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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

The Ride of a Lifetime

This production of *Ride the Cyclone* is the eighth annual collaboration between The 5th Avenue Theatre and ACT. This partnership continues to be one of the most unique ever undertaken between two non-profit theater companies, and it demonstrates how much can be gained when arts organizations work together creatively. By co-producing a musical each season, both organizations are able to fulfill important aspects of our individual artistic missions that would be difficult to accomplish outside of this partnership.

We are especially thrilled to again be co-producing a new musical. There is no more rewarding or challenging work a theater company can undertake than the nurturing, development and production of new work. The journey that new musicals take to our stages, however, can vary wildly.

We have been tracking the progress of *Ride the Cyclone* since its initial production in Victoria, BC in 2011 and on through acclaimed and popular productions in Toronto, Chicago and New York. Even with all of that success, the writers and director felt that there was still more work to be done in order to realize the full, unique vision that they had for this project. The show's authors have been in residence with us in Seattle throughout the rehearsal process working closely with the creative team and cast. As a result, at least one third of the show's script and score have been newly created for this production in addition to countless small but crucial tweaks and refinements.

Ride the Cyclone was conceived in part as an exploration of the reactions we feel to a mass tragedy—not of one life interrupted, but of many lives cut off tragically early. Sadly, this is a topic that is all too worthy and necessary to investigate artistically because whether through accidents, acts of nature or deliberate acts of man, this is a situation we all face with alarming frequency. The power of musical theater—in particular, of a new musical like *Ride the Cyclone*—is that it can provide us with avenues to process these overwhelming emotions we experience as a society without argument, confrontation or shame. As we watch the characters' stories unfold, we experience catharsis. We are invited to laugh, to cry, to reflect, to grow. And without needing to say a word, we've shared those moments with everyone sitting around us and we all walk away a little changed, hopefully for the better.

ACT and The 5th are very proud to provide a vital artistic home where this kind of work can be productively undertaken.

A handwritten signature in black ink that reads "David Armstrong".

A handwritten signature in black ink that reads "John P. Langs".



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The 5th Avenue Theatre

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ACT — A Contemporary Theatre

JOHN LANGS

Artistic Director

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present



By

BROOKE MAXWELL & JACOB RICHMOND

Starring

LILLIAN CASTILLO KARL HAMILTON

EMILY ROHM CONNOR RUSSELL ADAM STANDLEY

TIFFANY TATREAU KHOLBY WARDELL

Scenic Design

SCOTT DAVIS

Costume Design

THERESA HAM

Lighting Design

GREGORY HOFMANN CHRISTOPHER WALKER

Sound Design

Projections Designer

MIKE TUTAJ

Associate Director & Choreographer

ERICKA MAC

Associate Music Director

MICHAEL MATLOCK

Associate Scenic Designer

BRENDAN BOSTON

Associate Sound Designer

BRENDAN PATRICK HOGAN

Production Stage Manager

RACHEL BURY

Creative Consultants

RICK BOYNTON & ALAN SCHMUCKLER

Music Direction by

DOUG PECK

Directed & Choreographed by

RACHEL ROCKWELL

Ride the Cyclone is produced by special arrangement with Alchemation, Hot Feat Ltd and It's A Ride LLC.

Ride the Cyclone was first produced by Atomic Vaudeville, Victoria BC Canada. Britt Small and Trenea Stubel, Artistic Producers.

U.S. Premiere on October 7, 2015 at Chicago Shakespeare Theater. Rick Boynton, Creative Producer; Barbara Gaines, Artistic Director; Criss Henderson, Executive Director

New York Premiere on December 1, 2016 at MCC Theater. Robert LuPone, Bernard Telsey & William Cantler, Artistic Directors; Blake West, Executive Director.

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CAST & ORCHESTRA

Constance Blackwood	LILLIAN CASTILLO*
The Amazing Karnak	KARL HAMILTON*
Jane Doe	EMILY ROHM*
Ricky Potts	CONNOR RUSSELL*
Mischa Bachinski	ADAM STANDLEY*
Ocean O'Connell Rosenberg	TIFFANY TATREAU*
Noel Gruber	KHOLBY WARDELL*

DANCE CAPTAIN

LILLIAN CASTILLO*

UNDERSTUDIES

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

Men's Understudy: NICHOLAS TARABINI

Ladies' Understudy: CHELSEA LEVALLEY

STAGE MANAGEMENT

Production Stage Manager: RACHEL BURY*

Assistant Stage Managers: RACHAEL DORMAN* (March 10 – April 29); ANNE L. HITT* (May 1-20)

Production Assistant/Script Wrangler: KELLY MCGEE

ORCHESTRA

Conductor/Keyboard: MICHAEL MATLOCK

Guitar: JUSTIN DAVIS

Cello/Bass: SPENCER HOVESKELAND

Drums: CHRIS MONROE

ADDITIONAL MUSIC STAFF

Copyist: ANDREW GRIFFIN

Keyboard Programmer: DAVE PASCAL

Music Apprentice: ELISA MONEY

CREATIVE CONSULTANTS

RICK BOYNTON & ALAN SCHMUCKLER

ASSISTANTS

Assistant Costume Designer: NICHOLAS HARTMAN

Assistant Lighting Designer: LILY MCLEOD



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



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



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

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"Dream of Life"	Jane Doe
"Waiting for the Drop"	Ensemble
"Sailing Through Space"	Ensemble
"What the World Needs"	Ocean O'Connell Rosenberg and Ensemble
"Noel's Lament"	Noel Gruber and Ensemble
"This Song is Awesome"	Mischa Bachinski and Ensemble
"Talia"	Mischa Bachinski and Ensemble
"Space Aged Bachelor Man"	Ricky Potts and Ensemble
"The Ballad of Jane Doe"	Jane Doe and Ensemble
"The New Birthday Song"	Ensemble
"Sugarcloud"	Constance Blackwood and Ensemble
"Be Safe, Be Good"	Ensemble
"Sailing Through Space" (Reprise)	Ensemble
"It's Just a Ride"	Ensemble

SETTING

Present. A dilapidated warehouse.

RIDE THE CYCLONE WILL BE PERFORMED WITHOUT AN 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

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

ACT offers the Figaro MobiTxt® Closed Captioning System for audience members who are Deaf/Hard of Hearing (HH). This system is offered at all performances for each production. Devices can be requested upon arrival at the theatre. ACT is also equipped with the Williams Sound® Audio Equipment, which amplifies stage sounds with the aid of headsets (ask staff for assistance). ASL interpreted performances for the Mainstage Season are offered at least once per play (check the website or contact the Ticket Office for ASL dates). Wheelchair seating is also available.

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THE ROLLER COASTER PLOT

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

Life is a roller coaster: the grinding climb to the top, the ups and downs along the way, the heart-pounding anticipation and sudden accelerated terror.

It's a familiar metaphor, so useful that it's often extended to the sub-adventures of life: love affairs, money making, child rearing—you name it, it's like a roller coaster.

It also conveniently provides a diagram useful for dramatic plot construction.

