory Theatre, Seattle Shakespeare Company, Seattle Children's Theatre, Empty Space Theatre, Village Theatre, and Intiman Theatre. A founding member of the American Repertory Theatre Company, she has also worked at N.Y. Public Theatre, Arizona Theatre Company, La Jolla Playhouse, Repertory Theatre of St. Louis, Playwrights Horizons, Guthrie Theater, Goodman Theatre, the George St. Playhouse, and toured nationally in *The Real Thing* (directed by Mike Nichols). She earned an M.F.A. from the Yale School of Drama and is also a weaver and fiber artist.



**Larry Paulsen** (*Doctor Baugh*) is delighted to be returning to ACT for *Cat on a Hot Tin Roof*, having appeared here

numerous times since the 1980s, as well as at Seattle Repertory Theatre, Intiman Theatre, Seattle Children's Theatre, and Seattle Shakespeare Company. He is well

known at leading theatres nationwide, acting with the Shakespeare Theatre in Washington, D.C., the McCarter Theatre Center, the Huntington Theatre, Denver Center Theatre Company, Seattle Repertory Theatre, ACT, Intiman Theatre, Alliance Theatre Company, La Jolla Playhouse, Kansas City Repertory Theatre, and the Cleveland Playhouse, as well as South Coast Repertory, Milwaukee Repertory Theater, Alliance Theatre Company, Arizona Theatre Company, Mark Taper Forum, and Two River Theatre. In addition, he was a company member at the Oregon Shakespeare Festival for seven seasons, appearing there in dozens of productions. Off-Broadway, he has been seen in *The Winter's Tale* (Classic Stage Company), *Julius Caesar* (New York Shakespeare Festival), and *Swansong* (Lion Theatre). He is also a core member and director for Endangered Species Project, which presents a new staged reading monthly in The Bullitt Cabaret at ACT.



**Morgan Rowe** (*Mae*) is thrilled to be a part of this amazing company in ACT's 50th Season. A graduate of The Theatre School in

Chicago, Rowe has acted around the country but has called Seattle home-base for the last 18 years. You may have seen Rowe in *The Pitmen Painters*, *Female of the Species*, and nine years of *A Christmas Carol* here at ACT. She also works with other theatres like Live Girls! Theater, the 14/48 Theatre Festival, and Seattle Children's Theatre. Morgan is developing a solo show with ACT's Associate Artistic Director, John Langs, entitled *Part of the Fiasco* and setting off this year to do research for her first full-length documentary, *The Home Is \_\_\_\_ Project*.



*Menagerie* (New York Drama Critics Award 1944), *A Streetcar Named Desire* (New York

Drama Critics Award, Pulitzer Prize 1947), *Summer and Smoke* (1948), *The Rose Tattoo* (1951), *Camino Real* (1953), *Cat on a Hot Tin Roof* (New York Drama Critics Award, Pulitzer Prize 1955), *Orpheus Descending* (1957), *Sweet Bird of Youth* (1959), *Night of the Iguana* (1961), *The Milk Train Doesn't Stop Here Anymore* (1963), *Out Cry* (1973), *Vieux Carre* (1977), *A Lovely Sunday for Creve Coeur* (1979), and *Something Cloudy, Something Clear* (1981). *Not About Nightingales*, which he wrote in 1947, was produced at the Royal National Theatre, London, and at the Alley Theatre, Houston, in 1998 with great success.

**Kurt Beattie** (*Director/Artistic Director*) Please see below.

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

**Melanie Taylor Burgess** (*Costume Designer*) Highlight designs for ACT include: *Ramayana*, *Pilgrims Musa and Sheri in the New World*, *Eurydice*, *Wine in the Wilderness*, *Flight and Vincent in Brixton*. Melanie has also designed costumes for Seattle Repertory Theatre, The 5th Avenue Theatre, Intiman Theatre, Seattle Shakespeare Company, New Century Theatre Company, Seattle Public Theater, Empty Space Theatre, Taproot Theatre, Teen Advisory Group, Village Theatre, Seattle Children's Theatre, and Seattle Opera. Additionally she has designed for Cincinnati

Playhouse, Idaho Theatre for Youth, Honolulu Theatre for Youth, and Hawaii Opera. Melanie is on the adjunct faculty at Cornish College of The Arts and received her M.F.A. from the University of Washington. She is the recipient of the 2010 Gregory Award for Best Costume Design.

