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MARCH 2016

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A CO-PRODUCTION OF ACT — A CONTEMPORARY THEATRE AND THE 5TH AVENUE THEATRE

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FROM THE ARTISTIC DIRECTORS

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



John Langs
Artistic Director
ACT – A Contemporary Theatre

This production of *Assassins* is the sixth consecutive collaboration between The 5th Avenue Theatre and ACT. This partnership is one of the most unique ever undertaken between two leading non-profit theater companies, and it demonstrates just how much can be gained when arts organizations work creatively together. By jointly producing a musical each season we are able to fulfill important aspects of our individual artistic missions that would be difficult to accomplish outside of this partnership. These co-productions allow The 5th to bring to its audience wonderful, small scale musicals—shows that would not be an ideal fit for the 5th Avenue auditorium—and provide ACT the opportunity to include musical theater in its programming on a regular basis, welcoming a new crowd of enthusiastic theatergoers.

In 2001, The 5th embarked on an exciting artistic journey—to produce the entire cannon of Stephen Sondheim’s musicals. The first production in this cycle was, in fact, a co-production with ACT of *A Little Night Music* that was performed on The 5th Avenue’s stage. It was followed by acclaimed productions of *A Funny Thing Happened On the Way to the Forum*, *Company*, *Sweeney Todd*, *Into the Woods* and *Sunday in the Park with George*.

Now it seems very fitting that our two companies would come together again to produce this groundbreaking work. This powerful show is by turns funny, dark, and haunting, taking us inside the minds of some of the most notorious figures in American history. Unlike almost all other Sondheim shows, which were written for Broadway, *Assassins* was conceived by its authors to be performed in a small and intimate theater such as this—an experience Sondheim relished creating. He has said, when asked which of his shows is his favorite, “If I were asked to name the show that comes closest to my expectations for it, the answer would be *Assassins*...As far as I’m concerned, the show is perfect. Immodest that may sound, but I’m ready to argue it with anybody.”

We are extremely fortunate to be making theater here in Seattle—one of America’s great theater centers. Our region’s world class reputation is exemplified by the amazing Puget Sound-based actors, musicians, and technical crews and craftspeople whose work you are about to experience.

David Armstrong

John P. Langs

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STEPHEN SONDHEIM

Book by

JOHN WEIDMAN

Starring

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NICK DeSANTIS
FREDERICK HAGREEN
BRANDON O'NEILL

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PHOTO BY TRUMAN BUFFETT

A Note from Director JOHN LANGS

A short time ago, the 44th President of the United States stood before the nation in tearful frustration as he took executive action to change the regulations around gun control. This action, and his subsequent speech, once again highlighted our country's complicated relationship with guns and its history of violence. The maddening politics around this issue not only strain common sense, but also point to some darker truths about our culture. I could think of no more worthy conversation with which to begin this highly-charged political season than the one that is so engagingly catalyzed by this show.

Assassins is a daring work that seeks to connect us to the story of our nation by looking at it through the very particular prism of our violent past. Why is it that, "Every now and then the country [with increasing frequency] goes a little wrong"? Individually, the men and women who attempt to take or succeed in taking the life of an American president represent a diaspora of displaced personalities and myriad motivations—colorful, desperate, vainglorious, and sinister. But taken together, something even more specific emerges about our national character.

This revelation about the darker side of the American dream is at the heart of what Stephen Sondheim and John Weidman communicate with such detailed craft. What they have to share I will leave to your personal experience, but I will impart here that upon my first encounter with *Assassins* I felt that a strong magic had been woven into the fabric of its creation. The seductively satirical tone, the dizzying irony of lyrics, and the earnest portrayal of character together create a whole that

is greater than the sum of its parts. In many moments there is present a feeling, terrifying though it may be, that our collective psyche has been tapped and vented.

Due to its subject matter, tone, and power, *Assassins* has always carried with it a certain risk and responsibility. Unfortunately and tragically, the odds are that at some point during the rehearsals or the run of the show, our country will experience another violent episode. At such time the chilling specters of the past will cast their shadow, and all that is presented here could experience a disturbing amplification. It is well to remind ourselves if such a time should—God forbid—come to pass, that the goal is not to sensationalize violence, but to understand it. We conjure these dreams not in spite of our reality, but to confront it as a community with the richness of our imagination and in the hope that we will grow together in empathy and purpose. This is a creation that trusts its audience to think, its music to transport, its wit to provoke, its satire to entertain and its overall effect to land in a way that is as personal and unique as you are. This is theatre at its most ambitious and daring. This is why *Assassins* was selected for this season—a year when national politics will be at the forefront, when theatre can provide a dynamic catalyst for conversation ... and for action.

A handwritten signature in dark ink, reading "John P. Langs". The signature is fluid and cursive, with a large, stylized "L" at the end.

John Langs, Artistic Director

CAST & ORCHESTRA

Emma Goldman	KJERSTINE ROSE ANDERSON*
The Balladeer/Lee Harvey Oswald	NATHAN BROCKETT*
Guiseppe Zangara	JOHN COONS
The Proprietor	NICK DeSANTIS*
Charles Guiteau	RICHARD GRAY*
Lynette “Squeaky” Fromme	LAURA GRIFFITH*
John Hinckley	FREDERICK HAGREEN*
John Wilkes Booth	LOUIS HOBSON*
Sara Jane Moore	KENDRA KASSEBAUM*
Voice of Billy	BRANDON OKE
Leon Czolgosz	BRANDON O’NEILL*
Samuel Byck	MATT WOLFE*

UNDERSTUDIES

Understudies never substitute for listed performers unless a specific announcement is made at the time of the performance.

Female Understudy: CHELSEA LeVALLEY

STAGE MANAGEMENT

Production Stage Manager: ERIN B. ZATLOKA*

Assistant Stage Manager: RACHEL BURY*

Production Assistant: EMMA PIHL

ORCHESTRA

Conductor/Keyboard 1:

TIM SYMONS (February 27–April 10)

MICHAEL MATLOCK (April 12–May 15)

Keyboard 2:

MICHAEL MATLOCK (February 27–April 10)

DWIGHT BECKMEYER (April 12–May 15)

Percussion: CHRIS MONROE

ADDITIONAL MUSIC STAFF

Associate Music Director: TIM SYMONS

Keyboard Programmer: JIM HARP – SYNTHLINK LLC

Rehearsal Pianist: MICHAEL MATLOCK

Music Coordinator: DANE ANDERSEN

Keyboard Coordinator: DAVE PASCAL



*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.