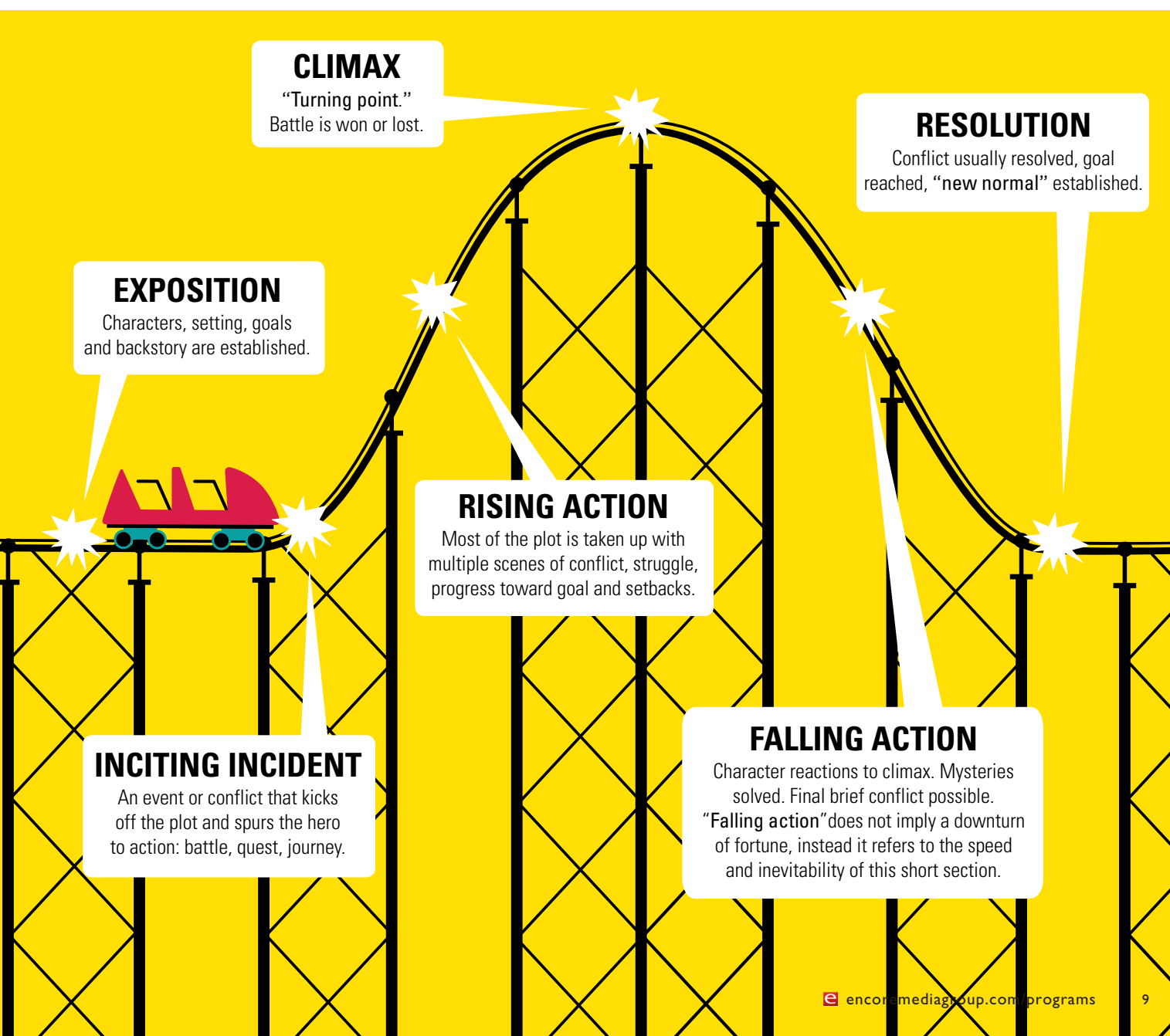
Since the days of Aristotle, playwrights were taught to outline a plot as a pyramid: the hero struggles up one side (rising action), achieves his or her goal (climax) and quickly descends the other side (falling action).

At the beginning of the plot, before the rising action, is a short stretch of exposition, where characters and setting are introduced.

After the falling action, loose ends are tied up and a “new normal” is established. Academics call this the *dénouement*—normal people call it the resolution.

The problem with the plot pyramid is that it's too simple.

The sudden popularity of the amusement park roller coaster in the 1880s gave playwrights a new way to visualize a plot, one that incorporates the many struggles, setbacks and surprises of real life. It also reminds the writer that the audience, not just the hero, is along for the ride.



FASTEN YOUR SEATBELT:

THE HISTORY OF *RIDE THE CYCLONE*

By **TRACY HYLAND**, ACT Theatre Education and Engagement Manager

The thrill of *Ride the Cyclone* onstage is equally matched by the story of how this new musical came to be. From a small fringe theater production in Victoria, BC to a recent Off-Broadway run, *Cyclone* has enjoyed several iterations across the continent before experiencing its West Coast premiere in Seattle.

The beginnings of *Cyclone* date back to 2001. When musician Brooke Maxwell's early ambition for jazz music morphed into an interest in Victoria's local theater scene, he met Jacob Richmond (Founding Director of Atomic Vaudeville) and began writing music for its cabarets. As Maxwell remembers, "After about 30 tunes for these cabarets, Jacob decided he wanted to write a full-on musical [together], and we began *Ride the Cyclone*."

A writing session in 2008 led to a workshop in the basement of a Ukrainian church. "It was such a rush hearing those songs for the first time, gathered around the piano!" Maxwell recalls. The first staged production occurred the following year at Metro Studios in Victoria. "Every level of its development was new to me at the time," Maxwell admits. "I knew nothing. I remember my first tech rehearsal, trying to understand the protocol for speaking, wondering if I'd ever get to be in a theater that would have more than two headset mics, and if I'd ever get to wear one?"

Audience buzz for *Cyclone* inspired a remount shortly after the first run. Actor Kholby Wardell*, who has played the character of Noel since the first workshop, remembers that in this remounted version, Richmond and Maxwell added lots of new material, stretching the show to two full acts. Although *Ride the Cyclone* has since been pared down again to one act, Wardell notes, "some of the scenes and ideas of the piece have roots in that longer version...it was definitely a fruitful experiment."

After a few more performances in Western Canada in smaller venues, *Ride the Cyclone* made its way to Toronto in 2010, where it received rave reviews, sparking a Canadian tour in 2011 and again in 2013. "In every city or town," Wardell says, "there have been many repeat audience members, some coming to the show as many as fourteen times in one run. Cyclonics, or Uraniacs as they used to be known, feel an intrinsic connection to



Lillian Castillo as Constance

Cyclone. It has a loving and enthusiastic base. That's been a wonderful thing to be a part of for so long."

While the show was in Edmonton, Alberta, Tony® Award-winning producer Kevin McCollum encouraged Rachel Rockwell to see it. Rockwell admits, "I was so surprised by the show's audacity, wit and humanity. I was very excited when [McCollum] asked me to direct and choreograph the first US production."

