

Kurt Beattie  
*Artistic Director*

Gian-Carlo Scandiuzzi  
*Executive Director*

ACT  
*A Contemporary Theatre presents*

# Christmas Carol

by Charles Dickens  
Adapted by Gregory A. Falls

Music Composed and Conducted by Adam Stern  
*Beginning November 25, 2011 • Opening November 27, 2011*

**PRODUCTION TEAM:**

Allison Narver	Director
Shelley Henze Schermer	Scenic Designer
Deb Trout	Costume Designer
Michael Wellborn	Lighting Designer
Brendan Patrick Hogan	Sound Designer
Ann Ciecko	Assistant Lighting Designer
JR Welden*	Stage Manager
Erin B. Zatloka*	Assistant Stage Manager
Verhanika Wood	Production Assistant
Alyssa Keene	Dialect Coach

**PRODUCTION SPONSOR:**



**SEASONAL SUPPORT PROVIDED BY:**

A Contemporary Theatre Foundation

Eulalie Bloedel Schneider Artists Fund

SEATTLE  
FOUNDATION

The Andrew W. Mellon Foundation

THE JOHN GRAHAM FOUNDATION



ACT is a member of the League of Resident Theatres (LORT), the American Arts Alliance and Theatre Puget Sound, and is a constituent of Theatre Communications Group. ACT is also a member of the Downtown Seattle Association, Seattle's Convention and Visitors Bureau and Greater Seattle Chamber of Commerce.

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

## Welcome to ACT

*"Dickens' moving and delightful tale of the man given a chance to redeem himself, who succeeds in shedding his solitary, selfish path to share his life and gifts with others is perhaps more than ever The Story we need to tell."*

Here we are again at one of my favorite times of year at ACT: the advent of *A Christmas Carol* when the ACT family swells to include audiences of all ages with whom we have grown and ripened throughout the years. We welcome you back to ACT for this beloved holiday classic which grows only more relevant with the increasingly challenging times in which we live.

This year, as we grapple with the very tangible effects of a global recession, as we look for ways to cut back or stretch our resources ever further, it is easy to wonder where we are headed and whether humanity is actually progressing. Is the story of Scrooge's transformation and redemption still applicable to our times? As we see the effects of greed, of a widening gap between rich and poor, and an increasingly polarized population, resulting in an alarming lack of constructive civil discourse, one can't help but ponder whether we are losing our capacity to tackle our problems, never mind in a spirit of humility and generosity.

And yet, the heartbeat of the Dickensian everyman personified by Bob Cratchit can be



heard in every corner of this country and around the globe. People are still doing what they can, still standing up and/or speaking out against oppression, and searching for a better life for themselves and their fellow citizens. And all the facebooking and twittering and techno-gizmo-wielding in the world cannot replace human contact. Nor can it match the camaraderie and comfort of a good story shared with good friends.

Dickens' moving and delightful tale of the man given a chance to redeem himself, who succeeds in shedding his solitary, selfish path to share his life and gifts with others, is perhaps more than ever *The Story* we need to tell. And so we at ACT offer it to you again with our very best wishes. May you experience the joy and warmth of the holiday Season.

Thank you for joining us.

Kurt Beattie  
ACT Artistic Director

## Table of Contents

A - 1 Title Page	A - 7 Who's Who	A - 13 ACT Circle of Donors
A - 2 Welcome to ACT	A - 10 ACT's 2012 Season	A - 16 Board of Trustees, ACT Staff
A - 3 The Company	A - 11 Special Fund Donors	
A - 4 Program Notes	A - 12 Community Partners	

## The Company

### Cast (in alphabetical order)

Anne Allgood*	Mrs. Fezziwig/Sister/Mrs. Dilber/Sugarplum Seller
Eric Ankrim*	Fred/Robin Crusoe/Dick/Grocer/Businessman 2
Ian Bell*	Bob Cratchit/Jonathan
Rob Burgess	Mr. Fezziwig/Old Joe/Gentleman 2/Poor Man
Joshua Carter*	Middle Scrooge/Beggar/Guest 1/Spirit 3
Burton Curtis*	Marley/Bread Lady/Topper/Businessman 1
Sylvie Davidson	Spirit 1/Guest 2/Charwoman
Khanh Doan*	Belle/Niece
Brandon Engman	Singing Thief/Undertaker's Assistant/Turkey Boy/Master Fezziwig
Montserrat Fleck	Belinda Cratchit/Lil Fezziwig
Heidi Myrick	Elizabeth Cratchit/Fan/Want
David Pichette*	Ebenezer Scrooge
Timothy McCuen Piggee*	Spirit 2/Gentleman 1/Ali Baba/Ragpicker
Sarah Grace Roberts	Tiny Tim/Ignorance
Morgan Rowe*	Mrs. Cratchit/Fezziwig Dancer
Van Senseney	Charles Cratchit
Jeff Steitzer*	Ebenezer Scrooge
John Ulman	Gentlemen's Understudy
Benjamin "Jamie" Williams	Peter Cratchit/Young Scrooge
Waverley Woodley	Martha Cratchit/Miss Fezziwig
Diana Huey	Ladies' Understudy

### Setting:

London, England, 1843.

### Running Time:

This performance runs 90 minutes. There will be no intermission.

