

encore

OCTOBER 2013

arts programs



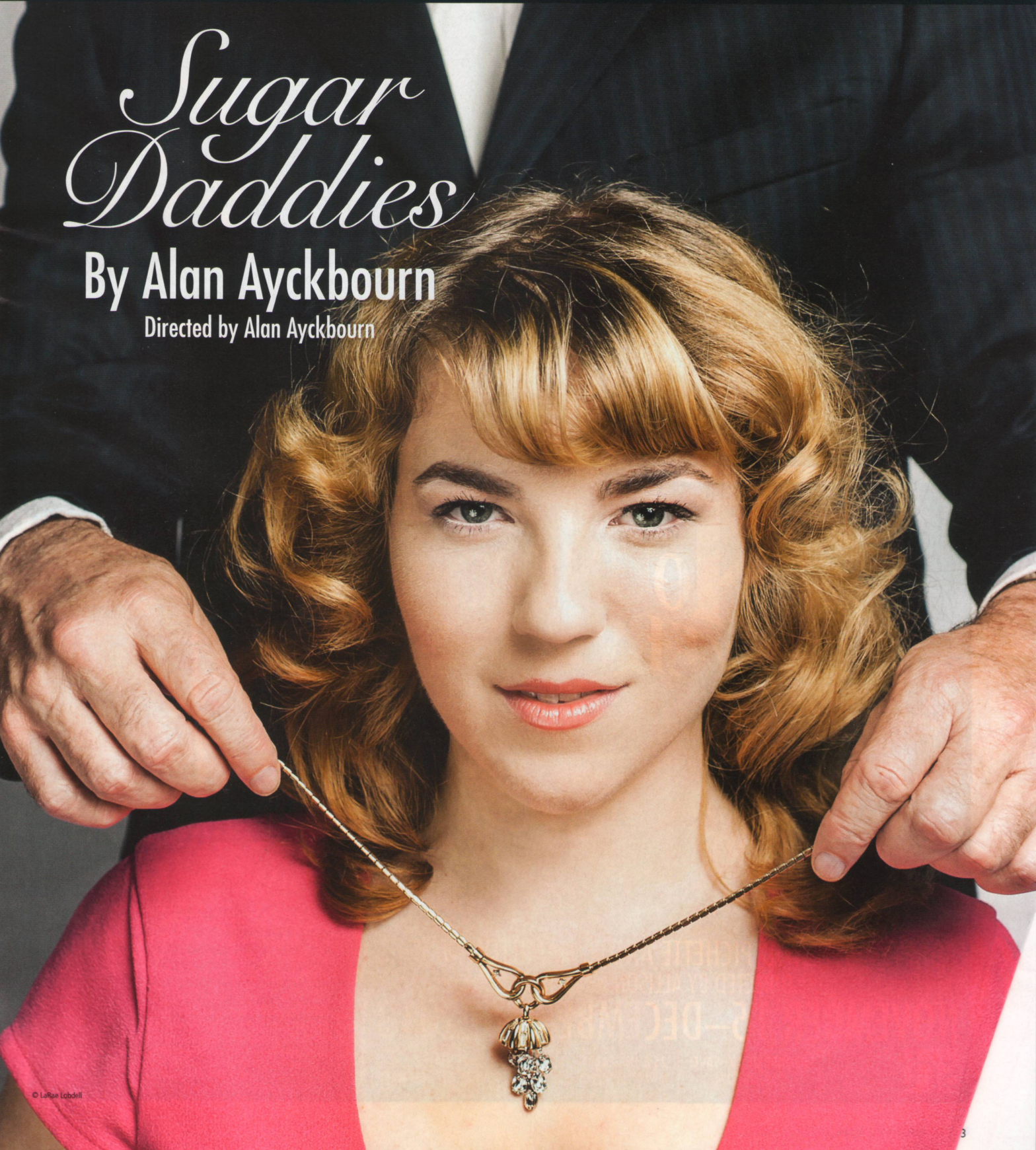
A Contemporary Theatre

October 4 – November 3, 2013

*Sugar
Daddies*

By Alan Ayckbourn

Directed by Alan Ayckbourn



Kurt Beattie
Artistic Director

Carlo Scandiuzzi
Executive Director

ACT – A Contemporary Theatre presents

Sugar Daddies

By Alan Ayckbourn

Directed by Alan Ayckbourn

Beginning October 4, 2013
Opening Night October 10, 2013

CAST

*Anne Allgood	Charmaine
*Emily Chisholm	Sasha
*Seán G. Griffin	Val
Elinor Gunn	Chloe
*John Patrick Lowrie	Ashley

CREATIVE TEAM

Alan Ayckbourn	Director
Matthew Smucker	Scenic Designer
Deb Trout	Costume Designer
Rick Paulsen	Lighting Designer
Brendan Patrick Hogan	Sound Designer
Geof Alm	Fight Director
Gin Hammond	Dialect Coach
*Jeffrey K. Hanson	Stage Manager
Ruth Eitemiller	Production Assistant
Kent Cabbage	Assistant Lighting Designer

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

Running Time: This performance runs approximately two hours and 10 minutes with intermission.