For the next two years, *Cyclone* was workshopped at Chicago Shakespeare Theater with a new artistic team. "Starting out with a small theater company... where three people did **everything**, and moving to an incredibly supported environment like Chicago Shakes was mind blowing," Maxwell admits. "The creative support was amazing as we worked to further develop the story line and characters into the narrative arc. An incredible experience."

When asked what it was like to step in as the new director and choreographer, Rockwell says, "I feel tremendous respect for and gratitude to Atomic Vaudeville... They laid such a beautiful foundation for the show. Joining a pre-existing



Tiffany Tatreau as Ocean



Lillian Castillo as Constance & Tiffany Tatreau as Ocean



Emily Rohm as Jane Doe

PHOTOS BY : LIZ LAUREN FROM THE CHICAGO SHAKESPEARE PRODUCTION

collaboration is always a bit like marrying into a family and bringing your own recipes to the family Thanksgiving. You just hope there's room at the table for everyone and that they decide that your pie is a welcome addition to the buffet! Brooke and Jacob have always been fun, generous collaborators. The three of us have wildly different ways of approaching the work, which I think ultimately makes the show stronger."

Rachel "was an amazing shepherd," Wardell notes. "She took over from the superlative work Britt Small (co-director of the original production) had done, and then guided it through many changes." With the support of McCullom, Rockwell and her creative team, Wardell believes that Richmond and Maxwell were able to explore the emotional heart of *Ride the Cyclone* "with more ease, clarity, simplicity and beauty during their time in Chicago."

"I have a wonderful team of collaborators," Rockwell points out. "Mike Tutaj, Theresa Hamm, Greg Hofmann, Doug Peck, Rick Boynton and Ericka Mac. . . . I have shared this journey from the beginning. I think we challenge each other, and have been able to hone a unique voice and style for the production. A very important aspect of my job is keeping an

eye on scale. This show is very delicate, and it is best when it doesn't stray too far from its origins in the Ukrainian church basement where it began. I love 'slick,' but not for this piece."

Under Rockwell's direction, the show has enjoyed a run at Chicago Shakespeare Theater (2015) and the MCC Theatre in NYC (2016). For Seattle audiences, it's exciting to note that Maxwell and Richmond have recently collaborated on more new material with Rockwell. "There is a lot that is new for the Seattle production!" Rockwell exclaims. "There has been a good deal of work on the book and I think we have three, maybe four new songs, including a new opening to the show. The writers and I are really excited to premiere this new version in a great theater town like Seattle, which is just a stone's throw from their creative home in Victoria."

"We think of Seattle as Victoria-South!" Brooke laughs. "It's a West Coast show, born and raised, and I have a feeling that people here will really connect with it."

Enjoy the ride!

**Kholby Wardell's interview originally appeared in Canadian Theatre Review, Vol. 171. (2017)*



LILLIAN CASTILLO (*Constance Blackwood*) is stoked to make her 5th Avenue Theatre and ACT Theatre debut. MCC: *Ride the Cyclone*. Chicago Shakespeare Theater: *The Taming of the Shrew*, *Ride the*

Cyclone, *Shakespeare's Greatest Hits* and *Seussical*. Marriott Theatre: *Mamma Mia!*, *Sister Act*, *Man of La Mancha* and *She Loves Me*. Drury Lane Theatre: *Hairspray*, *Sleeping Beauty*, *West Side Story*. Milwaukee Rep: *Why Do Fools Fall in Love*. Paramount Theatre: *In the Heights*. Arkansas Rep: *Hairspray* and *Glorious!*. Phoenix Theatre: *Hairspray*. Utah Shakespeare Festival: *Macbeth*, *School for Wives* and *Private Lives*. She would like to thank her husband, family and Stewart Talent for their support.



KARL HAMILTON (*The Amazing Karnak*) makes his Seattle debut. Off-Broadway credits: *Ride the Cyclone* at the MCC Theatre. Regional credits: Asolo Repertory Theatre (Sarasota, FL); Peninsula Players

Theatre (Fish Creek, WI); Timber Lake Playhouse (Mt. Carroll, IL). Chicago credits: Goodman Theatre, Chicago Shakespeare Theater, Court Theatre, Marriott Lincolnshire, Drury Lane Oakbrook, Ravinia Festival, Chicago Children's Theatre, Broadway Playhouse, Porchlight Music Theatre, Mercury Theatre, Theatre at the Center, Congo Square and First Folio Theatre. For the last decade, he has remained a proud and outspoken member of the Actors' Equity Association. Hamilton is married to actress Elizabeth Haley.



EMILY ROHM (*Jane Doe*) is honored to be making her West Coast debut with The 5th and ACT. Rohm played the role of Jane Doe in the Off-Broadway production of *Ride the Cyclone* at

MCC Theatre where she earned a Lucille Lortel Award nomination for her performance. She also originated the role in the Chicago production of *Ride the Cyclone* at Chicago Shakespeare Theater. Other favorite roles include *Mary Poppins* (Paramount

Theatre), Arminy in *Carousel* (Lyric Opera), Marian Paroo in *The Music Man*, Jane Ashton in *Brigadoon* (Goodman Theatre), Belle in Disney's *Beauty and the Beast* (Chicago Shakespeare Theater), Johanna in *Sweeney Todd* (Drury Lane Oakbrook) and Beggar Woman in *Sweeney Todd* (Paramount Theatre). She is also the owner of Röhm, a clothing design label that specializes in handmade clothing and bridal garments.



CONNOR RUSSELL (*Ricky Potts*) National Tour/The 5th: Flounder in *Disney's The Little Mermaid*. Regional: *Disney's Aladdin*, *A Chorus Line*, *Hairspray Anniversary Concert*, *The Music*

Man (5th Avenue Theatre); Quentin in *October Sky* (The Old Globe); *Idaho! The Comedy Musical* (The Smith Center); *Beatsville* (Asolo Rep); *A Christmas Carol* (Pittsburgh CLO); *White Christmas* (Arkansas Rep); *High School Musical* (Seattle Children's Theatre) and *Gypsy* (Capital Repertory Theatre). Select film: Paul in *The Hinterlands* (IAWTV Award nomination for Best Leading Actor), *Brand Upon the Brain* (Toronto Film Festival/New York Film Festival), *Truth Slash Fiction* (SeriesFest and ITVFest Winner). B.F.A. from Point Park University. Instagram/Twitter: @mrconnorrussell.



ADAM STANDLEY (*Misha Bachinski*) is a Core Company Member of ACT Theatre, a founding member of The Satori Group and a carpenter with LCM Builders. He has performed at The

5th in *How to Succeed in Business Without Really Trying*; at ACT Theatre in *The Legend of Georgia McBride*, *Tribes* (Gregory Award), *Stupid F*cking Bird* (Gregory Award Nomination) and *Mr. Burns: a post electric play*; at INTIMAN in *Angels in America, Part 1 and 2*; and numerous Satori Group works. Deep thanks to John Langs for his leadership and heart. Standley is in love with a woman named Amanda who is in love with a dog named Bogie who is in love with Standley.