Please turn off your cell phones and pagers prior to the beginning of the performance.

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MUSICAL NUMBERS

“Everybody’s Got the Right”	Proprietor, Czolgosz, Guiteau, Fromme, Byck, Booth, Zangara, Hinckley, Moore
“The Ballad of Booth”	Balladeer and Booth
“How I Saved Roosevelt”	Zangara and Ensemble
“Gun Song”	Czolgosz, Booth, Guiteau, Moore
“The Ballad of Czolgosz”	Balladeer and Ensemble
“Unworthy of Your Love”	Hinckley and Fromme
“The Ballad of Guiteau”	Guiteau and Balladeer
“Another National Anthem”	Proprietor, Czolgosz, Booth, Hinckley, Fromme, Zangara, Moore, Guiteau, Byck, Balladeer
“Something Just Broke”	Ensemble
“Everybody’s Got the Right”	Moore, Byck, Czolgosz, Zangara, Fromme, Hinckley, Oswald, Guiteau, Booth

Running time: One hour and 45 minutes, with no intermission

PATRON INFORMATION - ACT

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

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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 Williams Sound 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.

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AN INTERVIEW WITH ACT'S ARTISTIC DIRECTOR JOHN LANGS

By **KENNA KETRICK**, ACT YPP Administrator

What was your first experience with *Assassins* and how does that inform your approach today?

I worked on a production of *Assassins* in college with [set designer] Brian Bembridge—and Brian and I have continued to work together for 20 years. It was a powerful early theatre experience for me, one of those times when I dropped into the power of language as carried by music, and its ability to open people up to mystery. There's a lot of magic in the piece, something a little mysterious and sinister, but incredibly appealing. I think that those early impulses and feelings have traveled with me through the years.

How do you think the container of Sondheim's music and those American themes inform the content?

The character of The Balladeer in this production is the all-American troubadour, but his job is to tell the story of historical assassins. It's a way for Sondheim to say: Open your heart to this music, to America, and now take a look at what's really there.

Which ties into the big question: why do *Assassins* now?

We chose the musical in an election year deliberately. ACT proves itself over and over again to not be adverse to risk; it's a place where we want to have conversations—and certainly gun control has, most recently and very tragically in our country, become a flashpoint.

I think the thing that's still true about America is that there is a promise that if you work hard, you will get ahead. And when people find out that promise to them is broken, sometimes they will do extreme things to manifest that which they cannot through acts of goodness. [In *Assassins*] you have a bunch of people who are seeking celebrity, or a place in history, or a moment to matter, because they've been so absolutely disenfranchised. I think when we created the American promise, we inadvertently created the possibility of a broken promise, and these [characters] are people who bought into that promise, and feel that it's been out of their reach.

What unique or additional artistic opportunities are afforded to you by working with The 5th Avenue Theatre?

What the leadership at The 5th Avenue brings is a terrific discussion about the form of musical theatre, and there's a wonderful debate in order to find a show that fits the missions of both theatres. If you stripped the music out of *Assassins*, you would still have a story that was compelling and fascinating; the poetry, depth of language, and ambition of the discussion is revelatory—and that is what ACT



Photo by Truman Buffett

looks for in a play. I think the sweetness of *Assassins* is this musical spoonful of sugar to help it begin to go down easier before it opens up underneath you, and speaks in a more powerful way—because music is a conduit to the heart that's so immediate. That's what makes this a perfect thing here.

What do you see as the most exciting or challenging aspects of directing this musical?

I've never directed any of these actors before. I've admired their work in a lot of what I've seen around town, [but] they're all new to me. And that's thrilling! I began the process with a great deal of enthusiasm and also the humility to know that there are relationships that have to be built.

Is there anything that you want people to know about *Assassins* before they watch it?

I think that there's sort of a dark magic woven into this piece, I really do. It is a satire, not a celebration. Great art stirs you up and can make you angry. But after the anger comes the conversation. After the heartache comes a sort of epiphany. And I think that's what this play offers really well.

STEPHEN SONDHEIM: THE MASTER OF THE MUSICAL



By **ALBERT EVANS**, 5th Avenue Artistic Associate

Stephen Sondheim is our greatest musical theater dramatist.

From his first produced work, *West Side Story*, to his most recent, *Road Show*, he has brought a playwright's careful plotting and an actor's toolbox of subtext, timing, and stagecraft to the writing of music and lyrics. His songs are complete dramatic texts, conceived as written "performances," with nuances, pauses, and stage action written into the score.

In 1957, when *West Side Story* was in development, young Sondheim showed his "Maria" lyrics to Jerome Robbins, the show's brilliant but blunt director. As Sondheim remembers it, "Jerry said: 'What do you see happening on the stage?' I said: 'Well, Tony is singing this love song...' Jerry said: 'Well, what's he doing?' I said: 'He's singing... he's full of emotion.' He said: 'You stage it!'"

Sondheim had violated the first rule of theater: Show, don't tell. After that encounter he was careful to mentally stage every song "within an inch of its life." Whether or not a director or actor uses his staging, that kind of writing gives a song an inner theatrical life, an implied action, a right to hold the stage.

Sondheim wrote only the lyrics for *West Side Story* and *Gypsy*. But he had been trained as a composer and he longed for the complete control of writing both music and lyrics. He got his chance in 1962 with *A Funny Thing Happened on the Way to the Forum*. Now he could carefully tailor the songs to the drama—or rather the comedy, as *Forum* was very much a musical comedy. He could use music to time the jokes, punctuate physical business, and undermine his own pretty tunes with deadpan idiotic words ("I'm lovely, all I am is lovely, lovely is the one thing I can do"). But his real breakthrough, the emergence of the Sondheim so valued today, would have to wait until the great series of collaborations with director Harold Prince, beginning in 1970 with *Company*.