SEASONAL SUPPORT PROVIDED BY:



A Contemporary Theatre Foundation

Eulalie Bloedel Schneider Artists Fund



THE SHUBERT
FOUNDATION INC.

THE JOHN GRAHAM
FOUNDATION

SUGAR DADDIES was first performed at The Stephen Joseph Theatre on 17 July 2003.

Audience members are cordially reminded to silence all electronic devices. All forms of photography and the use of recording devices are strictly prohibited.
Please do not walk on the stage before, during, or after the show.



Kurt Beattie

Welcome to ACT

Sir Alan Ayckbourn's work has played an enormous part in ACT's nearly five-decade journey. Beginning with *Relatively Speaking* in 1976 and on through the following four decades, ACT has produced 10 of his plays (one of them twice), one of which I had the pleasure of performing in, and one of which I directed. My wife, Marianne Owen, has appeared in four of them. As a result, we, like many of our fellow theatre workers everywhere, have become captive to the inexhaustible variety of their brilliant constructions, human depth, and hilarity. I think it fair to say that we two are Ayckbournians for life.

His contribution to the theatre, here, there, and everywhere, has been nothing less than remarkable. His reign in London rivals Gilbert & Sullivan's. Since his first hit in 1967, more than 40 of his plays have been produced on the West End, at the Royal National Theatre, or at the Royal Shakespeare Company – in 1975 he had five plays running simultaneously, a record at the time. But for me, his presence throughout the regions in both Britain and America is almost more important. His work communicates with nearly everyone, whether it be in Kansas City or Birmingham. Harold Pinter said it better than anyone: his contribution to the theatre is immeasurable.

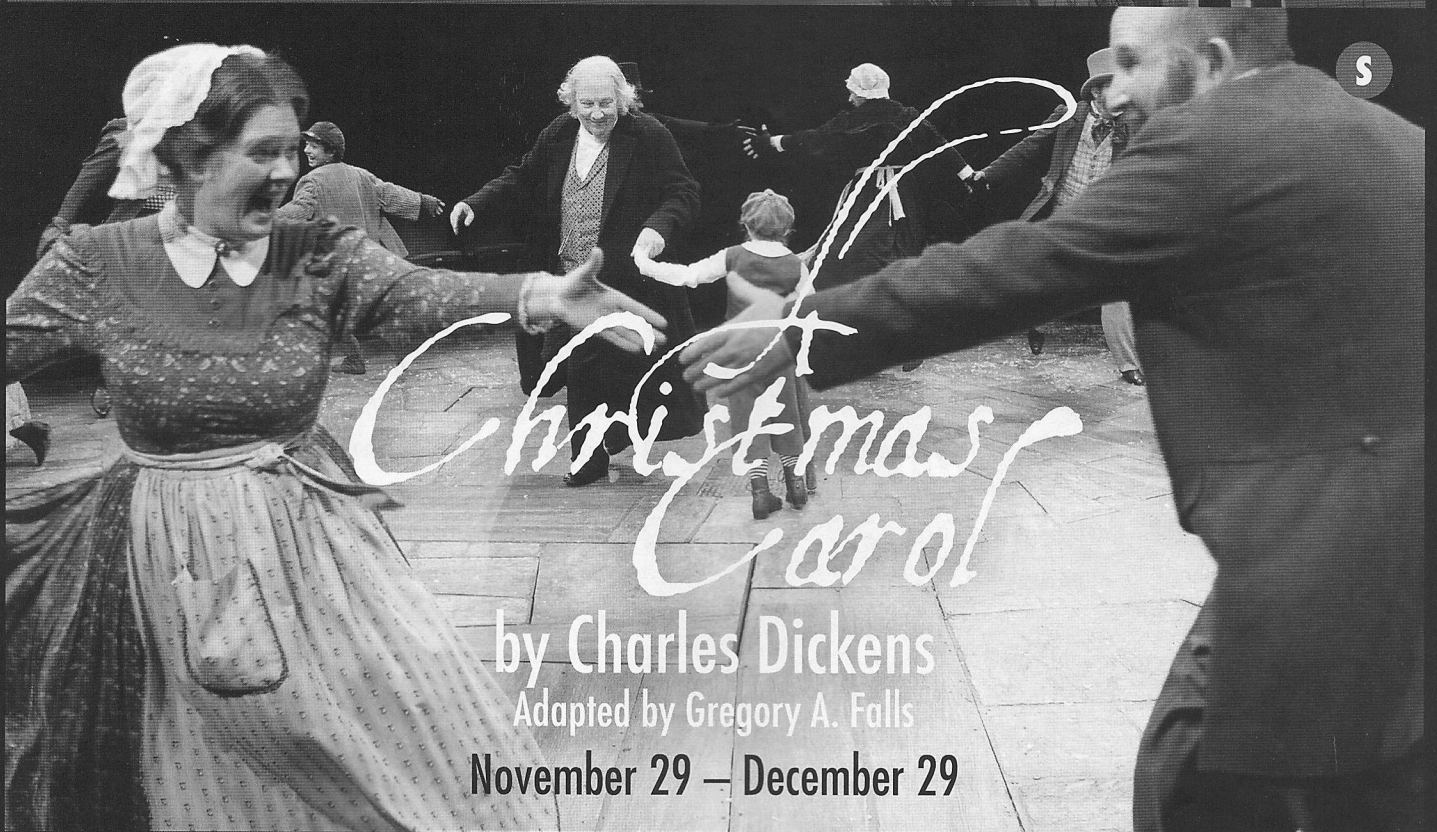
(If you choose, however, to measure, it's something like 77 plays and counting.)