TIFFANY TATREAU (*Ocean O'Connell Rosenberg*) is elated to be making her 5th Avenue Theatre and ACT Theatre debut with this incredible team. Off Broadway: *Ride the Cyclone*

(Ocean). Regional: *Rock of Ages* (Regina), *Mamma Mia!* (Sophie), *Sister Act* (Mary Robert), *Ride the Cyclone* (Ocean), *Bat Boy* (Shelley), *Spring Awakening* (Anna) and more. She earned her BFA in Musical Theatre from Roosevelt University's Chicago College of Performing Arts. Many thanks to Stewart Talent and her ever-present family and friends for their constant and crucial support on the ride. Follow her @tiffatates or through her website: tiffanytatreau.com.



KHOLBY WARDELL (*Noel Gruber*) is making his 5th Avenue Theatre and ACT Theatre debut. Wardell has played Noel in every production of *Ride the Cyclone* in Canada and the U.S. Favorite

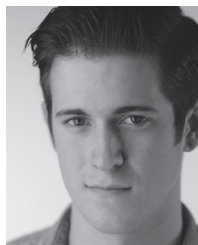
theater credits include: Algernon in *The Importance of Being Earnest*, Freddie in *My Fair Lady*, Seymour in *Little Shop of Horrors* (Blue Bridge Repertory Theatre); Lance in *500 Words* (Green Thumb Theatre) and Bing Crosby, Socksboots and Self in *The Lost Spirit of Christmas* (Terrible Adults). Next up, Wardell can be seen playing Tobias in *Sweeney Todd: The Demon Barber of Fleet Street* with BBRT in Victoria.



CHELSEA LEVALLEY (*Ladies' Understudy*) is thrilled to be here! Regional: The 5th Avenue Theatre/ACT (*Assassins*), The 5th Avenue Theatre (*Carousel*), Seattle

Repertory Theatre/La Jolla Playhouse (*Come From Away*), ACTLab (*Buzzer*), Village Theatre (original cast of *A Proper Place*), Seattle Shakespeare (*Medea*), Taproot (original cast of *Persuasion*, *Big Fish*), Intiman (original cast of *Stu for Silverton*), Hangar Theater and Seattle Children's Theatre. With over 30 regional credits, LeValley is a bi-coastal director, playwright and award-winning actor. Her curriculum using social justice theater is

presented at conferences across the country. B.F.A. Elon University. Next Up: San Antonio Playhouse (Katherine in *Newsies*). Jeremiah 29:11. ChelseaLeValley.com.



NICHOLAS TARABINI (*Men's Understudy*) is so thrilled to take this crazy journey with you! Past 5th Avenue Theatre credits include *Paint Your Wagon*, *Mercer Girls*, *The Sound of*

Music. Regional: *Paint Your Wagon* (Ordway). Seattle: *American Idiot*, *Peter and the Starcatcher* (ArtsWest); *Into the Woods* (Village Theatre); *Next to Normal*, *Legally Blonde* (Second Story Repertory Theatre); *Fiddler on the Roof* (Seattle Musical Theatre). All his love to Mom, Dad and Mat.

BROOKE MAXWELL (*Music & Lyrics*) is a freelance musician, composer and educator based in Victoria, BC, Canada. In addition to *Ride the Cyclone*, he has underscored and done sound design for several local and national works, including *Gruff* (Puente Theatre); *And Slowly Beauty* (Belfry Theatre, National Arts Centre, Tarragon Theatre); *A Tender Thing* (Belfry Theatre); *The Glass Menagerie*, *Long Days' Journey into Night* (Bluebridge Theatre); *Joan* (Theatre SKAM); *Busted Up* (Open Pit Theatre). He would like to thank Jacob Richmond and Atomic Vaudeville for their inspiration, Kevin McCollum and Alchemation for their support, Jessica for her love and encouragement, and his parents for forcing him to stay in piano lessons. BrookeMaxwell.com.

JACOB RICHMOND (*Book, Music & Lyrics*) is an award-winning playwright whose works have been performed in theaters throughout North America and internationally. These works include *The Qualities of Zero* (Montreal Critics Circle Award, Best Text; Toronto Dora Mavor Moore nomination, Best Text); *The Last Vaudeville*; *The Tragical Comedy of Punch & Judy* and *Legoland* (New York Frigid Festival, Best Production, Summerworks Festival, Best Text, multiple fringe festivals across Canada, Best Text). He is also recipient of CBC Radio One Award for best radio comedy for his radio play *From Canada to Canada*. The Co-Founder and Co-Artistic director of Atomic Vaudeville (a cabaret-based theater company based in Victoria, BC), which has sought to create raw theatrical events that represent the modern era through

how it's actually experienced: a barrage of styles, opinions, songs, genres and acts that create a central theme rather than a linear story. He is also a director and actor.

RACHEL ROCKWELL (*Director/Choreographer*) is a Chicago-based director/choreographer making her Seattle debut. Some of her recent credits include: *Shakespeare in Love* at Asolo Repertory Theatre; *Ride the Cyclone* at MCC (Joe A. Calloway Award for Choreography, Lortel and Drama League nominated); *October Sky* at the Old Globe (Craig Noel Award for Best Musical); World Premiere of *Something Wicked This Way Comes* at Delaware Theatre Company; and World Premiere of *Diary of a Wimpy Kid* for the Children's Theatre Company of Minneapolis. Other directing/choreographing credits include: *Ride the Cyclone* at Chicago Shakespeare Theatre (Jeff Award for Best Director); *Brigadoon* at Goodman Theatre (Jeff Award for Best Musical and Best Choreography); *Billy Elliot* (Jeff Award for Best Choreography); *Ragtime* at Drury Lane Theatre (Jeff Award for Best Musical and Best Director) and *Enron* at Timeline Theatre Company (Jeff Award nomination for Best Play). Special thanks to Ericka Mac.

DOUG PECK (*Musical Director*) is a Los Angeles-based musical director, pianist, conductor, orchestrator, arranger, vocal teacher/coach and educator. He has appeared in concert with artists like Renee Fleming, Michelle Williams, Lupe Fiasco, Jessie Mueller, Shemekia Copeland, John Prine, Andre DeShields, Heather Headley, Sylvia McNair and George Hearn. Career highlights include conducting the original full orchestration of *Carousel* at the Glimmerglass Festival and creating new Indian-jazz fusion arrangements and orchestrations for the stage version of *Disney's The Jungle Book*, seen in Chicago and Boston. He has won six Joseph Jefferson Awards for his musical direction, as well as two After Dark Awards, the Guy Adkins Award and the Sarah Siddons Award. He also served as musical supervisor for the Off-Broadway production of *Ride the Cyclone* and is co-creator of the Goodman Theatre's unique free musical theater program for talented high school students who would not otherwise have access to conservatory training. DougPeckMusic.com.