Company is one of the first of the so-called "concept" musicals—shows organized around a theme rather than a plot. *Company* explores the dangers and the rewards of committing to another person, using Bobby, a 35-year-old bachelor spooked by his friends' marriages, as its central character. Lyrically, Sondheim has the friends struggle to explain the pros and cons of marriage in a mash-up of antonyms: "You're sorry-grateful, regretful-happy." When Bobby finally makes a positive decision, it's one with a sting: "Somebody hold me too close, somebody hurt me too deep." This verbal inventiveness is matched by Sondheim's modernist score: the soundscape of Bobby's busy-busy life is rendered through the big-city jangle of songs like "Another Hundred People," and

Bobby's reluctance to choose a mate is musicalized through the suspended, going-nowhere feel of "Someone Is Waiting"—yearning as a substitute for doing.

In less skilled hands, *Company* could have been simply a revue of clever songs about relationships. But Sondheim creates real drama by adhering to the advice of his mentor, Oscar Hammerstein:

"I know that the smallest kind of story can be made to be earth-shattering if the characters are examined closely enough."

The Sondheim-Prince musicals comprised four landmark shows: *Company*, *Follies*, *A Little Night Music*, *Sweeney Todd*, and two less-successful pieces: *Pacific Overtures*, which failed to find an audience but was nonetheless a stunning artistic creation, and *Merrily We Roll Along*, a disappointing failure.

Sondheim continued to perfect his method of writing the staging into his musical sequences—"songs," by now, was an inadequate term for his creations; they were too extended, too free in form. This developing style began to divide the Broadway audience. The very vocal support of the pro-Sondheim enthusiasts irritated the die-hard traditionalists and vice-versa, leading to the tabloid-worthy "showdown" at the 1994 Tonys: *Passion* vs. *La Cage aux Folles*; Sondheim ("musical structures") vs. Jerry Herman ("good old-fashioned show tunes"). Herman's show won Best Musical, but it would be his last production to date on Broadway.

After the bruising failure of *Merrily We Roll Along* in 1981, Sondheim moved to the more welcoming world of off-Broadway and non-profit theater, where he used his now-perfected techniques to explore the psyches of some unusual people: blank-faced figures in a painting in *Sunday in the Park with George*; fairy tale denizens in *Into the Woods*; a male "beauty" and a female "beast" in *Passion* (an off-Broadway show produced, for financial reasons, on Broadway); and most daring of all, disgruntled Americans who take a shot at the president in *Assassins*.

Sondheim's last produced musical was *Road Show*, which had a brief run at the Public Theater in 2008. At age 85 he's working on a new show based on two of Luis Buñuel's surreal films, a challenge that may result in another rich work from the acknowledged master of the modern musical.



NOTES ON THE SCORE

By **ALBERT EVANS**, 5th Avenue Artistic Associate

Among Stephen Sondheim's later scores, *Assassins* is notable for its simplicity. Since the 1970s, Sondheim's shows have become more and more complex, their stories told through musical sequences built on long-line harmonic progressions, carefully underscored action, and what the classical music world calls leitmotifs: short, recurring musical phrases associated with characters, ideas, or locations. But, in Sondheim's words, *Assassins* is "really, in the old-fashioned sense, a 'musical comedy'... a collection of songs."

Apart from "Hail to the Chief," which punctuates the show in several disguises—a traditional march, a spooky carnival waltz, a "Looney Tunes" chaser, even dressed in the instantly identifiable rhythm of *West Side Story*'s "America"—there was little attempt (according to Sondheim) to make a "score," in the modern sense, out of the musical program.

Instead, *Assassins* is full of individual song portraits of its weird characters and the times in which they lived. John Weidman's book allows characters to meet and converse across time barriers; Sondheim's music is our guide to where we are in the historical scheme of things.

For most of the show, a Balladeer narrates the story, introducing us to the show's dangerous characters. The Balladeer's voice can be descriptive ("Johnny Booth was a handsome devil...") or confrontational ("Why did you do it, Johnny?"). He's usually supported by a country beat, calling to mind styles ranging from Stephen Foster's 19th-century popular tunes to Woody Guthrie's *Dust Bowl Ballads* to the folk revival of the 1960s.

There's also a Proprietor, who presides over the shooting gallery that frames the show. His seductive theme song, "Everybody's Got the Right," has something of the chin-up, though off-kilter, vaudeville spirit of "Live, Laugh, Love" from *Follies*.

The *Assassins* period songs gave theatergoers a Sondheim they hadn't heard before. John Wilkes Booth's plaintive lament ("Hunt me down, smear my name, say I did it for the fame...") taps into the sentimental parlor balladry of the Civil War era, but goes beyond faded nostalgia into real emotional anguish. We're never tempted to forgive Booth and the other assassins, but their songs permit them to make their unmediated case and allow us to understand, for a few troubling minutes, what drove them to their crimes.

Some songs are incongruously funny. Sentenced to hang for killing President Garfield in 1881, cheerful lunatic Charles Guiteau dances to the hangman's

gallows singing a minstrel-style cakewalk, "Look On the Bright Side (I Am Going to the Lordy)." John Philip Sousa's march "El Capitan" was playing when Giuseppe Zangara took a shot at Franklin D. Roosevelt (and missed) in 1933. Sondheim borrows Sousa's theme (and some of his "Washington Post March") to build "How I Saved Roosevelt," embedding an obscure bit of historical trivia in the score.

The delusional John Hinckley, Jr., who tried to assassinate Ronald Reagan in 1981, is joined in a limbo space by Lynette "Squeaky" Fromme, who attempted to kill Gerald Ford in 1975. Hinckley strums his guitar and sings "(I Am) Unworthy of Your Love" to his dream girlfriend, Jodie Foster, then Squeaky joins in to demonstrate her allegiance to cult leader Charles Manson. The song is appropriately written in the singer-songwriter style of James Taylor or Carole King, artists who spawned a generation of basement balladeers.

In a tiny touch of characterization, Hinckley plays a "wrong" note in the sixth bar of the intro. When asked why he would write something no one would ever notice, Sondheim said: "I think that an audience's ear... I think they sense it... they sense that something's out of the pattern there. It's as if he made a mistake playing the guitar." He added that in the unlikely event that someone made a pop recording of the song, he would fix the note. It's there for dramatic, not musical, reasons.

Sondheim has written two socio-political shows: *Pacific Overtures* and *Assassins*. They both have books by John Weidman, and both include songs that view history through the eyes of history's bystanders—ordinary folks who lack a complete picture of a momentous event but are nonetheless profoundly affected by it. In *Assassins* there are two: "How I Saved Roosevelt" and the devastating "Something Just Broke."