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

David Pichette and Jeff Steitzer will alternate playing the role of Ebenezer Scrooge. Understudies never substitute for listed players unless a specific announcement is made at the time of the performance. Check the cast board in the lobby for program changes.

Audience members are cordially reminded to silence all electronic devices such as cell phones, watch alarms, and pagers prior to the performance.

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.

ACT operates under agreements with the following:





# CHARLES DICKENS

## *On Stage*

As a young man, Dickens hoped to become an actor and actually got as far as scheduling an audition with one of London's premier theatre managers. Unfortunately, on the day of the audition he came down with a bad cold and was unable to attend. Happily for English literature, if perhaps unhappily for the English stage (the evidence suggests that had Dickens become an actor, he'd have been second to none), Dickens didn't pursue his acting ambitions further. However, he remained an avid theatre-goer, attending every week for the rest of his life, and

participated enthusiastically in amateur theatricals of all kinds. The most famous of these was *The Frozen Deep* (1857), a melodrama set in the Arctic and written in collaboration with his friend Wilkie Collins (*The Moonstone*, *The Woman in White*). It was first performed in the schoolroom of Dickens' house (re-christened "The Smallest Theatre in the World" for the occasion) with some of the windows and part of a wall removed to extend the stage – no doubt to the dismay of the playwright/star's long-suffering wife!

A rare privately taken photograph of Dickens from the 1860s showing him in a characteristic stance – chest out, shoulders back – which he believed made him appear taller.

Although fate led Dickens away from the professional stage, disarming theatrical characters turn up regularly in his novels — one thinks especially of his colorful and affectionate portrait of the itinerant Crummles Troupe in *Nicholas Nickleby* — and his own creative process as a writer included as much performance as penmanship. He approached all his books as if they were a kind of one-man theatrical extravaganza. His daughter Mamie remembered an afternoon when she was recovering after a long illness and as a special treat was allowed to stay in her father's study while he wrote. Mamie lay on the sofa doing her best not to disturb him as he scribbled away — Dickens wrote at a tremendous clip — when suddenly he "jumped from his chair and rushed to a mirror which hung near, and in which I could see the reflection of some extraordinary facial contortions which he was making. He returned rapidly to his desk, wrote furiously for a few moments, and then went again to the mirror. The facial pantomime was resumed, and then turning toward, but evidently not seeing, me, he began talking rapidly in a low voice...With his natural intensity, he had thrown himself completely into the character he was creating, and for the time being he had not only lost sight of his surroundings, but had actually become in action, as in imagination, the personality of his pen."

The moment it was published in 1843 *A Christmas Carol* was seized upon by playwrights looking for a sure-fire success, and by February 1844 no fewer than eight stage adaptations could be seen on the West End — only one of them actually authorized by Dickens — but the most famous and most effective of the *Carol's* stage performances were still some years off: those given by Dickens himself. He gave his first public reading of *A Christmas Carol* in 1853 at Birmingham before an audience of nearly 2000 people, an immense crowd for the time. The nervous author supervised the setting of the stage himself, barely hiding his displeasure at the box lectern that had been provided for him and which concealed him completely from the audience except for his head and shoulders. His actor's sense told him that it was imperative for him to be able to use his whole body to establish different characters, and after that first performance (a rousing success, the box notwithstanding) he had his own lectern specially built, a sort of overgrown table with an armrest, slender-legged and about waist high. He also designed his own lights, and was one of the first people to use an overhead light-bar instead of the then more usual footlights, which cast heavy and sometimes distorting shadows upward onto an actor's face. He even traveled with his own lighting technician, to insure that the gaslight bar would be hung properly and the effect just right.

Despite his raging popularity, in this century before radio and television very few of his devoted readers knew what Dickens looked like or sounded like, and the opportunity actually to see him in person and reading from his own work was an event not to be missed. Dedicated fans would camp in the street outside the auditorium the night before tickets went on sale, as if for a rock concert or the World Series, and although Dickens always made sure that some seats were priced within reach of the working class at just a shilling each, tickets were scalped regularly at prices far in excess of their face value.

And what did they see, these people who waited all night on the pavement? Many in his audience were, at first, disappointed. Dickens was not an imposing figure physically, nor did he have the commanding vocal range of the most notable public speakers of the day. Still, he carried himself well and with a certain panache; what his voice lacked in scope it more than made up in flexibility, resonance and color; and once he began to read, people soon forgot their initial reservations. Beyond his undoubted gifts as an actor, Dickens also had enormous charisma, and an ability to enthrall an audience through sheer force of personality that we would describe now as "star quality." Eyewitnesses describe the energy of his movements as he walked briskly to the podium, his marvelously mobile and expressive face, and most of all the twinkle in his large, deeply set brown eyes as he announced in his rapid, emphatic way "Marley-was-dead-to-begin-with...", as if he were already anticipating the thrills and delights of the story he was about to tell and could hardly wait to get on with it.