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SCOTT DAVIS (*Scenic Designer*)

Off-Broadway credits: *Ride the Cyclone* at MCC, *Orhella: The Remix* at The Westside Theater. International credits include: Shakespeare's Globe, Unicorn Theatre (London); The Market Theatre (South Africa); The Neuss (Germany); Gdańsk Shakespeare Theatre (Poland); The Cultch (Vancouver); DUCTAC (Dubai); Bruce Mason Centre (New Zealand) and The Edinburgh Festival (Scotland). Regional credits include: Chicago Shakespeare Theater, Steppenwolf, Court Theatre, Writers Theatre, Milwaukee Repertory Theater, Asolo Repertory Theatre, Signature Theatre, Walnut Street Theatre, Children's Theatre Company, Utah Shakespeare, Getty Villa Outdoor Theater, Paramount Theatre, Victory Gardens, Drury Lane, Northlight Theatre, American Theater Company, Marriott Theatre, Griffin Theatre Company, Windy City Playhouse, Steep Theatre, Clarice Smith PAC, Dallas Theatre Center and Mercury Theater. Davis serves as adjunct faculty at Columbia College having received his MFA from Northwestern University. scottadamdavis.com.

THERESA HAM (*Costume Designer*)

is a Chicago-based costume designer. Off-Broadway: *Ride the Cyclone* (MCC Theatre). Recent Chicago credits: *Ragtime* (Marriott Theatre); *The Little Mermaid*, *Sweeney Todd*, *Jesus Christ Superstar* (Paramount Theatre); *Rock of Ages* (Drury Lane Theatre); *The Audience* (TimeLine Theatre); *Ride the Cyclone* (Chicago Shakespeare Theatre); *Assembled Parties* (Raven Theatre). Regionally: *Something Wicked This Way Comes* (DTC) and *Carmen* (Finger Lakes Opera). Her work has been seen at DePaul Opera Theatre, Lyric Opera Chicago and Northlight Theatre. She is also an Artistic Associate with Bohemian Theatre Ensemble and Stage Left Theatre. Upcoming: *The Beauty Queen of Leenane* (Northlight Theatre) and *Once* (Paramount Theatre). Ham is an adjunct faculty member at Wilbur Wright College. She has received two Joseph Jefferson Awards for Outstanding Costume Design. Ham holds an MFA in Costume Design from Illinois State University.

GREGORY HOFMANN (*Lighting Designer*)

is thrilled to be making his 5th Avenue Theatre debut. Selected credits include: Off Broadway: *Ride the Cyclone* (Lucille Lortel Award Nominee, MCC Theater). Regional: *Love's Labour's Lost*, *Ride the Cyclone*, *Road Show* (Chicago Shakespeare); *ELF*, *Jesus Christ Superstar* (Jeff Award Nominee), *Oklahoma!*,

Tommy (Jeff Award Recipient), *Mary Poppins*, *Annie*, *42nd Street* (Paramount Theatre); *Rock of Ages*, *The Game's Afoot*, *Les Miserables* (Jeff Award Nominee), *Oliver!* (Drury Lane); *Outside Mullingar*, *Mr. Burns*, *Silent Sky*, *Sons of the Prophet*, *44 Plays for 44 Presidents* (Forward Theater Company). Hofmann has also designed over 50 productions for Cedar Fair amusement parks, including Cedar Point's *Luminosity*.

CHRISTOPHER WALKER (*Sound Designer*)

is very pleased to be returning to The 5th and ACT this season. In Seattle, he's worked at the Seattle Repertory Theatre and Intiman, and has been the resident sound designer at Seattle Children's Theatre since 2002. Previously he spent seven years as resident sound designer for the American Repertory Theatre in Boston. He's designed in San Francisco, Los Angeles, San Diego, Phoenix, Houston, Chicago, Philadelphia, Washington D.C. and New York. Internationally, he's designed in Taiwan, Singapore and Moscow. Commercially, he's composed for Intel and Starbucks. He holds a B.A. in Classical Piano Performance from Cornish College.

MIKE TUTAJ (*Projection Designer*)

joins The 5th and ACT for the first time with this production. He designed projections for previous iterations of *Ride the Cyclone* at MCC and Chicago Shakespeare Theatre. Based in Chicago, Tutaj has designed projections for theater and live performance for over 15 years. He is the recipient of five Joseph Jefferson Awards and received the Michael Maggio Emerging Designer Award in 2012. He is an artistic associate with TimeLine Theatre, and teaches projection design at Columbia College Chicago. MikeTutaj.com.

MICHAEL MATLOCK (*Associate Music Director*)

was last heard at ACT playing for *Assassins*. Other credits include: *Holiday Inn*, *Ragtime*, *Waterfall* (The 5th); *Singin' in the Rain*, *String* (Village Theatre); and *Persuasion* (Taproot). He is also an arranger and composer. Most recent composition credit: *The World Is Too Big* for the TangleTown Trio. Thanks to his family, and as always, to Suzie and RJ. KeyofW.com.

ERICKA MAC (*Associate Director/*

Choreographer) Associate Director/Choreographer for *Ride the Cyclone* (MCC Theatre, Chicago Shakespeare Theatre); *Diary of a Wimpy Kid* (Children's Theatre

Company); *The Little Mermaid*, *Madagascar* (Chicago Shakespeare Theatre); *Alice's Rock and Roll Adventures* (Chicago Children's Theatre) and *The Polar Express* (Warner Bros./Rail Events). Choreography credits include: *Mamma Mia!* (Jeff nomination for Best Choreography, Marriott Theatre); *Parade* (Writer's Theatre). Mac has performed in Chicago for 18 years at theaters like Chicago Shakespeare Theatre, Paramount Theatre, Writer's Theatre and the Lyric Opera of Chicago.

BRENDAN BOSTON (*Associate Scenic Designer*)

is a New York-based scenic designer originally from Chicago. Select design credits include: *Chris Gethard: Career Suicide* (Off-Broadway, directed by Kimberly Senior); *Terror* (Miami New Drama, directed by Gregory Mosher); *Describe the Night* (NYU, by Rajiv Joseph). Associate design credits include: *Semiramide* (Royal Opera House); *Der Rosenkavalier* (Metropolitan Opera); *M. Butterfly* (Broadway) and *The Twilight Zone* (Almeida Theatre). He earned his MFA from Tisch School of the Arts at NYU. brendanbostondesign.com.

BRENDAN PATRICK HOGAN

(*Associate Sound Designer*) Hogan's work combines practices in composition, sound and media design for the performing and visual arts, as well as electronics, programming and show control systems for live and installation/immersive performance events. He is a three-time winner of the Gregory Award for Outstanding Sound/Music Design, and a three-time winner of Best Musical Score at the Seattle 48-Hour Film Festival.

NICHOLAS HARTMAN (*Assistant Costume Designer*)

has spent the past 15 years living in sunny southwest Florida at Venice Theatre as resident designer/shop manager. He had previously been the resident designer/shop manager with the Manatee Players at Riverfront Theatre in Bradenton, FL., as well as resident designer for RWS & Associates in NYC. Hartman has an A.A. from International Fine Arts College in Miami, FL as well as a B.F.A. from Illinois State University. He holds numerous awards in costume design and construction at national and state levels, including National Outstanding Best Costume Designer at the AACT. NicholasHartmanCostumes.com.