In their research, Weidman and Sondheim found there was just as much shock at the killings of the two "minor" presidents as at the better-remembered assassinations of Lincoln and Kennedy. Presidents represent the country, and ordinary folks feel each senseless act of violence has happened to them. "Something Just Broke"—written not as a historical pastiche but in Sondheim's signature long-line style—turns the show's narrative over to the audience, the nation, all who feel powerless in the wake of historical tragedy.

This one song provides the missing perspective that perhaps does, at the end, turn the *Assassins* "musical comedy" songs into a unified modern score, and one of Sondheim's finest.

MEET THE ASSASSINS



By **KWAPI VENGESAYI**, 5th Avenue Community Engagement Specialist



JOHN WILKES BOOTH - Arguably the most well-known presidential assassin in our nation's history, John Wilkes Booth was an American stage actor and Confederate sympathizer. On April 14, 1865, President Abraham Lincoln attended a production of *Our American Cousin* at Ford's Theatre in Washington, D.C. At about 10 PM, Booth burst into the President's box and shot him in the back of the head. He jumped from the President's box to the stage, breaking his leg in the process, and raised his knife, shouting "Sic semper tyrannis!" before making a hasty exit.

Nearly two weeks later, following a ragged attempt to flee to the South, Booth was cornered in a tobacco barn in Virginia. Union soldiers set the barn on fire and shot Booth as he moved inside. His final words were, "Tell my mother I died for my country."

CHARLES GITEAU

- was a preacher, writer and lawyer with a history of mental illness who penned a few speeches in support of presidential nominee James Garfield in 1880. After Garfield won the election, Guiteau felt he was owed an ambassadorship to Paris or Austria, which he was denied. Angered by this rejection and convinced that God was on his side, Guiteau shot President Garfield on July 2, 1881, a crime he was hanged for nearly one year later.

Inventor Alexander Graham Bell hastily invented the first metal detector to help doctors locate the assassin's bullet. His efforts were in vain. The doctors laid President Garfield on a metal spring mattress to search for the bullet, which led to many "failed attempts" to locate it. Impressively, the president managed to survive several months before succumbing to his wounds.

GUISEPPE ZANGARA

- Italian immigrant Giuseppe Zangara made his way to the United States after World War I. Due to physical and mental health issues, he found it difficult to work. In this troubled state, Zangara began to believe that President Roosevelt was the one responsible for his pain and hardship. On February 15, 1933, Zangara attended a political event in Miami, Florida where President Roosevelt and Chicago Mayor Anton Cermak were present. He opened fire and shot five people, including Cermak. The mayor lost his life, though the president was unharmed.

On March 20, 1933, Zangara was executed in an electric chair nicknamed "Old Sparky." He was furious when he learned that no cameras would film his final moments. He shouted *"Viva Italia! Goodbye to all poor peoples everywhere! ... Push the button! Go ahead, push the button!"*

LEE HARVEY OSWALD

- was a former US Marine sniper who, following a troubled military service, defected to the Soviet Union before returning to the United States with a Russian wife and baby daughter a few years later. They settled in Dallas/Fort Worth, Texas where he struggled to maintain a job.

On November 22, 1963, according to five different government investigations, Oswald assassinated President Kennedy as he traveled by motorcade through Dealey Plaza in Dallas, Texas. Oswald was charged with the assassination of President Kennedy on November 23 and was murdered the following day by Jack Ruby, a night club owner, while being transferred from the police station to the county jail. Due to Ruby's actions, Oswald's motive for assassinating the President was never made clear.

LYNETTE "SQUEAKY" FROMME

- was one of the most devoted members of the Manson Family. Following Manson's conviction for the Tate/La Bianca murders in 1969, Fromme moved to Sacramento to be close to Folsom Prison where he was relocated. In the early 1970s, she changed her name to "Red" and accepted responsibility for the protection of the redwoods as part of a new faith based on Manson's teachings—the "Order of the Rainbow."

On September 5, 1975, Fromme made history as the first woman to attempt to assassinate the president when she pointed her .45 semiautomatic pistol at Gerald Ford in Sacramento Capitol Park. She was quickly detained by Secret Service, shouting "It didn't go off!"

Fromme was released on parole on August 15, 2009 and moved to Marcy, New York.



SAMUEL BYCK - Following an honorable discharge from the US Army in 1956, Samuel Byck struggled through several failed businesses and a failed marriage. Suffering from depression and delusions, Byck protested the "corrupt" government, once in a Santa suit, and was twice arrested for protesting outside the White House without a permit.

To "take back the government" for the people, he plotted the assassination of Richard Nixon. He planned to hijack a plane and fly it into the White House and kept detailed audio recordings of his steps to do so, imagining that he would be honored as a hero. The plane never left the tarmac. Trapped, Byck committed suicide in the cockpit before he could be captured. Before his death, Byck sent a tape detailing his plan—"Operation Pandora's Box"—to a news columnist.

LEON CZOLGOSZ - Born in 1873, Leon Czolgosz was the son of Polish immigrants. A steel worker by trade, the poor working conditions and low wages he experienced daily led him to become interested in socialist and anarchist ideologies. After losing his job and battling depression, he immersed himself further into the study of socialism and anarchy, believing a complicit government was to blame for the inequality and injustice in America. Inspired by Gaetano Bresci, a European anarchist who had assassinated King Umberto I of Italy, Czolgosz set his sights on President William McKinley. Czolgosz ultimately succeeded in assassinating President William McKinley in 1901, resulting in Congress informally requesting that the Secret Service provide presidential protection. To this day, the Secret Service assumes full-time responsibility for presidential protection.



SARA JANE MOORE - was an FBI informant and an accountant involved in radical left-wing politics. She attempted to assassinate President Gerald Ford just 17 days after Lynette "Squeaky" Fromme's attempt in 1975, firing on Ford outside the St. Francis Hotel in San Francisco. She attempted a second shot, but Oliver Sipple, a former Marine, wrestled her to the ground after knocking the pistol out of her hand.

After sentencing, Moore stated, "Am I sorry I tried? Yes and no. Yes, because it accomplished little except to throw away the rest of my life. And, no, I'm not sorry I tried, because at the time it seemed a correct expression of my anger." She was released on December 31, 2007 at the age of 77 after serving 32 years of her life sentence.