How it came to be that he gives ACT the gift of his artistry in person now is a tale too long to tell here, and will be for the moment our lucky secret. But clearly the fact that ACT's founder Greg Falls and second artistic director Jeff Steitzer recognized early on how terrific and rich his plays were, and proceeded to produce them successfully in Seattle, must have something to do with it. And in our Allen Theatre, which is a gem of a theatre-in-the-round like Sir Alan's own theatre at Scarborough, we have a home ideally suited to the work he has long created to be performed in just such a space.

This very special culmination of many decades' affinity between a theatre company and the work of a particular playwright is also made possible by you, our audience, now and in the past, who have made it known to us consistently how much you like Sir Alan's plays, and what a good thing it would be to continue presenting them. And for that you have, my, and ACT's, deepest thanks.

Kurt Beattie, Artistic Director

COMING SOON TO ACT THEATRE




Christmas Carol

by Charles Dickens

Adapted by Gregory A. Falls

November 29 - December 29

presents



eSe ORO

Classics from Spain's Golden Age with a Twist

C

eSe Oro October 11 & 12

Enjoy a refreshing twist on the classics, Taverna Style, with wine, cheese, barmaids and Flamenco music. Take a historical and cultural journey through theatre, from 16th Century Spain to modern Latino adaptations of timeless stories.

The Hansberry Project
PRESENTS

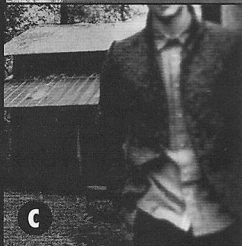


REPRESENT!

C

Represent November 12-17

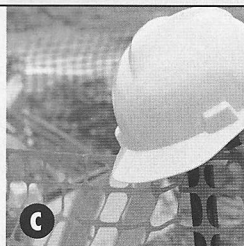
A Multicultural Playwrights Festival featuring eSe Teatro, SIS Productions, Pratihwani, and The Hansberry Project. Enjoy staged readings of four new full-length plays as well as local playwright showcase and sampler nights.



C

Red Light Winter & 25 Saints October 23-November 24

Seattle theatre company Azeotrope is excited to bring two powerful shows in repertory, the critically acclaimed *Red Light Winter* by Adam Rapp, and the Seattle premiere of *25 Saints* by playwright Joshua Rollins.



C

The Construction Zone November 19

The hit new play reading returns. November's installment is *Boomcracklefly* by Charise Castro Smith.

THE GREAT
SOUL
OF
RUSSIA

C

The Great Soul of Russia November 7 & December 5

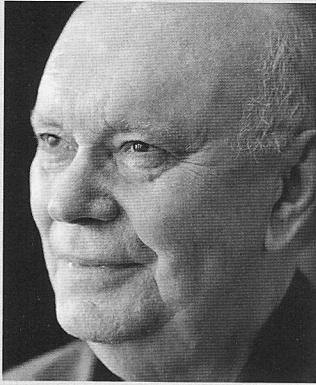
The Seagull Project returns with their beloved reading series. November brings *Love, Longing, Loss* and December will feature *Off the Page: Chekhov and the Great American Writers*



C

Ham for the Holidays December 4-22

Outrageous. Irreverent. Very Seattle. Dos Fallopia bring their long-running holiday sketch romp to ACT! Chock full of wickedly funny social satire, musical parody, and razor-sharp zingers, it's a great way to ring in the season.



The Gentle Art of **SELF-DECEPTION**

Alan Ayckbourn, Writer and Director

Years ago I worked with an actress who quite consciously decided to re-emerge from time to time with a quite different persona. Her normally shy, rather hesitant offstage manner would be replaced by, say, an overwhelmingly gregarious hearty creature, laughing loudly at her own jokes and driving the rest of us crazy. Or, on another occasion, she 'morphed' into some dark, mysterious monosyllabic creature with secrets she apparently dared not share. Fortunately for us, her friends, none of these new incarnations lasted very long. The so-called personality change was no thicker than a layer of stage make-up and very quickly wore off.