After the Birmingham reading, he no longer read the entire original text, but a special version he created particularly for performance: a



**"Dickens enters the theatre of the world through the stage door..."**

GEORGE SANTAYANA

script. It omitted not only chunks of narrative and character description, much of which was supplied by Dickens' own portrayal of the various characters, but also, surprisingly, Christmas Present's revelation of the tattered children Ignorance and Want, emphasizing the story's holiday message over the social commentary that had been one of his primary reasons for writing it. Presumably Dickens felt that the emotional, human content of the story would be most effective for a live audience; in this forum, his mandate was to entertain, not to preach. An American journalist wrote that to hear Dickens read the *Carol* was like hearing the very sound of Christmas bells, and in time the readings became a holiday tradition for many people — just as families now go every year to see "The Nutcracker," or watch Frank Capra's American gloss on *A Christmas Carol*, "It's A Wonderful Life."

It's not unusual for artists to be gifted in more than one way, but what was unusual about Dickens was the degree to which his two talents were enmeshed. What the writer's imagination conceived, the actor vitalized in solitary performances that the writer translated into literature, which the actor then returned to three dimensions in the many readings from his work that Dickens gave in the final decade of his life. The process also worked in reverse: playing the role of *The Frozen Deep's* conflicted anti-hero, who sacrifices himself to save the life of his romantic rival, directly inspired Dickens to create one of his most indelible characters, the dissolute but ultimately noble Sydney Carton in *A Tale of Two Cities*. The connective tissue between a writer and an actor, of course, is the drive to tell a story, but writers tell theirs alone, for an audience they can only imagine and may never see. What joy it must have been for Dickens to stand on stage and see the impact of his stories in real time, on the faces of his audiences! It's interesting to note that there are no quotes from him about his writing as vibrant as this one about acting: "I would like to be going all over the kingdom," he burst out one night after a particularly successful performance, "and acting everywhere! There is nothing in the world equal to seeing the house rise at you, one sea of delighted faces, one hurrah of applause!"

So gather round with us again to listen to what Dickens' great-granddaughter Monica called "the greatest little book in the world," and join us and our actors in celebrating the joys of the season and one of the greatest storytellers who ever lived - off the stage and on it. — Margaret Layne ♦

Margaret Layne is ACT's Artistic Associate and Casting Director. She holds a B.A. Cum Laude in English Literature from Yale University.

Painting by C.R. Leslie of Dickens as the blustering Captian Bobadil in an amateur performance of Ben Johnson's *Every Man In His Humour*.

# CHARLES

## “In a room...

where there was an empty porridge-pot on the cold hearth, with a ragged woman and some ragged children crouching on the bare ground near it —...there lay, in an old egg-box which the mother had begged from a shop, a little feeble, wasted, wan, sick child. With his little wasted face, and his little hot, worn hands folded over his breast, and his little bright, attentive eyes, I can see him now, as I have seen him for several years, looking steadily at us. There he lay in his little frail box, which was not at all a bad emblem of the little body from which he was slowly parting - there he lay, quite quiet, quite patient, saying never a word. He seldom cried, the mother said; he seldom complained; he lay there, seeming to wonder what it was all about. God knows, I thought, as I stood looking at him, he had his reasons for wondering - reasons for wondering how it could possibly come to be that he lay there, left alone, feeble and full of pain, when he ought to have been as bright and as brisk as the birds that never got near him - reasons for wondering how he came to be left there, a little decrepit old man pining to death...as if there were no crowds of healthy and happy children playing on the grass under the summer's sun within a stone's throw of him, as if there were no bright, moving sea on the other side of the great hill overhanging the city; as if there were no great clouds rushing over it; as if there were no life, and movement, and vigor anywhere in the world - nothing but stoppage and decay. There he lay looking at us, saying, in his silence, more pathetically than I have ever heard anything said by any orator in my life, “Will you please to

tell me what this means, strange man? and if you can give me any good reason why I should be so soon, so far advanced on my way to Him who said that children were to come into His presence and were not to be forbidden, but who scarcely meant, I think, that they should come by this hard road by which I am travelling; pray give that reason to me, for I seek it very earnestly and wonder about it very much;” and to my mind he has been wondering about

## “Many a poor child, sick and neglected, I have seen...”

it ever since. Many a poor child, sick and neglected, I have seen since that time in this London; many a poor sick child I have seen most affectionately and kindly tended by poor people, in an unwholesome house and under untoward circumstances, wherein its recovery was quite impossible; but at all such times I have seen my poor little drooping friend in his egg-box, and he has always addressed his dumb speech to me, and I have always found him wondering what it meant, and why, in the name of a gracious God, such things should be!

— Charles Dickens, *Speech at the Anniversary Festival of the Hospital for Sick Children, February 1858*



## Dickens wrote fiercely

and pertinently about the abuses of his day, which are not, alas, so different from the abuses of ours. He attacked imbalances in income, indifference to mental suffering, the venality of lawyers, the heartlessness of capitalists, the death of the soul and the rape of the child. But it is not for this alone that we read him now; not even for the great generous heart, or for the unique literary voice. It is for his huge populist energy that we love him and need him, for his assertion of the glorious vitality of human life and the united diversity of society, for his denial of uniformity and his exploration of the unbounded manifestations of man and woman, both peccable and sublime. Dickens, the hero of his own age, reaches out to a tradition and culture which long precedes it, which even antedates the Elizabethan period, and asserts, for our own age in which the twin horrors of globalization and fundamentalism – both tending towards the standardization of human experience – threaten to overwhelm us, the glorious, contradictory and unsuppressible bounteousness of the human experience. — *Simon Callow*

Above: Studio portrait of Dickens in the 1850s. Below, right: A ragged boy of the London streets, 19th century.