JOHN HINCKLEY, JR. - developed an obsession with a young Jodie Foster after watching the 1976 film *Taxi Driver*, about the same time when he was first prescribed anti-depressants and tranquilizers to deal with "emotional issues." After failing to develop any sort of contact with Foster, he developed a scheme to impress her by assassinating the president.

On March 30, 1981, Hinckley shot a revolver six times at Reagan as he departed the Hilton Hotel in Washington, D.C. While he did not hit the president directly, a bullet ricocheted off the limousine door and seriously wounded Reagan in the chest.

Hinckley was found not guilty by reason of insanity in 1982 and remains confined to St. Elizabeth's Hospital in Washington, D.C. His obsession with Foster continues today.



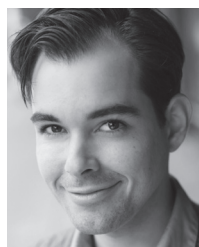
To read more about the lives of the assassins and the aftermath of their attacks, please visit WWW.5THAVENUE.ORG/BLOG

WHO'S WHO



KJERSTINE ROSE ANDERSON (*Emma Goldman*) This is Anderson's first show with The 5th Avenue Theatre and ACT. Regional: Seven seasons with the Oregon Shakespeare Festival:

Into the Woods (Little Red Riding Hood), *The Unfortunates*, *My Fair Lady*, *The Servant of Two Masters*, *The Two Gentlemen of Verona*, *A Midsummer Night's Dream*, *Distracted*, *Cyrano de Bergerac*, *As You Like It*, *All's Well That Ends Well*, *The Winter's Tale*. At Cal Shakes: *King Lear* (Cordelia/The Fool). With the Idaho Shakespeare Festival/Great Lakes Theater Festival: *The Taming of The Shrew* (Bianca). With Book-It Repertory Theatre: *Sense and Sensibility* (Elinor).



NATHAN BROCKETT (*Balladeer/Lee Harvey Oswald*) is thrilled to make his ACT and 5th Ave debut with this show and team. He is a recent transplant to the Northwest from Austin, TX, where he graduated

with a BA in Theatre Performance and just completed a two-year Meisner acting program. Recent Seattle credits include *The Rocky Horror Show* at SMT, *Zapoi!* at Annex Theatre, and the Gregory Award-winning production of *Into the Woods* with STAGEright. He would like to thank his new friends and family here in the PNW, and his partner Sophia for all of the love and inspiration.



JOHN COONS (*Giuseppe Zangara*) is thrilled to be making his ACT and 5th Ave debut. Hailed as "powerful, funny and audacious" by *CityArts*, Coons has sung roles with Seattle Opera, Eugene Opera, Skagit

Opera, Inverse Opera and the Boston Opera Collaborative. Coons has performed with Seattle Symphony, Pittsburgh Symphony, Boston Symphony POPS, Atlanta Symphony, Rhode Island Philharmonic, Portland Symphony POPS, and sung the national anthem for the Red Sox at Fenway Park. In addition to performing with popular artists Ben Folds, Amanda Palmer, and Foreigner, his original one-man show, *Six Months for Six Weeks*, was released as a critically-acclaimed web series.



NICK DeSANTIS (*The Proprietor*) is thrilled to be making his ACT debut! He has been seen onstage at The 5th Avenue, Village Theatre and ArtsWest. Favorite roles include *Sunday in the Park...* (Franz), *ELF*

(Mr. Greenway), *Les Misérables* (Thenardier), *No Way to Treat A Lady* (Kit Gill), *Disney's Beauty and the Beast* (Lumière), and *I Am My Own Wife*. All love and thanks to Tillamook, Spanks, Kindy and the kids.



RICHARD GRAY (*Charles Guiteau*) last performed at ACT in the pre-Broadway run of *First Date*. He has performed in 21 productions at The 5th Avenue Theatre including recent stagings

of *The Music Man*, *Carousel*, *Spamalot* and *A Room with a View*. Other favorite roles include Baron Bomburst in *Chitty Chitty Bang Bang*, Max Bialystock in *The Producers* and Amos Hart in *Chicago* (Gregory Award nomination). As a composer, Gray's musical scores include *Cold Turkey*, *Love Is Love*, *Time Again in Oz*, *Lyle the Crocodile*, *The Flea and The Professor* (Barrymore Award – Best Musical) and *Dick Whittington and His Cat* (Gregory Award nomination – Best Musical).



LAURA GRIFFITH (*Lynette "Squeaky" Fromme/Assistant Choreographer*) At The 5th: *Carousel*, *Spamalot*, *A Room with a View*, *The Music Man*, *Candide*, and more. At ACT: *Cat on a Hot Tin Roof*.

Broadway: *South Pacific*, *The Light in the Piazza*, *Sweet Smell of Success* and *Oklahoma!* Europe: *West Side Story*. 1st National Tour: *The Light in the Piazza* (Helen Hayes Award nom). Regional: Oregon Shakespeare Festival, Mark Taper Forum, Signature Theatre, Goodspeed Opera House, Utah Shakespeare Festival, California Music Theatre. She also appeared on *Late Night with David Letterman*, *Live from Lincoln Center*, and three Tony Award broadcasts. LauraGriffith.net.



FREDERICK HAGREEN (*John Hinckley*) is elated to make his ACT debut with *Assassins!* Recent Seattle credits include *Come From Away* (Seattle Rep); *American Idiot*, *Really, Really*

(ArtsWest); *Jasper in Deadland*, *Pirates of Penzance* (5th Avenue Theatre); *Mary Poppins*, *Les Misérables* (Village Theatre), among others. Thanks to L-Dawg, Kels and the family.



LOUIS HOBSON (*John Wilkes Booth*) Selected ACT/5th Avenue credits: *Jacques Brel...*, *Jasper in Deadland* (cast album), *A Room with a View*, *Spamalot*, *West Side Story*, *Miss Saigon*, *Hair*,

Pippin. Broadway/Cast Albums: *Next to Normal* (2010 Pulitzer Prize), *Bonnie & Clyde*, *Leap of Faith*, *The People in the Picture*. Film/TV: *C.O.G.* (Sundance 2013), *Laggies* (Sundance 2014), *Lucky Them* (TIFF 2014), *The Man in the High Castle* (Amazon), and opposite Viggo Mortensen in *Captain Fantastic* (Sundance 2016). Hobson is the president & co-founder of Indie Theatrical, with stage and entertainment properties currently in development in the U.S., Asia and South America. www.indietheatrical.com.