For that's the point, surely. We can never really escape who we really are. Like actors, for a few brief hours we might alter our personal history and manner, even our voices, for the benefit of strangers, simply because they are strangers. But at the stroke of midnight there we are, having blown it, back once more amongst the mice and the pumpkins.

Some of us, men especially, attempt this change by altering the circumstances surrounding them. They abandon wife and family to start afresh with a new (often younger) companion who seems temporarily willing to accept them as the suave, devil-may-care rogue they now claim to be. But the façade rapidly crumbles the first time he asks her please to remove the great big spider in the bath tub.

Why else do many of us flee our parents? Strive to keep our precious, newly acquainted loved one at a bargepole's distance from them? Because, of course, they threaten to shatter our recently acquired cool new image. The ones who nurtured us, fed us and wiped us in our early years,

hold the key to what we were and, underneath those carefully constructed adult veneers, though we hate to admit it, what we basically still are. Parents tend to produce snapshots, verbal or actual, of younger, less dignified times.

We all practise role-playing a little, but relationships based on deliberate deception playing rarely last long. The strain soon starts to tell.

Occasionally, though, the personality changes we effect are not truly of our own making. Sometimes a stranger will impose a preconception of you which, perhaps in a desire to humour them, you try to live up to.

Many years ago, the theatre manager approached me after a show to say there was a small boy waiting outside who desperately wanted to be a playwright and who so admired my work etc. etc. I agreed to have a quick word with him. As I walked through the foyer, I was already assuming my best Noël Coward persona. Confident, smiling, witty, assured. The boy was a very small boy indeed and was overcome with a nervousness which rendered him all but inaudible. I smiled my finest Garry Essendine smile. Reaching into my pocket I took out my cigarettes (it was that long ago), lit one with a single flick of my silver DuPont lighter and began to talk to him meaningfully about the joys and perils of playwriting.

As I spoke, smilingly, confidently, amusingly, I grew more expansive, my gestures more elaborate. Finally I paused dramatically, drawing on my cigarette but unfortunately placing the lighted end in my mouth, blistering my lips and singeing my tongue. But here's the point. Despite the pain, I managed to continue as if nothing had happened. Indeed, apart from a sudden watering of the

eyes, I made no reference to the incident whatsoever. The boy stared at me in wonder and disbelief. Was this, I could see him thinking, what it took to be a dramatist?

Image at all cost. Sometimes, be it for love or mere vanity, we try to become what we perceive others expect us to be.

Conversely, we often profess to admire those who don't bother to alter. "He's always himself." "She never puts on airs." Well, maybe they don't with you. But they just might with others.

Witness how apparently normal, uncomplicated people instinctively alter when, for instance, the sexual chemistry of a group changes. The subtle transformation certain women (quite a number of women, come to think of it) undergo when an attractive male joins their group. Voices change pitch, body language alters. I sometimes think that there must be certain men who never get to see women as they really are, in their natural state as it were, in the same way that some men never get to see badgers. They advertise their manly approaching tread far too noisily.

Not that it's confined to women. Many men in the reverse situation undergo a similar (if slightly less subtle) change, a personality shift akin to that of sucking in the stomach.

Reasons for attempting to re-invent ourselves are various. The pursuit of sexual conquest is just one. Attempting an improvement of image to impress your friends, bluffing one's way up the promotion ladder at work or merely bending to outside pressure are others.

But it is my experience that none of us really change. The apparently house-trained husband reverts almost instantaneously to former teenage slob the minute his wife leaves him alone to visit her mother. The music-loving bride who shared so many excited evenings in cellars listening to cool jazz with her fiancé, once married, soon returns to her beloved Mozart. And would-be cool dramatists set fire to their faces with lighted cigarettes. Which, come to think of it, is probably the reason I gave up smoking. No, we don't change, not at all we don't. We just learn to live with our limitations and, if we're clever, hide a few of them from others.

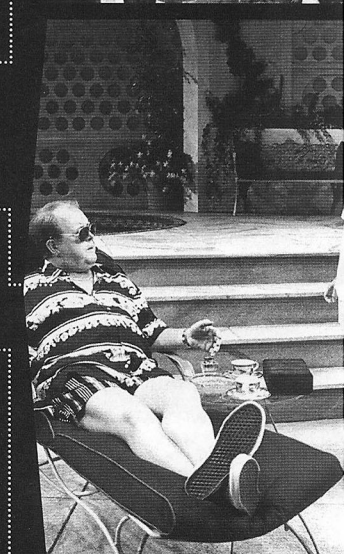
Paying tribute to Ayckbourn on his sixtieth birthday Harold Pinter said that at first he thought it a mistake that Alan was going to concentrate on writing rather than acting. 'He was born to play Hamlet. About three thousand plays later,' said Pinter, 'I must conclude that he made the right decision. What he has given to the theatre is immeasurable.'