## Who's Who in *A Christmas Carol*



**Anne Allgood**  
(Mrs. Fezziwig/Sister/Mrs. Dilber/Sugarplum Seller) was most recently seen in the title role of *Mary Stuart* here at ACT. In addition to credits on Broadway, at

regional theatres nationwide, and at every major theatre in Seattle, she's appeared in numerous productions here at ACT over the last decade, beginning with *A Christmas Carol* (as Mrs. Cratchit) in 2001. She's delighted to return to this treasured production, with Allison Narver and this wonderful company, and to be able to wish you “Merry Christmas!” every day for a whole month! Watch for her in February in *Oklahoma* at The 5th Avenue Theatre.



**Eric Ankrim**  
(Fred/Robin Crusoe/Dick/Grocer/Businessman 2) After getting his feet wet with two workshops this summer (*Maggie Cassidy*, *First*

*Date*), Eric is honored to be making his fully produced ACT debut in this show! Seattle credits include: *The Rocky Horror Show*, *Miss Saigon*, *Into the Woods* (The 5th Avenue); *The Time of Your Life*, *Rejoice!* (Seattle Repertory Theatre); *Annie*, *The Secret Garden*, *Girl of My Dreams*, *The Gypsy King* (Village Theatre); *Peter Pan* (Seattle Children's Theatre); *Dr. Horrible's Sing-a-Long Blog* (Balagan Theatre). Upcoming - *The 5th Avenue's Oklahoma!* and the fully produced version of *First Date*, here at ACT in the Falls. Thanks to Allison for believing in me, and eternal love to my wife and family.



**Ian Bell** (*Bob Cratchit/Jonathan*) is delighted to be returning to ACT Theatre's *A Christmas Carol* for his sixth season. Past roles played in *A Christmas Carol* include Mr.

Fezziwig, Topper, and Fred. Other recent credits include Pod in *The Borrowers* (Seattle Children's Theatre), James Link in *Glengarry Glen Ross* (Seattle Repertory Theatre), and the Houston Ticket Agent in *The Trip to Bountiful* (ACT Theatre). Bell can also be seen at ACT as the host and creator of Central Heating Lab's quarterly series Seattle Confidential – using actors and graphs to examine our individual, yet universal experiences through anonymously submitted stories and surveys (go to SeattleConfidential.org for more information). Bell is a Bennington College graduate, with a B.A. in Drama.



**Rob Burgess**  
(Mr. Fezziwig/Old Joe/Gentleman 2/Poor Man) has been an actor, director, lyricist, partner and dad in the Seattle area for - well, a lifetime. He has most

recently acted with Strawberry Theatre Workshop (*Inherit the Wind*, *The Elephant Man*), Theater Schmeater (*Twilight Zone: LIVE!*), and Our American Theatre Company (*Angels Fall*). Burgess wrote the lyrics for *Harold and the Purple Crayon* at Seattle Children's Theatre, for whom he has also played all the big animals (Wilbur, Puss in Boots, Harold the Dog, and Swifty the Wonderhorse). He has directed plays at Lakeside School for twenty-five years. Burgess added playwright to his theatre credentials with *Ashes to Ashes*, written on behalf of StrawShop for Arts Crush 2010. He is also a jazz vocalist and music freak, and the man knows how to dance. Burgess sends his love to Melanie, Madison, and Lily.



**Joshua Carter**  
(Middle Scrooge/Beggar/Guest 1/Spirit 3) was last seen at ACT as Mortimer in *Mary Stuart*. Formerly performed as Carter J. Davis as Siegfried/

Alberich in *Das Barbecü* (ACT). He's been seen at The 5th Avenue Theatre (*Guys and Dolls*), Intiman Theatre (*Titus Andronicus*, *Richard III*, *Uncle Vanya*), Actor's Repertory Theatre (*Long Day's Journey Into Night*, *Humble Boy*, *Angels in America*), Seattle Children's Theatre (*Go, Dog! Go!*), Village Theatre (*The Gypsy King*, *The Full Monty*) and in staged readings including the Pinter Fortnightly Series, Icicle Creek Theatre Festival, and the Village Originals. Carter is a playwright, a member of the band Obnoxiousaurus, and the music director at the Columbia City Church of Hope.



**Burton Curtis**  
Burton Curtis (*Marley/Bread Lady/Topper/Businessman 1*) has been acting/directing/choreographing in Seattle and around the country for over 25

years. His work ranges from classics (*Don Juan* at Seattle Repertory Theatre, the McCarter, San Diego's Old Globe, Shakespeare Theatre of D.C.; *Triumph of Love* at Seattle Repertory Theatre, Long Wharf and Missouri Rep; *Agamemnon* at the Getty Villa) to new works (*Texarkana Waltz* at Empty Space and Circle X, L.A.; *Valley of the Dolls* at Empty Space; and *Wuthering! Heights! The! Musical!* at Empty Space and Actors' Theatre of Louisville). He has enjoyed playing several roles in ACT's popular reading series Pinter Fortnightly, and is happy to be back at ACT.