### **Mary Louise Geiger** (*Lighting Designer*)

Local credits: *Grey Gardens*, *Ramayana*, *Mary Stuart*, *Lieutenant of Inishmore*, *Rock 'n' Roll*, *The Pillowman*, *Intimate Exchanges*, *The Women*, *Stuff Happens*, *Betty the Yeti* (ACT); *All My Sons*, *Grapes of Wrath*, *The Last Night of Ballyhoo*, *The Royal Family*, *Dear Liar*, *Gross Indecency*, *How I Learned to Drive*, *The Glass Menagerie*, *Angels in America*, *Macbeth* (Intiman Theatre); *The Road to Mecca*, *You Can't Take It With You*, *Blue Door*, *New Patagonia*, *The Real Inspector Hound* (Seattle Repertory Theatre); *Sideways Stories from The Wayside School*, *Midwife's Apprentice*, *The Day After Tomorrow* (Seattle Children's Theatre). New York credits: *The Constant Wife* (American Airlines Theatre); *Bauer*, *The Morini Strad*, *Olive and the Bitter Herbs*, *Buffalo Gal* (Primary Stages); *Kindness*, *Blue Door*, *The Busy World Is Hushed* (Playwrights Horizons); *Violet Fire* (Brooklyn Academy of Music Next Wave Festival). Training: Yale School of Drama. Faculty: NYU Tisch School of the Arts.

### **Dominic CodyKramers** (*Sound Designer*)

Dominic is thrilled and honored to return to designing sound at ACT, where he was Master Sound Engineer and Sound Designer for eight years, starting at the turn of the century! He is currently a faculty Instructor at Seattle University's Performing Arts and Art Leadership Department, and has continued to design locally, his work being heard at Seattle Children's Theatre, Seattle Beckett Fest, Seattle Shakespeare Company, Seattle Repertory Theatre, West of Lenin, upstart crowd collective, Strawberry Theatre Workshop, Madcap Melodrama, and the Flying Karamazov Brothers. Other west coast design credits include Universal Studios Hollywood Theme Park, PCPA TheatreFest, Pasadena Playhouse, San Luis Obispo Little Theatre, Santa Clarita Repertory Theatre, Hudson Theatre, and

Oregon Cabaret Theatre. Dominic earned an M.F.A. from California Institute of the Arts and a B.A. from UNC-Asheville, his hometown. He is a proud member of United Scenic Artists USA-829.

**JR Welden** (*Stage Manager*) has stage managed *The Invisible Hand*, *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 Theatre, working on productions including *The Grapes of Wrath*, *Nickel and Dime*, and *The Mandrake Root*, with Lynn Redgrave. At Seattle Repertory Theatre, his credits include *Blue Door*, *The Chosen*, and *Pygmalion*.

**Michael Paul** (*Assistant Stage Manager*) Mr. Paul most recently stage managed *Dear Elizabeth* at the Seattle Repertory Theatre. For ACT he has stage managed *First Date*, *First Class*, and *Miss Golden Dreams*. Locally, he has stage managed for Intiman Theatre, The 5th Avenue Theatre, and Seattle Children's Theatre. National credits include Guthrie Theater; Shakespeare Theatre Company in Washington, D.C.; Oregon Shakespeare Festival; Actor's Theatre of Louisville Humana Festival; La Jolla Playhouse; Baltimore's Center Stage; Manhattan Theatre Club; and the late Alaska Repertory Theatre. He has premiered the works of August Wilson, Neil Simon, Joyce Carol Oates, and Cheryl West.



**Kurt Beattie** (*Director/Artistic Director*) has been creating theatre for Puget Sound audiences for over 40 years as an actor,

playwright, and director. His productions at ACT include *Vanya and Sonia and Masha and Spike*; *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, Empty Space

Theatre, Intiman Theatre, Seattle Children's Theatre, University of Washington, San Jose Repertory Theatre, Milwaukee Repertory Theater, 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, Empty Space Theatre, Seattle Shakespeare Company, as well as many regional theatres throughout the country. Beattie is a recipient of the Theatre Puget Sound Gregory A. Falls Sustained Achievement Award, and the Outstanding Achievement in the Arts Award from 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 Indieflix, a distribution company. In 1979, Scandiuzzi started Modern Productions, bringing to Seattle such legendary bands as The Police, Devo, Nina Hagen, Iggy Pop, The Ramones, John Cale, Robert Fripp, James Brown, Muddy Waters, and many more. He performed in several plays at The Empty Space, including *Aunt Dan and Lemon*, *The Return of Pinocchio*, and *Dracula*. In the early '80s, he collaborated with many Seattle performance artists, such as Norman Durkee, Alan Lande, and Jesse Bernstein. He also acted in various films including *Bugsy*, *The Public Eye*, *Another You*, *Casanova's Kiss*, and *Killing Zoe*. He graduated from the Ecole Supérieure D'Art Dramatique of Geneva. Carlo currently serves as a member of the Seattle Arts Commission.

**ACT operates under agreements with the following:**



This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States



## 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 exclusive caterer of ACT.

### 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 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  
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### Fragrance

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Supporting Partners join ACT's Executive and Artistic staff and other guests for celebratory dinners on Opening Night of our Mainstage productions. This special benefit is one of the many ways we bring our friends closer to the art they love. In addition to Opening Night dinners, members giving \$500 or more are invited to Tech Talks where they hear stories from

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<sup>†</sup> Denotes staff member has worked at ACT for 10 years or more