From *Alan Ayckbourn Grinning At The Edge* by Paul Allen

Alan Ayckbourn

TIMELINE at ACT

- Relatively Speaking* 1976
- Absurd Person Singular* 1977
- A Chorus of Disapproval* 1988
- Woman in Mind* 1989
- The Revengers' Comedies*
(Parts I and II) 1992
- Dreams From a Summer House*
with John Pattison 1993
- Man of the Moment* 1994
- Communicating Doors* 1999
- Absurd Person Singular* 2003
- Intimate Exchanges* 2008
- Sugar Daddies*
(American Premiere) 2013



'A comedy is just a tragedy interrupted, I once said. Do you finish with the kiss or when she opens her eyes to tell him she loves him and sees blonde hairs on his collar?'

Alan Ayckbourn



Relatively Speaking
1976

“Sometimes a scene worked so well you wanted to applaud, even though you were in it. You know if you play what is written in the way it is written, this series of highly enjoyable treats will come your way.”

Penelope Wilton
(on playing Abigail in *Sisterly Feelings*, written and directed by Alan Ayckbourn)

A *Bit* OF *Brit*: A Brief Guide to British Slang

PILLOCK

A stupid person

THE TUBE

Popular name for London's underground railway system.

PIN MONEY

Originally a small sum of money given regularly by a husband to his wife to cover personal needs like clothes, pins, etc.; now used more generally to refer to a bit of extra money a woman earns or puts aside to pay for the little extras she might want outside of basic living expenses

TIP A dump or place where things are thrown away.

KIT Clothing.

BETTING SHOP

A semi-legal gambling organization at which bets are placed on sporting events, such as Football and horse racing.

ROLLER

a nick-name for a Rolls-Royce automobile.

CHIEF SUPER

Short for “Chief Superintendent”, a rank within the London police force, usually that of the commander of a particular territorial division.

BOND STREET

A fashionable shopping district in London.

KNOCKING SHOP A brothel.

WENT HAIRLESS

To go mad or berserk, a reference to tearing out one's hair.

THE READIES

“ready money,” money that you can spend immediately like banknotes or coins

ALL THE BRASS MONKEYS ROLLED INTO ONE

A reference to the three wise monkeys, “see no evil, hear no evil, speak no evil,” i.e. a very innocent person who sees only the best in everyone and everything.

WITHOUT A BY YOUR LEAVE

without permission.

“It was almost an orgy of acting. The wonderful thing was that one knew one could be profligate. It was not the kind of situation where you have 40 lines in a play and you know there are four good laughs and you've got to get them every night. You've got hundreds. Hundreds. And you could just fly a bit.”

Robin Herford

(on originating the male roles in Ayckbourn's epic two-hander, *Intimate Exchanges*)



A Chorus of Disapproval
1988



Intimate Exchanges
2008

“If one were to guess which living dramatists will be performed in 100 years’ time, the name of Alan Ayckbourn would come high on the list.”

www.theguardian.com/commentisfree/2007/jun/07/theatre.comment

“Few women care to be laughed at and men not at all, except for large sums of money.”

Alan Ayckbourn



Man of the Moment
1994

“I’ve always had audiences if not uppermost then at least prominent in my mind. I would never dream of writing a play unless I considered what the audience might or might not enjoy at some stage. I might then decide to baffle them or push it a bit beyond them but I would always have them in the frame. It sounds like something everybody would do but I think there are writers who don’t, for better or worse, consider the audience at all; they are much more concerned with what’s happening at their end.”

Alan Ayckbourn



The Revengers Comedies
1992

‘The fact that the house is rocking for a good part of the evening but that they are crying too – that is the peak, that is the pinnacle for me. You could say, because he (Ayckbourn) just takes a family, not the whole nation, to comment on, that he’s a miniaturist. But for an actor they are wonderful plays to work on. It’s all there. Very challenging and very, very deep.’

Penelope Keith
(Sarah in How The Other Half Loves)

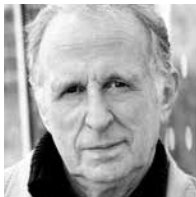
Who's Who in *Sugar Daddies*



Anne Allgood (*Charmaine*) has happily appeared at ACT in *Mary Stuart*, *Ramayana*, *The Pinter Festival*, *The Prisoner of Second Avenue*, *Rock 'n' Roll*, *Das Barbecü*, *The Women*, *The Clean House*, *Vincent in Brixton*, *Eurydice*, *Miss Witherspoon*, and *A Christmas Carol* (twice). Her credits encompass Broadway (*Carousel*, *The Most Happy Fella*, *The Sound of Music*, *Beauty and the Beast*, *Imaginary Friends*), National Tours (*Floyd Collins*, *Parade*, *Evita*, *South Pacific*, *Urinetown*), and regional theatres across the country. She has appeared at every major theatre in Seattle, most recently in *Boeing*, *Boeing* at Seattle Rep, and in *The Pirates of Penzance*, her 12th production at The 5th Avenue Theatre.