RACHEL BURY (*Production Stage Manager*) Broadway: *Scandalous*. National Tour: *The Little Mermaid*. ACT/The 5th: *Assassins*. Over 30 5th Avenue Theatre mainstage productions, workshops and special projects; selected favorites: *Ragtime*, *Romy and Michele's High School Reunion*, NextFest, *Paint Your Wagon*, *Waterfall*, *Jasper in Deadland*, *Come From Away*, *A Christmas Story*, *Spamalot*, *Secondhand Lions*, *Hairspray in Concert*, *Oklahoma!* and *Aladdin*. Other credits: Ordway, Seattle Rep, Village Theatre, ArtsWest, Intiman, Shakespeare Santa Cruz. Proud Equity member.

RACHAEL DORMAN (*Assistant Stage Manager*) is excited to work on her first show at ACT. Most recently she has been an ASM at The 5th Avenue Theatre on *Irving Berlin's Holiday Inn* and *The Secret Garden*. Last season she worked on *Well* at Seattle Repertory Theatre and *The Lion, the Witch and the Wardrobe* at Seattle Children's Theatre. Some of her favorite shows include *Paint Your Wagon*, *A Christmas Story*, *Luna Gale* and *Equivocation*. Much love to her family, Frobie and Kelly.

ANNE L. HITT (*Associate Stage Manager*) is delighted to be a part of the *Ride the Cyclone* team! Hitt is a proud AEA/AGMA member and most recently worked at Village Theatre (*Disney's Newsies*). Other regional theater credits include: Seattle Opera (*An American Dream* and *Intiman Theatre* (*Barbecue*), The Wallis Annenberg Center for the Performing Arts (*Merrily We Roll Along*), The Geffen Playhouse (*Barbecue* and *In & Of Itself*), The Ahmanson (*An Act of God*) and The Mark Taper Forum (*appropriate*, *Bent* and *The Price*). Hitt has an MFA in stage management from UC Irvine and is also the founder of SM Boot Camp. AnneHitt.com.

RICK BOYNTON (*Creative Consultant*) is Creative Producer at Chicago Shakespeare Theater where he led the development for *Ride the Cyclone's* American premiere. At CST, he focuses on artistic planning and production and the development of new work. His projects include: *Sense and Sensibility* (CST, The Old Globe); *Othello: The Remix* (CST, Edinburgh, NYC) and *Funk It Up About Nothin'*, as well as *A Flea in Her Ear* (CST, Williamstown Theatre Festival); *The Three Musketeers* (CST, London); *The Book of Joseph*; *The Emperor's New Clothes*; *The Adventures of Pinocchio* (CST, London) and *Murder for Two* (CST, New York, national tour). He is

the former Artistic Director of The Marriott Theatre, former Casting Director at Jane Alderman Casting and a multiple Joseph Jefferson Award-winning actor. Boynton has lectured as his alma mater, Northwestern University, and is the past board president of the National Alliance for Musical Theatre.

ALAN SCHMUCKLER (*Creative Consultant*) is a musical theater artist whose work includes writing, performing and music directing. In addition to work for the live stage, Schmuckler has also created work for television, podcasts and digital formats. His work has been performed across the US and internationally. With Rachel Rockwell and Kevin McCollum: *Diary of a Wimpy Kid* (co-music and lyrics with Michael Mahler, book by Kevin Del Aguila). Winner, 2018 Kleban Prize in Musical Theater; 2017 Webby Award; 2017 Sarah Lawrence International Audio Fiction Award. Schmuckler is a three-time Jeff nominee and his work is published by R&H. Proud graduate, Northwestern University. He lives in New York. More at alanschmuckler.com.

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Directors: Mike Tutaj & Rachel Rockwell
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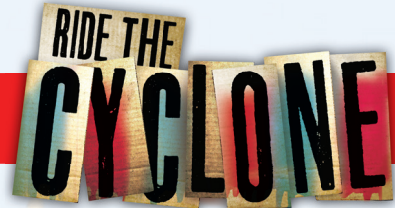




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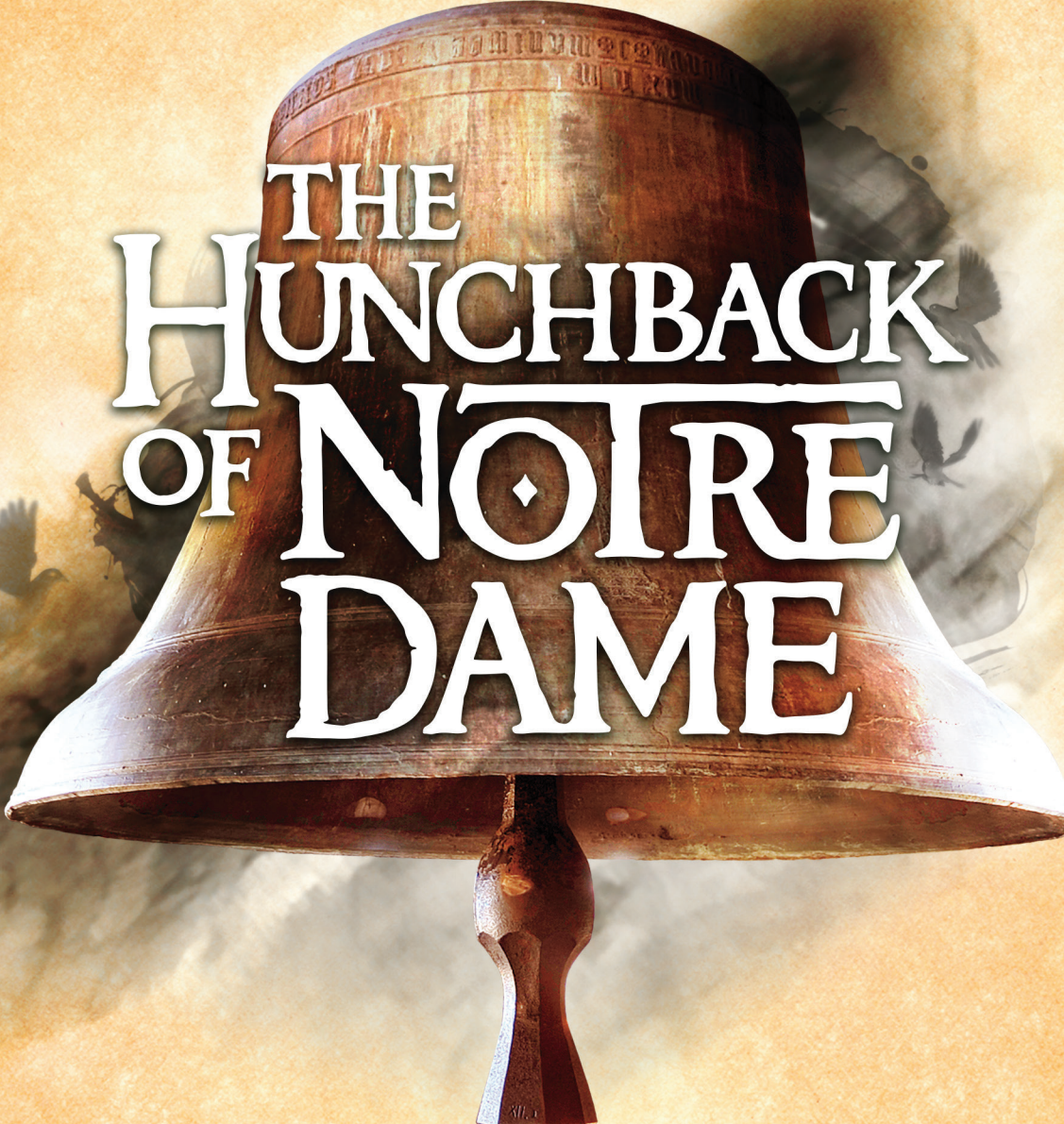
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Production Assistant