**Sylvie Davidson**  
(*Spirit 1/Guest 2/Charwoman*) returns to ACT with great joy, having played Elizabeth in *Dr. Jekyll and Mr. Hyde*, and both Belle and Spirit 1 in past

productions of *A Christmas Carol*. A graduate of Knox College, her local credits include Willa Jo in the Seattle Children's Theatre's *Gelling Near to Baby*, the title role in Jane Austen's *Emma* and Estella/Biddy in *Great Expectations*, both at Book-It Repertory Theatre. A singer/songwriter and member of the band Waiting for Lizzie, Sylvie can next be seen at the Laguna Playhouse, embodying such folk music legends as Mary Travers and Sylvia Tyson in the Rubicon Theatre's new folk-music musical *Lonesome Traveler*.



**Khanh Doan**  
(*Belle/Niece*) is very happy to spend the holidays with such a lovely group of artists, retelling this timeless story. This is her first appearance on the

mainstage, having done several staged readings at ACT, including *You for Me for You* (ICTF), *Extraordinary Chambers*, and *Language Rooms*. She has also performed at Seattle Children's Theatre (*Harold and the Purple Crayon*, *Lyle the Crocodile*, *Peter Pan*, *Sleeping Beauty*), Village Theatre (*Jesus Christ Superstar*), The 5th Avenue Theatre (*Miss Saigon*), Wooden O (*Macbeth*, *Julius Caesar*), Island Stage Left (*The Tempest*), Portland's Profile Theatre (*Redwood Curtain*), and various productions of 14/48 The World's Quickest Theatre Festival. Next up, she will be taking SCT's *Harold and the Purple Crayon* to the Children's Theatre Company in Minneapolis.



**Brandon Engman**  
(*Singing Thief/Undertaker's Assistant/Turkey Boy/Master Fezziwig*) This is Engman's fifth appearance in *A Christmas Carol* at ACT.

He has also appeared previously as Charles and Master Fezziwig. Engman is inspired by his aunt – Broadway veteran, Mary Ann Lamb, and credits his first director, Victoria Zalewski, for igniting his love for acting. When he's not on stage, he loves participating in sports and is a rabid Husky and Sounder FC fan! He wants to thank his Mom and Dad, sister, Kaila, and brother, J.J., for all their support over the years.

## Who's Who in *A Christmas Carol*



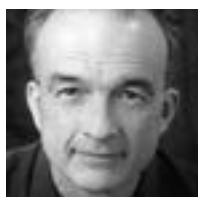
**Montserrat Fleck** (*Belinda Cratchit/Lil Fezziwig*) is thrilled to have the privilege to perform with ACT. Monti recently portrayed Marta in *The Sound of Music* at the ManeStage Theater in Sumner. She regularly performs with the singing group Listen Up! at various fairs in the Seattle area. Monti is currently also perfecting the art of sibling aggravation. Monti thanks her family and friends for their support of her passion. She would also like to thank Martin and Shelly for their very generous guidance.



**Diana Huey** (*Ladies' Understudy*) is a Cornish grad and happy to be spending another Christmas Season with ACT! Recent favorites: *Take Me America* (Village Theatre), *Dr. Horrible's Sing-Along-Blog* (Balagan/ACT), *The Yellow Wood*, *Zanna, Don't!* (Contemporary Classics), two *Adventure Musical Theatre* touring shows (5<sup>th</sup> Avenue) and *The Yellow Wood* at the National Alliance of Musical Theatre in New York (dir. Brian Yorkey). TV: *Leverage* (episode 15, airing this season; dir. Jonathan Frakes), *The Glee Project* (semi-finalist). Love to her family, friends and to MC for all the kindness that will never be forgotten.



**Heidi Myrick** (*Elizabeth Cratchit/Fan! Want*) is excited to be making her ACT debut in *A Christmas Carol*! She is eleven years old and has been performing since she was four. Her favorite play was *Annie*, in which she played "Duffy." Besides theatre, she also likes being on camera, and has been a principal in two commercials. Most recently, she played "Heather" in the webisode series "*The Breakfast Table of Terrors*," coming soon to [Disneyfamily.com/CeReality](http://Disneyfamily.com/CeReality). She studies Hip Hop, acting, and singing, and loves to play soccer. She wants to thank her mom and dad for loving her, encouraging her to follow her dreams, and taking her to all of her lessons and activities, and also her acting and singing coach Richard Liedle for teaching her so much.



**David Pichette** (*Ebenezer Scrooge*) is performing in his 12th *A Christmas Carol* production at ACT; two were as Cratchit, one was as Marley, and this will be his ninth Scrooge. His association with ACT goes back to his first job in Seattle, playing Odysseus in Greg

Falls' production of *The Greeks* in 1982. In the succeeding years, he has been a familiar face onstage at ACT, appearing in more productions here than at any other theatre in his career. Some of his favorites are *Maydays*, *Red Noses*, *Jumpers*, *The Woman in Black*, *Enchanted April*, and *Quills*. He recently teamed up with R. Hamilton Wright to adapt *Double Indemnity* for the stage.