Emily Chisholm (*Sasha*) happily makes her ACT debut with this production. She recently completed *Pullman Porter Blues* at Seattle Repertory Theatre and at Arena Stage in Washington D.C., which earned the Helen Hayes Nomination for Outstanding Ensemble. Other recent credits include *This Wide Night* with Seattle Public Theatre (a co-production with The If Project and Footlight Award recipient for Outstanding Acting and Production), *Twelfth Night* with Seattle Shakespeare Company/Wooden O, and the world premiere of *Torso* with Printer's Devil Theatre. Emily has appeared in several productions at Seattle Children's Theatre, Seattle Public Theatre, Strawberry Theatre Workshop, Washington Ensemble Theatre, and with the educational tours for Intiman and Book-It Repertory Theatre. Emily is a former member of Washington Ensemble Theatre and Implied Violence and she appears regularly in Ian Bell's *Seattle Confidential* series. Film credits include *The Bond* and *The Next Step*, which premiered at SIFF last spring. Chisholm is a graduate of Cornish College of the Arts.

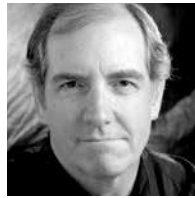


Seán G. Griffin (*Va!*) In a career spanning 50 years and over 150 productions, to be performing in this American premiere of an Alan Ayckbourn play and to be directed by Sir Alan himself is indeed an honor.

Here at ACT he has been seen in *A Christmas Carol*, *The Lieutenant of Inishmore*, and *A Moon for the Misbegotten* to name a few. Seán has appeared at all the professional theaters in Seattle, major repertory companies across the US as well as in six Broadway productions. He has toured nationally and internationally. He has appeared in several films, television series, and commercials. Sean resides in Seattle with his wife Bernie, who is the Managing Director at The 5th Avenue Theatre. He is a loving "Pop" to Ava and Jack and has been a proud member of Actors' Equity since 1968. He dedicates this performance to the memory of his mom and dad.



Elinor Gunn (*Chloe*) Elinor is very honored and excited to make her debut at ACT! She received her B.A. in Theatre from Washington State University and has worked in Seattle ever since. Her favorite local credits include: *Dogg's Hamlet*, *Cahoot's Macbeth* (Sound Theatre Company), *Woman in the Wall* (Pacific Play Company), and *The Illusion* (STC). Many thanks to Sir Alan Ayckbourn, Margaret Layne, her Lucky family, Mom and Dad, and Matt. Enjoy the show!



John Patrick Lowrie (*Ashley*) has been a professional musician, actor, composer, director, conductor, and author at various times over the past several decades. Previously at ACT: *Inspector Bones* in *Jumpers* and *Wotan* in *Das Barbecü*. Most recently John was seen as *Virgil* in *Trails* at the Village Theatre and has worked at Intiman, Seattle Rep, The 5th Avenue Theatre, Seattle Shakespeare Company, Seattle Children's Theatre, The Empty Space, Book-It, and TAG, as well as theatres across the country and in Europe. National Tour: *Diary of Anne Frank* and *Death of a Salesman*. Regional theatre credits include: *Henceforward ...* (Portland Rep) and *Lend Me A Tenor* (Meadowbrook Theatre). His first novel, *Dancing With Eternity*, was published in 2011 winning the ForeWord Firsts Award for debut fiction. He has voiced characters in over twenty-five computer games including the voice of the Sniper in *Team Fortress 2*.



Alan Ayckbourn (*Writer/Director*) 2013 marks Alan's 52nd year as a theatre director and his 54th as a playwright. He has spent his life in theatre, rarely if ever tempted by television or film, which perhaps explains why he continues to be so prolific. To date he has written 77 plays and his work has been translated into over 35 languages, is performed on stage and television throughout the world and has won countless awards. Major successes include: *Relatively Speaking*, *How the Other Half Loves*, *Absurd Person Singular*, *Bedroom Farce*, *A Chorus of Disapproval*, and *The Norman Conquests*. The National Theatre recently revived his 1980 play *Season's Greetings* to great acclaim and the past year alone has seen West End productions of *Absent Friends* and *A Chorus of Disapproval*. In 2009, he retired as artistic director of the Stephen Joseph, where almost all his plays have been and continue to be first staged. Holding the post for 37 years, he still feels that perhaps his greatest achievement was the establishment of this company's first permanent home when the two auditoria complex fashioned from a former Odeon Cinema opened in 1996. In recent years, he has been inducted into American Theatre's Hall of Fame, received the 2010 Critics' Circle Award for Services to the Arts and became the first British playwright to receive both Olivier and Tony Special Lifetime Achievement Awards. He was knighted in 1997 for services to the theatre.