KENDRA KASSEBAUM (*Sara Jane Moore*) 5th Avenue Theatre/ACT: *Jacques Brel...*, *The Secret Garden*, *A Little Night Music*, *Company*, *Cinderella*, *ELF*. Broadway/New York:

Wicked (Glinda), *RENT* (Maureen), *Assassins* (Ensemble/Squeaky Fromme u/s), *Leap of Faith* (Sam), MTC's *The Receptionist* (Lorraine), Roundabout Theatre's *A Little Night Music* (Petra). Seattle Rep: *Come From Away*. Regional credits include: Actors Theater of Louisville, Sundance Writer's Lab, San Jose Rep, Ordway Center, Florida Stage, St. Louis Muny, Arizona Theatre Company. Film: *The Other Woman*. Recordings: *Leap of Faith*, Grammy-nominated *Assassins*. For Danny, who helps me juggle our crazy life so I can do what I love. I love you.



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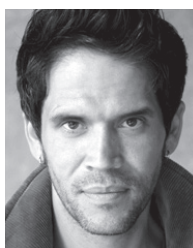
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WHO'S WHO



BRANDON O'NEILL (*Leon Czolgosz*) At ACT: *Cat on a Hot Tin Roof*, *Ramayana* (Broadway World Award, Footlight Award), *First Date* (Gregory Award nomination). Select 5th Ave: *Carousel*, *The Pirates of Penzance* (Gregory Award nomination), *Guys and Dolls* (Footlight Award). Regional: *A View From the Bridge*, Seattle Rep; *Miss Saigon*, Casa Manana; *Joseph...*, North Shore Music Theatre; *Pirates of Penzance*, *Cabaret*, Ordway Center. O'Neill originated the role of "Kassim" in Disney's *Aladdin* on Broadway. His voice can be heard nightly on Broadway and in London as The Voice of the Cave of Wonders. See him as Uldren Sov in Bungie's epic video game franchise, *Destiny*. www.brandononeill.com.



MATT WOLFE (*Samuel Byck*) Honored to make his ACT debut. 5th Avenue: *Pirates of Penzance*; *Saving Aimee*; *Aladdin*; *A Christmas Story. The Musical*; *Catch Me If You Can*; *The Sound of Music*.

Broadway: *Scandalous*. National Tour: *Hello, Dolly!* Village Theatre: *The Producers*, *Iron Curtain*, *Million Dollar Quartet*, *Tommy*, *The Music Man*, and others. SCT: *Goodnight Moon*, *The Wizard of Oz*, *Busytown* and others. Wolfe is the Artistic Director of Showtunes Theatre Company, which produces Broadway musicals in concert at Benaroya Hall. He was recently nominated for "Best Voiceover" for children's audiobooks by the SOVAS Voice Arts Awards. Love to Bryan. www.matt-wolfe.net.

STEPHEN SONDHEIM (*Music and Lyrics*) wrote the music and lyrics for *Saturday Night* (1954), *A Funny Thing Happened On the Way to the Forum* (1962), *Anyone Can Whistle* (1964), *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *The Frogs* (1974), *Pacific Overtures* (1976), *Sweeney Todd* (1979), *Merrily We Roll Along* (1981), *Sunday in the Park with George* (1984), *Into the Woods* (1987), *Assassins* (1991), *Passion* (1994) and *Road Show* (2008) as well as lyrics for *West Side Story* (1957), *Gypsy* (1959), and *Do I Hear a Waltz?* (1965) and additional lyrics for *Candide* (1973). Anthologies of his work include *Side by Side by Sondheim* (1976), *Marry Me a Little* (1981), *You're Gonna Love Tomorrow* (1983), *Putting It Together* (1993/99) and *Sondheim on Sondheim* (2010). He composed the scores of the films *Stavinsky* (1974) and *Reds* (1981) and songs for *Dick Tracy* (1990) and the television

production *Evening Primrose* (1966). His collected lyrics with attendant essays have been published in two volumes: *Finishing the Hat* (2010) and *Look, I Made A Hat* (2011). In 2010, the Broadway theater formerly known as Henry Miller's Theatre was renamed in his honor.

JOHN WEIDMAN (*Book*) has written the books for a wide variety of musicals, among them *Pacific Overtures* (Tony nomination, Best Book), *Assassins* (Tony Award, Best Musical Revival), and *Road Show* (Lucille Lortel nomination, Best Musical), all with scores by Stephen Sondheim; *Contact* (Tony nomination, Best Book; Tony Award, Best Musical), co-created with director/choreographer Susan Stroman; *Happiness*, score by Scott Frankel and Michael Korie, directed and choreographed by Susan Stroman; *Take Flight* and *Big* (Tony nomination, Best Book), scores by Richard Maltby Jr. and David Shire; and the new book, co-authored with Timothy Crouse, for the Lincoln Center Theater/Roundabout Theatre revivals of *Cole Porter's Anything Goes* (Tony Award, Best Musical Revival; Olivier Award, Best Musical Production). Since his children were pre-schoolers, Weidman has written for *Sesame Street*, receiving more than a dozen Emmy Awards for Outstanding Writing for a Children's Program. From 1999 to 2009 he served as the President of the Dramatists Guild of America.

JOHN LANGS (*Director*) Please see bio on page 29.

TRINA MILLS (*Choreographer*) Born and raised in Seattle, Mills studied at the British Dancing Academy. She then attended Western Washington University where she earned her BA in acting and a minor in dance performance, choreography and instruction. Her choreographing experience includes *The Sound of Music* at The 5th Avenue, *Dogfight* and *American Idiot* at ArtsWest and the Seattle SeaGals. This is her debut as choreographer at ACT and she is thrilled to have the opportunity to work in this beautiful space alongside John Langs. Thank you to the *Assassins* cast, crew and creatives! Love you, Josh Perry.