**Timothy Mccuen Piggee** (*Spirit 2/Gentleman 1/Alibaba/Ragpicker*) has proudly appeared at ACT in *The Mojo and the Sayso*, *Wintertime*, *Blues for an Alabama Sky* and has played Marley in a few incarnations of *A Christmas Carol*. Most recently, he appeared in *Catch Me If You Can* on Broadway. Locally he has appeared at Seattle Repertory Theatre, Intiman Theatre, The 5th Avenue Theatre, Village Theatre, Seattle Children's Theatre and The Empty Space Theatre, among others. Regional credits include roles at Arizona Theatre Company, Denver Center Theatre Company, Missouri Repertory Theatre, Milwaukee Repertory Theater, Pioneer Theatre Company and Portland Center Stage. He is Associate Professor at Cornish College of the Arts in Seattle.



**Sarah Grace Roberts** (*Tiny Tim/Ignorance*) is excited to be back for a second year on the ACT stage, reprising her performance as Tiny Tim. Recently, Sarah filmed the role of two lead characters in a soon-to-be-released and much anticipated video game for Seattle-based Big Fish Games. In addition to acting, Sarah loves singing, gardening, and Girl Scouts. She thanks everyone for coming and hopes the show makes your holiday even merrier.



**Morgan Rowe** (*Mrs. Cratchit/Fezziwig Dancer*) Rowe is thrilled to be back for her 8th go-around in *A Christmas Carol*. A graduate of The Theatre School in Chicago, Rowe has acted around the country but has called Seattle home-base for the last 15 years. Besides *A Christmas Carol*, you may have seen Rowe in *The Female of the Species* here at ACT. Other favorite theater adventures include numerous productions at Seattle Children's Theatre and several outings at 14/48: The World's Quickest Theater Festival. Rowe is currently working on a solo show about India, love, chaos, and the courage to embrace them all, which she will workshop in ACT's new Eulalie Scandiuzzi Space in the Spring of 2012.



**Van Senseney** (*Charles Cratchit*), is a 5th grader at Epiphany School in Seattle. He is 10 years old and likes acting, all sports, pogo sticks and hanging out with his friends. His career includes the Broadway Bound shows: Charlie in *Willy Wonka*; Chad in *High School Musical*; and in his youth he was a flying monkey and a tough boy in the *Wizard of Oz*. Van thanks his family for making this happen (mom, dad and brother James!) and his teachers for supporting him during productions. Thanks for coming and enjoy the show!



**Jeff Steitzer** (*Ebenezer Scrooge*) has appeared on Broadway (*Inherit the Wind* with Christopher Plummer and Brian Dennehy, *Mary Poppins*), off-Broadway (Mint Theater Company), in Regional Theaters (most recently in *Sherlock Holmes and the Adventure of the Suicide Club* at Arizona Theatre Company; also The Old Globe, Geva Theatre Center, Long Wharf Theatre, Yale Repertory Theatre, Utah Shakespearean Festival, just about every theater in Seattle), film (*The Beaver*, Jodie Foster, director; *Georgia*; *The Beans of Egypt, Maine*), TV (*Law & Order*, *30 Rock*, *The Fugitive*, *The Cleveland Show*) and has been heard on radio, in numerous commercials and in computer games including *Halo*.



**John Ulman** (*Gentlemen's Understudy*) Originally from Bakersfield, California, Ulman received his B.A. degree in drama from UC Irvine. Ulman has

performed at the Edinburgh Fringe Festival in Scotland. He has also toured nationally in several productions with California Theatre Center. Locally, Ulman has been seen in ACT's *Mary Stuart*, ArtsWest's *The Vertical Hour* and *Sunlight*. Book-It Repertory Theatre's *Bud*, *Not Buddy*; *Rhoda: A Life in Stories*, and *My Antonia*, Seattle Shakespeare Company's *A Midsummer Night's Dream*, *All's Well That Ends Well* and *Wooden O's The Taming of the Shrew*. When Ulman's not acting, he works as a photographer.



**Benjamin "Jamie" Williams** (*Peter Cratchit/Young Scrooge*) Jamie Williams has studied acting for the past three years with the Seattle Children's Theatre, Taproot and Stone Soup theatres. Most recently

## Who's Who in *A Christmas Carol*

he played "Rat" in SCT's 2011 Summer Season Student Production of *A Wind in the Willows* by Kenneth Grahame. Jamie is honored and thrilled to be making his debut with ACT Theatre in *A Christmas Carol*. Offstage, he is a seventh grader at Hamilton International Middle School in Seattle. He is thankful to his family for all their support.



**Waverley Woodley** (*Martha Cratchit/Miss Fezziwig*) is excited to be back at ACT where she played Belinda Cratchit in the 2006 production of *A Christmas Carol*. She

has also appeared in many Youth Theatre Northwest productions including *Oliver!*, *The Wizard of Oz*, and *101 Dalmatians*. Waverley is currently studying vocal and improvisation at Seattle Academy. When she's not on the stage, she enjoys skiing, sailing, crew, and spending time with her friends and family. Waverley thanks her Mom and Dad for their support and appreciates this opportunity. Happy Holidays to the cast and crew!