Matthew Smucker (*Set Designer*) previous ACT designs include *Grey Gardens*, *Rapture*, *Blister*, *Burn*,

Ramayana, *First Date*, *In the Next Room*, or *the vibrator play*, *Vanities*, *The Prisoner of Second Avenue*, *Yankee Tavern*, *Rock 'n' Roll*, *Below the Belt*, *Jekyll & Hyde*, *The Trip to Bountiful*, *Eurydice*, *Clean House*, *The Women*, *Wine in the Wilderness*, *Flight*, *Fathers and Sons*, *Bach at Leipzig*, *The Ugly American*, *Jumpers*, and *The Pillowman*. Smucker's work has appeared at The 5th Avenue Theatre, Seattle Repertory Theatre, Intiman, SCT, Village Theatre, Arizona Theatre Company, Portland Center Stage, San Jose Rep, Kansas City Rep, and Minneapolis Children's Theatre Company. Smucker received the 2011 Gregory Award for Outstanding Scenic Design, a 2012 Seattle Magazine Spotlight Award, and appeared on The Stranger's 2011 Genius Awards short list. Smucker teaches at Cornish and received his M.F.A. from the UW School of Drama.

Deb Trout (*Costume Designer*) recent designs include: ACT's *The Prisoner of Second Avenue*, Seattle Repertory Theatre's *Of Mice and Men* and *God of Carnage*, Seattle Opera's *Lucia di Lammermoor*, and Seattle Children's Theatre's *The Brenttown Musicians*. Other theatre credits include: Actors Theatre of Louisville, Alliance Theatre (Atlanta), Arizona Theatre Company, Denver Center Theatre Company, Intiman Theatre, Children's Theatre Company (Minneapolis), Oregon Shakespeare Festival, Perseverance Theatre (Juneau), Portland Center Stage, Shakespeare Santa Cruz, Syracuse Stage, and Yale Repertory Theatre. Trout co-founded the New York millinery company Mackey and Trout, holds an MFA from the Yale School of Drama, and teaches design at the University of Washington.

Rick Paulsen (*Lighting Designer*) is delighted to be returning to ACT, where his lighting was first seen in 1984. Since then, Paulsen has lit more than 60 shows at ACT including *First Class*, *Vincent in Brixton*, *Fiction*, *The Trip to Bountiful*, *Lonely Planet*, *Becky's New Car*, *Yankee Tavern*, *Double Indemnity*, *One Slight Hitch*, *The Pinter Festival*, and *Uncle Ho to Uncle Sam* as well as this season's *Assisted Living*. Paulsen's work has appeared all around Seattle and across the nation. Some recent works of note include *Double Indemnity* (San Jose Rep), *The Wizard of Oz* (Seattle Children's Theatre), and *Whispering Ghosts: If Truman Met Einstein* (Hit & Run Theatre). He is, most importantly, devoted to his wife Roberta and daughter Paige.

Brendan Patrick Hogan (*Sound Designer*) is the resident sound designer at ACT Theatre where he has designed more than 30 productions since 2009. Favorite productions include *Other Desert Cities*, *Rock & Roll*, *Dr. Jekyll & Mr. Hyde*, *Yankee Tavern*, *The Lieutenant of Inishmore*, *Pilgrims Musa* and *Sheri in the New World*, *Double Indemnity*, and *Ramayana*. Other design and composition credits include *Red* (Seattle Repertory Theatre/Arizona Theatre Company - Gregory Award winner for Sound and Music Design), *RoboPop!*, *Titus*, *God's Ear* and *Neighborhood 3: Requisition of Doom* (Washington Ensemble Theatre), *Demonology* (NextStage), *This Wide Night* (Seattle Public Theatre), and *Cymbeline* (Seattle Shakespeare Company).

Jeffrey K. Hanson (*Stage Manager*) Now in his 23rd season at ACT, Hanson has stage managed more than 60 shows including *The Pinter Festival*, *The Pitmen Painters*, *Double Indemnity*, *In the Next Room*, or *the vibrator play*, *Becky's New Car*, *The Lieutenant of Inishmore*, *Das Barbecü*, *The Women*, *Stuff Happens*, *The Pillowman*, *Mourning Becomes*

Special Fund Donors

ACT Endowment Fund Donors

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

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Special Thanks

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Keith Johnsen, Daqopa Brands LLC • Seattle Children's Theatre • AJ Epstein • Seattle Repertory Theatre • UW Drama • Tango • Mike Dodge • Moby's Restaurant • Avast! Recording Co. • Serenza Salon & Spa • Chris Ensweller • Intiman

Electra, A Skull in Connemara, Quills, Laughter on the 23rd Floor, The Gospel at Colonus, Halcyon Days, The Revengers' Comedies, and Lloyd's Prayer. At The 5th Avenue Theatre, he has been production stage manager for *Oklahoma!, Candide, Irving Berlin's White Christmas, Hello Dolly!, and Mame.* He has stage managed at Seattle Repertory Theatre (*Metamorphoses, The Cider House Rules, Parts One and Two*), Seattle Children's Theatre, Intiman Theatre, and Arizona Theatre Company.