COSTUME DEPARTMENT

Amanda Mueller
Costume Shop Manager
Janet Edman Lind
Head Draper
Susanne R. Sherman
First Hand
Sally Mellis[†]
Wardrobe Master
Courtney Kessler-Jeffrey
Wardrobe
Joyce Degenfelder
Wigs

SCENIC DEPARTMENTS

Derek Baylor[†]
Technical Director
Nick Murel
Assistant Technical Director
Amanda Quinn
Master Scenic Carpenter
Ron Darling
Lead Scenic Carpenter
Mike Sterkowicz
Scenic Carpenter
Jeff Scott
Scenic Charge Artist
Lisa Bellero[†]
Assistant Charge Artist
Marne Cohen-Vance[†]
Properties Master

Ken Ewert[†]
Master Properties Artisan
Thomas Verdos[†]
Lead Properties Artisan

STAGE OPERATIONS

Nick Farwell[†]
Stage Operations Supervisor
James Nichols[†]
Master Stage Carpenter
Pam Mulkern[†]
Master Electrician
Max Langley[†]
Master Sound Engineer
Ryan Dunn
ACTLab Technical Associate

FOR THIS PRODUCTION

Shelby Choo, Randy Reece
Scenic Carpenters
Kevin Wilson
Scenic Painter
Annett Mateo
Puppeteer
Brent Roberts
Master Craft Artisan
Cora Brown
Assistant Crafts
Angie Zylla
Properties Artisan
Dave Misner
Electrician, A2
David Kobernuss
A1
Bess Sullivan, Brendan Hogan
A2
John Small
Followspot

[†] Denotes staff member has worked at ACT for 10 years or more

The 5th Avenue Theatre



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

production of new works and its innovative stagings of classic musicals. As a director, he has created memorable 5th Avenue productions of *Irving Berlin's Holiday Inn*; *The Secret Garden*; *Paint Your Wagon*; *Jacques Brel is Alive...!*; *A Room with a View*; *Oliver!*; *Candide*; *Hello, Dolly!*; *Sweeney Todd*; *White Christmas*; *HAIR*; *Mame*; *A Little Night Music*; *Anything Goes*; *Company*; *The Rocky Horror Show*; *Pippin*; *Vanities*; *Yankee Doodle Dandy!* and *Saving Aimee*, which he later directed on Broadway where it was renamed *Scandalous*. Prior to The 5th, Mr. Armstrong spent 20 years as a freelance director, choreographer and librettist. His work has been seen in New York and at many leading regional theaters including DC's Shakespeare Theatre Company, The Kennedy Center, Ordway Center, Ford's Theatre, Cincinnati Playhouse, Paper Mill Playhouse, and from 1990 to 1995 he served as Artistic Director of the Cohoes Music Hall in upstate New York. Armstrong has written the books for the musicals *The Wonder Years* (winner of seven Los Angeles Drama-Logue Awards), *Gold Rush*, *A Christmas Carol* and *Yankee Doodle Dandy!* In 2016, *The Puget Sound Business Journal* named Armstrong as one of their Business of Pride Outstanding Voices.



BERNADINE (BERNIE) C. GRIFFIN (*Managing Director*) first joined The 5th Avenue Theatre in 2002 as director of theater advancement and development. She was appointed managing director in January 2010 and is responsible for the

administrative, marketing, fundraising, information services and facility operations, as well as oversight of all activities related to the Board of Directors and external affairs. During her tenure, The 5th Avenue Theatre has grown from a \$10 million to a \$25 million organization. She brings to her position 35 years of fundraising and arts management experience. Prior to The 5th, she served as director of development for the prestigious Geffen Playhouse in Los Angeles, as well as for The Laguna Playhouse in Laguna Beach, California. Before moving to California, she served at the Seattle Symphony where she is proud to have been part of the team that built Benaroya Hall. In addition to the Symphony, Griffin worked for the Tony Award-winning Seattle Repertory Theatre, as well as Tony Randall's National Actors Theatre in New York. She began her career at the University of Denver. She received her Bachelor of Arts degree from St. Martin's College in Lacey, Washington and is proud to have been born and raised in Walla Walla, Washington. She is a member of Theater Communications Group, the National Alliance for Musical Theatre, Seattle Rotary #4. She is a board member of the Downtown Seattle Association and Visit Seattle. 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*) served as The 5th's associate producing artistic director and casting director from 2002 through 2009. During that time, he directed productions of *West Side Story* (*Seattle Times* Footlight Award),

Wonderful Town (*Seattle Times* Footlight Award), *Wizard of Oz* and *Smokey Joe's Café*. 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 Florida's Asolo Repertory Theatre, where he directed the new musical, *Beatsville*. Berry also recently directed a critically acclaimed production of *On the Town* at New Jersey's Paper Mill Playhouse. Directing highlights include *Cabaret* performed at The 5th Avenue Theatre, St. Paul's Ordway Center (Ivey Award), San Jose's American Musical Theatre and Houston's Theatre Under the Stars, as well as the smash hits *Mamma Mia!*, *The Pajama Game*, *How to Succeed...*, *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 Theatre's education and outreach programs. During that time he significantly expanded the scope and impact of these initiatives, including spearheading the creation of Fridays at The 5th and The 5th Avenue Awards, honoring excellence in high school musical theater, as well as substantially increasing the reach of the Adventure Musical Theater Touring Company throughout the Northwest. These programs combined now serve nearly 75,000 students annually. He also initiated the Show Talk series, which seeks to deepen the theater-going experience. Prior to his work at The 5th Avenue Theatre, Berry was a freelance theater artist based in New York City.

ACT – A Contemporary Theatre



JOHN LANGS (*Artistic Director*) John has been delighted to serve ACT as Artistic Director since 2016, and previously as Associate Artistic Director for three years. Before ACT, John's freelance career afforded him the opportunity to work with many prestigious theatre companies across the country. He has directed productions at Playwrights Horizons NY, Ensemble Studio Theater NY, Milwaukee Repertory Theatre, Lookingglass Theater Company in Chicago, Circle X in Los Angeles, The Resident

Ensemble, New Century Theatre Company, Washington Ensemble Theatre, and Seattle Shakespeare Company. John received his directing degree from the University of North Carolina School of the Arts. John received the first annual Seattle Gregory Award honoring excellence in direction for *The Adding Machine*. Recent Seattle credits include *Mary's Wedding* (NCTC), *The Three Sisters* (The Seagull Project), and *Othello* (Seattle Shakespeare Company). As a dedicated fan of original work, John has shepherded over a dozen projects to their premieres.