JOEL FRAM (*Music Supervisor*) is pleased to be returning for his 16th collaboration with The 5th Avenue and his second production at ACT. He has worked extensively in New York and London, conducting the Broadway productions of *Scandalous*, *Wicked*, *Sweet Smell of Success*, *The Music Man*, *James Joyce's The Dead*, *Jumpers* and *Cats*; the West End

company of *Wicked*; and *Forbidden Broadway* at the Menier Chocolate Factory. He created musical arrangements for the ballet *Pictures from an Exhibition* at both the Young Vic and Sadler's Wells Theatre. U.S. national tours and regional credits include *Falsettos*, *Cats*, *A... My Name is Alice* (cast album) and the world premiere of two Andrew Lipka musicals, *The Little Princess* (cast album) and *John & Jen* (cast album). At New York's Symphony Space, he created the award-winning "New Voices" concert series and, for Stephen Sondheim's 75th birthday, co-produced and curated the 12-hour marathon "Wall to Wall Stephen Sondheim." Mr. Fram most recently supervised the world premiere of *Baddies* at London's Unicorn Theatre and conducted the NY premiere of Andrew Lipka's *I Am Harvey Milk* with Kristin Chenoweth at Avery Fisher Hall.

BRIAN SIDNEY BEMBRIDGE (*Scenic & Lighting Designer*) has collaborated on over 20 projects with John Langs and is honored to be designing Langs' inaugural production as Artistic Director of ACT. Off-Broadway: The Public Theatre, Second Stage Theatre, The Flea, Jean Cocteau Repertory Theatre, Kids With Guns and Theatre at St. Clements. His extensive regional designs have been seen at prestigious theatres across the nation, as well as internationally. Bembridge represented the United States at the Prague Quadrennial in 2011 with his design of *The Elaborate Entrance of Chad Deity*. Film production designs include *Marie and Bruce*, *Holding Out*, *Stray Dogs*, and *Late For Church*, and sets for *Muppets From Space*.

MELANIE TAYLOR BURGESS (*Costume Designer*) is delighted to be collaborating with John Langs. She has designed costumes for over 160 productions for: The 5th Avenue Theatre, Seattle Rep, ACT, Intiman Theatre, Village Theatre, Seattle Opera, Seattle Children's Theatre, Seattle Shakespeare Company, NCTC, Seattle Theatre Company, Strawberry Theatre Workshop and Taproot Theatre. Additionally she has designed for the Guthrie, Cincinnati Playhouse, Idaho Theatre for Youth, Honolulu Theatre for Youth, and Hawaii Opera. Burgess is on the faculty at Cornish College of The Arts and received her MFA from the University of Washington. She is the recipient of the Gregory Award for Best Costume Design 2010.

KEVIN HEARD (*Sound Designer*) is a Seattle-bred, NYC-based sound designer and theater maker. He is thrilled to be making his ACT mainstage design debut. Associate design credits include: The 5th Ave: *How To Succeed...* and *Jasper in Deadland*. Broadway: *All The Way*, *The Country House* and *Sylvia*. He has sound

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BRENDAN PATRICK HOGAN (*Associate Sound Designer*) Hogan's work combines practices in composition, sound and media design for theater, dance and film, as well as electronics, programming and show control systems for live and installation/immersive performance. Recent work includes over 50 productions at ACT Theatre, where he spent six seasons as the resident sound designer, as well as work for Seattle Repertory Theatre, Strawberry Theatre Workshop, Arizona Theatre Company and Amnesty International.

TIM SYMONS (*Associate Music Director & Conductor*) ACT debut. At The 5th: *Hair*, *Rocky Horror Show*, *The Full Monty*, *Legally Blonde*. Symons is the Resident Music Director at Village Theatre, where he has music directed *My Fair Lady*, *Cabaret*, *Chicago*, *Jesus Christ Superstar*, *The Who's Tommy*, *Mary Poppins* and *Big River*, among others. Symons' jazz combo Fawcett Symons & Fogg play regularly in Seattle clubs. Love to Taylor.

GUS HEAGERTY (*Assistant Director*) is a director and writer based in Washington, D.C. He recently directed the U.S. premiere of *Clare Bayley's Blue Sky* at Burning Coal Theatre in Raleigh, NC. *Assassins* marks Heagerty's fifth production with director John Langs. Training: North Carolina School of the Arts.

TRISTAN ROBERSON (*Assistant Lighting Designer*) is delighted to be back and has worked on many shows at The 5th including *The Sound of Music*, *Grease*, *Jacques Brel...* and *A Chorus Line*. Outside of The 5th Avenue, he has most recently designed with Village Theatre, Seattle Shakespeare, Book-It Repertory Theatre, ArtsWest, and ACT Lab. Roberson is the resident lighting designer at Washington Ensemble Theatre.

GEOFFREY ALM (*Fight Choreographer*) Past credits at The 5th: *Pirates of Penzance*, *Oklahoma!*, *Aladdin*, *Candide*, *Seven Brides...*, *Pippin*. Local and national credits include fight direction at The Old Globe, The Shakespeare Theatre, McCarter Theatre, The Huntington Theatre, Arizona Theatre Co., Kansas City

Rep, Shakespeare Santa Cruz, Seattle Rep, Seattle Children's Theatre, Intiman, Seattle Shakespeare Company and Seattle Opera. Alm teaches stage fighting at the UW, Cornish and Freehold, and is a Fight Master with The Society of American Fight Directors.

ALYSSA KEENE (*Dialect Consultant*) most recently coached dialects at ACT for *A Christmas Carol*, *Bloomsday*, and the workshop of *Paint Your Wagon* at The 5th Avenue Theatre. Recent acting credits include Yvette in *Mother Courage and Her Children* (Seattle Shakespeare Company), Helen in *Wizzer-Pizzer: Getting Over the Rainbow* (Theatre22). Keene teaches at Cornish College of the Arts, Freehold Theatre Lab, and Seattle Film Institute, and regularly coaches at Jack Straw Studios.

ERIN B. ZATLOKA (*Stage Manager*) is always glad to be back at ACT where last season she assistant stage managed *A Christmas Carol* and *Jacques Brel is Alive and Well & Living in Paris*. Other favorites at ACT include *Little Shop of Horrors*, *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.

RACHEL BURY (*Assistant Stage Manager*) 5th Avenue: *The Sound of Music*, *Waterfall*, *Grease*, *Jasper in Deadland*, *Carousel*, *A Christmas Story*, *Spamalot*, *Oliver!*, *Secondhand Lions*, *The Pirates of Penzance*, *Hairspray in Concert*, *The Music Man*, *RENT*, *Damn Yankees*, *Oklahoma!*, *Cinderella*, *Saving Aimee*, *Aladdin*, *Guys and Dolls*; Broadway: *Scandalous*; Other credits: Seattle Rep, Intiman, Shakespeare Santa Cruz.