**Allison Narver** (*Director*) is delighted to be back at ACT and so happy to work on *A Christmas Carol*. In addition to ACT, Narver has directed locally at The 5th Avenue Theatre, The Empty Space Theatre, Seattle Repertory Theatre, Seattle Children's Theatre, Book-It Repertory Theatre, Annex Theatre, Alice B. Theatre and New Century Theatre Company. Regional and New York credits include Portland Stage Company, Circle X Theatre, ASK Theater Festival, Boise Theater Company, REDCAT, Yale Repertory Theatre, Portland Center Stage, Cherry Lane Theatre, The New Victory Theater, Women's Project, The Kirk Theatre, City Theatre and Walt Disney Theatrical Productions. Narver has served as the artistic director of Annex Theatre, the Yale Cabaret and The Empty Space Theatre.

**Shelley Henze Schermer** (*Scenic Designer*) has been associated with ACT designing props, scenery, and costumes for the mainstage, cabaret and children's productions since 1971 including: *A Moon for the Misbegotten*, *Later Life*, *Custer*, *Amadeus*, *Fool for Love*, *On the Razzle*, *Little Shop of Horrors*, *Laughter on the 23rd Floor*, and two versions of *A Christmas Carol*. Her design work, locally, nationally and internationally, includes theatre scenery, interactive museum exhibits, special events, conventions and interior design, including that of ACT here at Kreielsheimer Place. She has also developed and produced shows locally.

**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 Bremontown 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.

**Michael Wellborn** (*Lighting Designer*) is pleased to return to ACT Theatre for *A Christmas Carol*. Other designs at ACT have included *Eurydice*, *The Clean House*, *Night of the Iguana*, *Bach at Leipzig*, *Avenue X*, and *Das Barbecü* in 1995. Wellborn has also designed lighting for Portland Center Stage, Seattle Repertory Theatre, Intiman Theatre, Seattle Children's Theatre, Tacoma Actors Guild, Tacoma Opera, the Colorado Shakespeare Festival and the American University in Cairo (Egypt). With Spectrum Dance Theater and the Ririe-Woodbury Dance Company, his work has toured the U.S., Mexico, Northern Europe, and Southeast Asia. Wellborn is production manager at Seattle Children's Theatre.

**Brendan Patrick Hogan** (*Sound Designer*) Favorite designs for ACT include *Mary Stuart*, *Double Indemnity*, *Yankee Tavern*, *Pilgrims Musa and Sheri in the New World*, *Rock 'n' Roll*, *Dr. Jekyll & Mr. Hyde*, *The Lieutenant of Inishmore* and *Below the Belt*. Other local designs and compositions for stage include: *RoboPop!*, *Titus*, *God's Ear*, *Neighborhood 3: Requisition of Doom*, *Mr. Marmalade* (Washington Ensemble Theatre); *Demonology* (Next Stage); *Chamber Cymbeline* (Seattle Shakespeare Company); *The River Why* (Book-It Repertory Theatre). His original music will appear in an upcoming short film for Amnesty International. When not editing audio files in a dark room, Hogan performs with local bands *Miss Mamie Lavona the Exotic Mulatta* and *Her White Boy Band* and *The Bad Things*. He is married to actress Samara Lerman.

**Adam Stern** (*Composer*) is currently the Music Director and Conductor of the Seattle Philharmonic and the Port Angeles Symphony. When not conducting, he is active as a pianist, composer, lecturer, writer and teacher; he is currently on the faculty at Cornish College of the Arts where he teaches conducting and composition. He has written the incidental music for a handful of ACT productions over the years, including *Double Indemnity*, *The Pillowman*, *Alki*, *The Red and the Black*, and *A Christmas Carol*, the score of which has been heard at ACT every December since 1996.

**JR Welden** (*Stage Manager*) Welden has stage managed *Mary Stuart*, *The Prisoner of Second Avenue*, *The Lady With All the Answers*, *The*

*Female of the Species*, *Eurydice*, *A Marvelous Party*, *Souvenir*, *The Underpants*, *Mitzi's Abortion*, *Miss Witherspoon*, and *A Christmas Carol* at ACT. For 10 seasons, he stage managed at Intiman Theatre on many productions, including *The Grapes of Wrath*, *The Mystery of Irma Vep*, *The Dying Gaul*, *The Servant of Two Masters*, *Nickel and Dimed* (also Mark Taper Forum, Los Angeles), *The Chairs*, *The Last Night of Ballyhoo*, *Full Gallop*, and *The Mandrake Root* with Lynn Redgrave. At Seattle Repertory Theatre, his credits include *Betrayal*, *Blue Door*, *The Chosen*, *Stop Kiss*, *Things Being What They Are*, *The Beard of Avon*, *Game of Love and Chance*, *Golden Child*, *Design for Living*, and *Pygmalion*.

**Erin B. Zatloka** (*Assistant Stage Manager*) is glad to be back at ACT where she last assistant stage managed *Mary Stuart*. She also stage managed *Pilgrims Musa and Sheri in the New World* this season. Other favorites at ACT as an assistant stage manager include *The Lieutenant of Inishmore*, *Rock 'n' Roll*, and *Eurydice*. Nothing in her life could happen without friends and family. Love to Greg and Zoey.