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). Becky 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). Becky is an advisory board

member for TeenTix, and a founding cochair of the Cultural Resource Collective. She is a graduate of the Leadership Tomorrow program.

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5TH AVENUE THEATRE STAFF

David Armstrong, *Executive Producer and Artistic Director*
Bernadine C. Griffin, *Managing Director*
Bill Berry, *Producing Artistic Director*

ARTISTIC

Ian Eisendrath
Associate Artist: Music & New Works
Lauren Smith
Assistant Producer
Kelsey Thorgalsen
Casting Director & Artistic Associate
Albert Evans
Artistic Associate
Brie Yost
Company Manager
Dane Andersen
Music Coordinator
Elisa Money
Music Apprentice

EXECUTIVE AND ADMINISTRATION

Katherine Manteca
Executive Assistant to Ms. Griffin & Mr. Berry

COMMUNICATIONS, MARKETING AND GUEST SERVICES

Michael Gepner
*Vice President of Marketing, Communications
& Guest Services*
Chris Marcacci
Director of Marketing
Tim Gonzalez-Wiler
Director of Guest Services

Marketing and Public Relations

Bridget Morgan
Senior PR & Communications Manager
Rachel Liuzzi
Public Relations Manager
Jordan Lusink
Marketing Projects Manager
Reesa Nelson
Marketing & Engagement Manager
Britt Tayrien
Media Buyer and Promotions Manager
Becky Kelley
Senior Graphic Designer
Kevin Calhoun
Graphic Designer
Erin Nieuwenhuis
Marketing Intern

Front of House

Jaime Welker
Front of House Manager
Ed Lammi, Sean Martin, Emma Ruhl,
Caitlyn Stark
House Managers
Garth Ball, Barbara Burch, Frank Chinn,
Alia Collins-Friedrichs, Dave Cusick, Jessica
Downen, Karen Hall, Nancy Harris, Olivia
Hollinger, Casey Kaplowitz, Benjamin
Koucerek, Ed Lammi, Sean Martin, Tony
Mazzella, Sue Moser, Liz Pyle, Emma Ruhl,
Scott Seramur, Caitlyn Stark, Elizabeth Stark,
Miles Thompson, Olivia Vaughn-Welker,
Donald Yates
Head Ushers
Kathleen Bryant, Barbie Denend,
Karen Hall, Tony Mazzella
Coat Check
Kris Dunn, Isis King
Security

Guest Services/Ticketing

Peggy Busteed
Subscription Services Manager
Chad Biesman
Corporate & Group Sales Manager
Martha McKee
Guest Experience Assistant
Isabel Dickey-Thomas
Ticketing Manager
Khajha Rogers
Assistant Manager - Guest Services
Madysen Ellars
Assistant Manager - Guest Services
Kayla Rabe
Box Office Lead
Mary Dellasega
Patron Relations

Guest Service Associates

Francesca Betancourt, Ashley Burns, Caitlin
Castro, Nicole Coven, Natasha Danzinger,
Jenna Galdun, Zachary Gray, Amanda
Green, Levi Hawkins, Renee Infelise, Caleb
King, Regina Lammers, Kristin Ostebee,
Melanie Owen, Morgan Picton, Fathiya
Ritter, Andrew Rowland, Nick Spencer, Pam
Wagher, Patrick Walrath, Rachel Zimmerman

DEVELOPMENT

Michelle Moga
Vice President of Philanthropy
Sarah McKee Bednar
Corporate Giving Manager
Naomi Beeman
Development Writing & Research Manager
Jill Big Eagle
Individual Giving Officer
Roland Carette-Meyers
Individual Giving Officer
Amy Chasanov
*Foundation & Government
Relations Manager*
Christine Johnson
Assistant Director of Major Gifts
Chelsea Judd
Development Coordinator
Desiree Sarapi
Assistant Director of Donor Services
Jeanne Thompson
Membership Manager

EDUCATION AND ENGAGEMENT

Orlando Morales
Director of Education and Engagement
Anya Rudnick
Education Engagement Specialist
Connie Corrick
School Programs Manager
Aaron Johnson
Education & Engagement Assistant

FINANCE

Dean Frerker
Vice President of Finance
Annie Wilson
Controller
Zoë Ortiz
Payroll Manager
Sean Stelfox
Production Staff Accountant
Jeff Kitchen
Accounting Specialist
Ben Leifer
Human Resources Manager

INFORMATION TECHNOLOGY

Jim Cornelson
Director of IT
Melisa Bumpus
Assistant Director of IT – Systems
Maryke VanBeuzekom
Assistant Director of IT – Data
Nichole Mines
Senior Database Manager
Douglas Day
Helpdesk Administrator

OPERATIONS

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

STAGE DOOR/SECURITY STAFF

Karen Hall, Erik Knauer, Dean LaRoque,
Meg Plimpton

ATTORNEYS

For The 5th Avenue Theatre:
Levin Plotkin & Menin
Loren H. Plotkin and Susan Mindell
Lawton Penn
Sendroff & Baruch, LLP

PRODUCTION

Joan Toggenburger
Director of Production
Mo Chapman
Production Logistics Coordinator
Erik Holden
Technical Director
Chris Reay
Assistant Technical Director
Shannin Strom-Henry
Costume and Wardrobe Director

Sets & Rigging

Laurel S. Horton
Head Carpenter
Benjamin Baird
Assistant Carpenter
Ken Berg
Automation Carpenter
John Hudson
Head Rigger
Dave McCawley
Head Flyman
Scot C. Allison
Assistant Flyman
C. Luke Mathis
Head Builder
Brian Ainslie
Assistant Builder
Jim Mathias, Austin Smart
Builders

Lighting

Sean Callahan
Head Electrician
Stephen A. Graham
Assistant Electrician
Noel Clayton, Nate Redford
Key Electricians
Mary Heffernan
Conventional Programmer

Sound

Karen Marta Katz
Head Sound Engineer
James Rudy
Assistant Sound Engineer
Kelly Mickelson
Key Sound Engineer

Props

Diana J. Gervais
Production Property Master
Catherine Case Lutes
Assistant Property Manager
Tristan E. Hansen
Creative Property Master
Ariana Donofrio
Prop Builder/Artisan

Costumes & Wardrobe

Christopher Moad
Costume Shop Manager
Rachel Wilkie
Costume & Wardrobe Assistant
Marlys McDonald
Wardrobe Master
Randy Werdal
Assistant Wardrobe Master
Gillian Paulson
Head Draper
Elizabeth Titus Baker
Head Cutter/Tailor
Shellie Moomey
Cutter/Draper
Jaanna Gomez
Master Crafts
Robin Montero, Holly Steucke
Staff First Hand

Hair & Make-up

Mary Jones
Head Hair and Make-up
Heather Sincic
Assistant Hair and Make-up
Jason Goldsberry
Assistant Hair and Make-up

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Evergreen Fire and Safety · Hard Rock Cafe
· McKinstry · Minuteman Press · Penske ·
Prime Electric · Rainier Building Services ·
Servicemark LLC · Unico Properties · Walter
E. Nelson Co. · Washington Graphics LLC ·
Whitman Global Carpet Care · Zee Medical
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