Kurt Beattie (*Artistic Director*) has been creating theater for Puget Sound audiences for nearly 40 years as an actor, playwright, and director. His productions at ACT include *Grey Gardens, Ramayana* (with Sheila Daniels), *The Pitmen*

Painters, Double Indemnity, In the Next Room, or the vibrator play, The Lieutenant of Inishmore, Rock 'n' Roll, Becky's New Car, Intimate Exchanges, First Class, The Pillowman, Mitz's Abortion, The Underpants, Bach at Leipzig, Vincent in Brixton, Black Coffee, Alki, Moon for the Misbegotten, Fuddy Meers, Fully Committed, Via Dolorosa, and the holiday classic, *A Christmas Carol.* Elsewhere he has directed at Seattle Repertory Theatre, The Empty Space, Intiman Theatre, Seattle Children's Theatre, University of Washington, San Jose Repertory Theatre, Milwaukee Repertory Theatre, The Alley Theatre in Houston, and Ojai Playwrights Festival. As an actor, he has appeared in leading and major roles at ACT (most recently as Joe Taylor in *Assisted Living* and Ebenezer Scrooge in *A Christmas Carol*), the Seattle Repertory Theatre, Intiman, The Empty Space, Seattle Shakespeare Company, as well as many regional theatres throughout the country. Beattie is a recipient of the Theatre Puget Sound Gregory A. Falls Sustained Achievement Award, and the Outstanding Achievement in the Arts Award from Arts Fund.



Carlo Scandiuzzi (*Executive Director*) is a founder of Agate Films and Clear Pictures, producing such films as *Prototype, Dark Drive, Outpatient, and The Flats,* and Indieflix, a distribution company. In 1979, Scandiuzzi

started Modern Productions, bringing to Seattle such legendary bands as The Police, Devo, Nina Hagen, Iggy Pop, The Ramones, John Cale, Robert Fripp, James Brown, Muddy Waters, and many more. He performed in several plays at The Empty Space including *Aunt Dan and Lemon, The Return of Pinocchio, and Dracula.* In the early '80s, he collaborated with many Seattle performance artists such as Norman Durkee, Alan Lande, and Jesse Bernstein. He also acted in various films including *Bugsy, The Public Eye, Another You, Casanova's Kiss, and Killing Zoe.* He graduated from the Ecole Superieure D'Art Dramatique of Geneva. Carlo currently serves as a member of the Seattle Arts Commission.

ACT operates under agreements with the following:



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— A Special Thanks to ACT's Commissioners

Our commissioners are venture capitalists of new ideas and we commend their bravery!

Becky's New Car

by Steven Dietz
Commissioned by Charles Staadecker
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Hell Leaves Odessa

by Julie Marie Myatt
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How to Remove Blood from a Carpet

by Laura Schellhardt
Commissioned by Paul and Paula Butzi

Title TBA

by Jason Grote
Commissioned by Gian-Carlo and Eulalie Scandiuzzi

Maggie Cassidy

by Chris Jeffries
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in honor of Elaine Spencer

The Final Days of NegroVille

by Keith Joseph Adkins
Commissioned by Gian-Carlo and Eulalie Scandiuzzi

Title TBA

by Steven Dietz
Commissioned by Laurie Besteman and Jack Lauderbaugh, Paul and Paula Butzi, Jim and Jane Lyons, Charlie and Benita Staadecker, Jim and Kathy Tune

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by Doug Lucie
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The ACT legacy Society honors those who remember ACT in their wills or other estate plans. Legacy Society members ensure ACT's ongoing tradition of presenting the best of contemporary theatre for future generations. Investments of all sizes can make significant future gifts by using tax-advantaged estate and financial planning techniques. Notify ACT of your arrangements by calling (206) 292-7660 ext. 1002.

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Patron Information

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

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

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

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

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

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

Lost & Found Call (206) 292-7676 between 12:00pm and 6:00pm, Tues-Sun.

Address & Website ACT Theatre is located at 700 Union Street, Seattle WA 98101. Ticket Office Phone: (206) 292-7676. Administrative Office Phone: (206) 292-7660. Fax: (206) 292-7670. Website: www.acttheatre.org.

Theater Rental: For information regarding booking, contact events@acttheatre.org.

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

Fragrance: Please be considerate and keep personal fragrance to a minimum.

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