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.



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.



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<p>endangered species project</p>	<p>Endangered Species Project Mar 7, May 16</p> <p>Explore the great plays you seldom see. Join ESP for its sixth year of book-in-hand presentations, chosen and performed by dozens of Seattle's best and bravest actors!</p>		<p>Icicle Creek New Play Festival May 17-18</p> <p>Now in its 10th season, the nationally-renowned festival brings two brand new plays to ACT, offering playwrights the space, time, and support they need to develop new plays.</p>
<p>Illustration by Thomas J. Kelly</p>	<p>Worse Than Tigers Mar 23-Apr 17</p> <p>Olivia and Humphry's quietly failing marriage is ready to eat them alive. Unless the escaped tiger outside their door does first. A world premiere by RED STAGE, Seattle's newest theatre company.</p>		<p>The Mystery of Love & Sex May 27-Jun 26</p> <p>A coming-of-age story that challenges a modern family as childhood friends Charlotte and Jonny connect on a romantic level when they go off to college. A humorous and tender look at navigating relationships while attempting to define them.</p>

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ABOUT THE 5TH AVENUE THEATRE

- The non-profit 5th Avenue Theatre is one of the country's leading musical theater companies. Our mission is to nurture, advance and preserve all aspects of America's great indigenous art form: The Musical. We achieve this by creating extraordinary theatrical experiences that enrich, entertain and inspire current and future audiences everywhere.
- 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 productions. The 5th places a special emphasis on employing our amazing community of Puget Sound-based artists and technicians.
- We are nationally renowned for our production and development of new musicals. Since 2001, The 5th has premiered 17 new works, nine of which have subsequently opened on Broadway. They include *Disney's Aladdin*, *First Date*, *A Christmas Story*, *Scandalous*, *Shrek*, *Catch Me If You Can*, *The Wedding Singer* and Best Musical Tony Award®-winners, *Hairspray* and *Memphis*.
- 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.
- Our celebrated educational programs serve more than 74,000 young people each year through a host of projects including our Adventure Musical Theater 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 and pre-performance Show Talks with Albert Evans.
- 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 subscriptions in America). More than 300,000 audience members attend our performances each year.

OUR HISTORIC THEATER

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 and restored 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.

EXECUTIVE LEADERSHIP

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 productions of *Jacques Brel is Alive and Well & Living in Paris*; *A Room with a View*; *Candide*; *Hello, Dolly!*; *Sweeney Todd*; *Hair*; *A Little Night Music*; *The Secret Garden*; *Company*; *The Rocky Horror Show*; *Vanities*; *Yankee Doodle Dandy*; and *Saving Aimee*, which made its Broadway debut as *Scandalous* under Armstrong's direction. 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. 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) GRIFFIN
(Managing Director) first joined The 5th Avenue in 2002 and was appointed managing director in January 2010. She is responsible for the administrative, marketing,

fundraising, IT and facility operations, as well as oversight of all activities related to the Board of Directors. 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, and 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 is a member of Theater and Communications Group and the National Alliance for Musical Theatre, as well as a board member of Seattle Rotary #4 and the Downtown Seattle Association. She has also served as a grants panelist for the National Endowment for the Arts. Griffin was named one of the *Puget Sound Business Journal's* 2013 Women of Influence. She is married to award-winning actor Seán G. Griffin.



BILL BERRY
(Producing Artistic Director) For The 5th Berry has directed productions of *West Side Story* (Seattle Times Footlight Award), *Wonderful Town* (Seattle Times Footlight Award),

Wizard of Oz and *Smokey Joe's Café*. In 2014, he 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), American Musical Theatre San Jose, and Houston's Theatre Under the Stars, as well as the smash hits *Little Shop of Horrors*, *First Date*, *RENT*, *The Music Man*, and *Rodgers & Hammerstein's Carousel* 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.

ACT – A Contemporary Theatre



JOHN LANGS (Artistic Director) has directed at Playwrights Horizons NY, Ensemble Studio Theater NY, the Milwaukee Repertory Theater, The Lookingglass Theatre in Chicago, Circle X in Los

Angeles, American Player's Theatre, NCTC, WET, Seattle Shakespeare Company, and ACT. Langs received his degree from the University of North Carolina School of the Arts. Favorite directing credits include: *The Seagull* (Broadway World mention for Best Classical Production of the Year), *King Lear* (Seattle Times Footlight Award for Best Production of the Year), *The Shaggs Philosophy of the World* (Los Angeles Drama Critic Circle Award for Best Original Musical, Backstage Garland Award for Best Direction), *Brothers Karamazov* (seven LADCC Awards including Best Production of the year and Best Direction). Langs received the first Seattle Gregory Award honoring excellence in direction for *The Adding Machine* and has shepherded over a dozen other projects to their premieres.



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 Empty Space Theatre including *Aunt Dan and Lemon*, *The Return of Pinocchio*, and *Dracula*. In the early '80s, he collaborated with many Seattle performance artists such as Norman Durkee, Alan Lande, and Jesse Bernstein. He also acted in various films including *Bugsy*, *The Public Eye*, *Another You*, *Casanova's Kiss*, and *Killing Zoe*. He graduated from the Ecole Supérieure D'Art Dramatique of Geneva. Scandiuzzi currently serves as a member of the Seattle Arts Commission.



BECKY WITMER
(Managing Director) has been with ACT since 2011, serving as the General Manager (2014–2015) and also the Director of Marketing and Communications

(2011–2014). Witmer began her career in arts management through marketing and communications. She was the Director of Marketing and Public Relations at Intiman Theatre (2008–2011) and Opera Colorado (2006–2008). She was the Associate Director of Marketing with Central City Opera (2002–2005). Witmer is an advisory board member for TeenTix, a founding co-chair of the Cultural Resource Collective, an Arts Business Consultant with Shunpike, and she frequently appears as a guest lecturer for Seattle University's Arts Leadership MFA program. She has a combined BA in English, Sociology and Business from Wichita State University in Kansas. She is a current participant in the Leadership Tomorrow program.

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