**Kurt Beattie** (*Artistic Director*) Beattie's past productions at ACT include *The Lieutenant of Inishmore*, *Rock 'n' Roll*, *Becky's New Car*, *Intimate Exchanges*, *First Class*, *The Pillowman*, *Mitzi's Abortion*, *The Underpants*, *Vincent in Brixton*, *Bach at Leipzig*, *Black Coffee*, *Alki*, *Fuddy Meers*, *Fully Committed*, *Via Dolorosa* and *A Christmas Carol*. Elsewhere he has directed at Seattle Repertory Theatre, The Empty Space Theatre, Intiman Theatre, the Hugo House, and the University of Washington. As an actor, he has appeared in leading and major roles at ACT, Seattle Repertory Theatre, Intiman Theatre and The Empty Space Theatre. Beattie was the co-recipient of the 2004 Theatre Puget Sound Gregory A. Falls Sustained Achievement Award. This season he also directed *In the Next Room, or the vibrator play* and the world premiere of *Double Indemnity*.

**Gian-Carlo Scandiuzzi** (*Executive Director*) is a founder of Agate Films and Clear Pictures, producing such films as *Prototype*, *Dark Drive*, *Outpatient* and *The Flats*, and Indieflex, a distribution company. In 1979, Scandiuzzi started Modern Productions, bringing to Seattle such legendary bands as The Police, Devo, Nina Hagen, Iggy Pop, The Ramones, John Cale, Robert Fripp, James Brown, Muddy Waters and many more. He performed in several plays at The Empty Space 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.

# ACT Theatre 2012 Season

Mar 10–May 20 • *World Premiere!*

## First Date: A New Musical

Book by Austin Winsberg  
Music and lyrics by Alan Zachary  
and Michael Weiner

One first date. Two people. And every  
single voice in their heads.  
A co-production by The 5th Avenue  
Theatre and ACT.

Apr 20–May 20

## The Pitmen Painters

By Lee Hall  
Inspired by a book by William Feaver

A transforming true story about  
paintbrush wielding miners from the  
acclaimed writer of Billy Elliott.

Jun 8–Jul 8

## One Slight Hitch

by Lewis Black

Dearly beloved, fasten your seatbelts!  
A smart modern farce from a Daily Show  
regular.

Jul 20–Aug 26

## The Pinter Festival

Four Plays by Harold Pinter  
*Celebration, The Dumb Waiter,  
No Man's Land, Old Times.*

Performances, readings, films, classes  
and more — celebrating one of our  
greatest contemporary playwrights.

Sep 7–Oct 7 • *World Premiere!*

## Trieu Tran: Uncle Ho to Uncle Sam

By Trieu Tran

A riveting immigrant drama of  
becoming American while being haunted  
by the ghosts of Vietnam.

Oct 12–Nov 11 • *World Premiere!*

## Ramayana

Adapted & Created by ACT's Affiliate  
Artist Working Group

One of the world's most beloved and  
enduring legends, brought spectacularly  
to life.

### Season ticket holders enjoy:

The best seats for each show • Up to 20% savings off of regular  
prices Exclusive invitations and access to ACT's special events

### See all six and save!

[acttheatre.org/subscribe](http://acttheatre.org/subscribe) (206) 292-7676.

\*\*Titles, dates & venues subject to change



## Host Your Next Event at ACT

For 10 people or 400, ACT is...  
Affordable, accessible, and downtown!  
Perfect for weddings, receptions,  
holiday parties, fundraisers and more.

Contact us today for  
a full building tour.  
[events@acttheatre.org](mailto:events@acttheatre.org)  
206-292-7600 ext. 1310



# Special Fund Donors

## ACT Endowment Fund Donors

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

Buster & Nancy Alvord • Joan & Larry Barokas • Michael Corliss-Investco • Katharyn Alvord Gerlich • Becky & Jack Benaroya • Charles Blumenfeld & Karla Axell • The Ewert Family • Bruce & Dawn Goto • William Randolph Hearst Endowed Fund for Education & Outreach Programs • Kreielseheimer Remainder Fund • Doug & Nancy Norberg • Sally Pence • Katherine & Douglass Raff • Brooks & Suzanne Ragen • Herman & Faye Sarkowsky • David E. & Catherine E. Skinner • Kayla Skinner • Estate of Stuart Smailes • David & Joyce Veterane • The Peg & Rick Young Foundation

## Special Thanks

ACT gratefully acknowledges the following for their contributions to this production and season:

Keith Johnsen, Daqopa Brands LLC • Moby's Restaurant • Seattle Children's Theatre • AJ Epstein • Seattle Repertory Theatre • UW Drama • Matt Goodrich • Avast Studios • Jessica Martin • Morgan Rowe, Youth Actor Casting Associate • Youth Actor Audition Volunteer Team: Emily Fassler, Erin Hancock, Noah Luce, Victoria McNaughton, Mickey Rowe, Connor Zaft.

## New Works For The American Stage — 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 in honor of Benita Staadecker

**Hell Leaves Odessa** by Julie Marie Myatt  
Commissioned by Art Wahl in honor of Eva Wahl

**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  
Commissioned by Dennis Forsyth in honor of Elaine Spencer

**The Final Days of NegroVille** by Keith Joseph Adkins  
Commissioned by Gian-Carlo and Eulalie Scandiuzzi

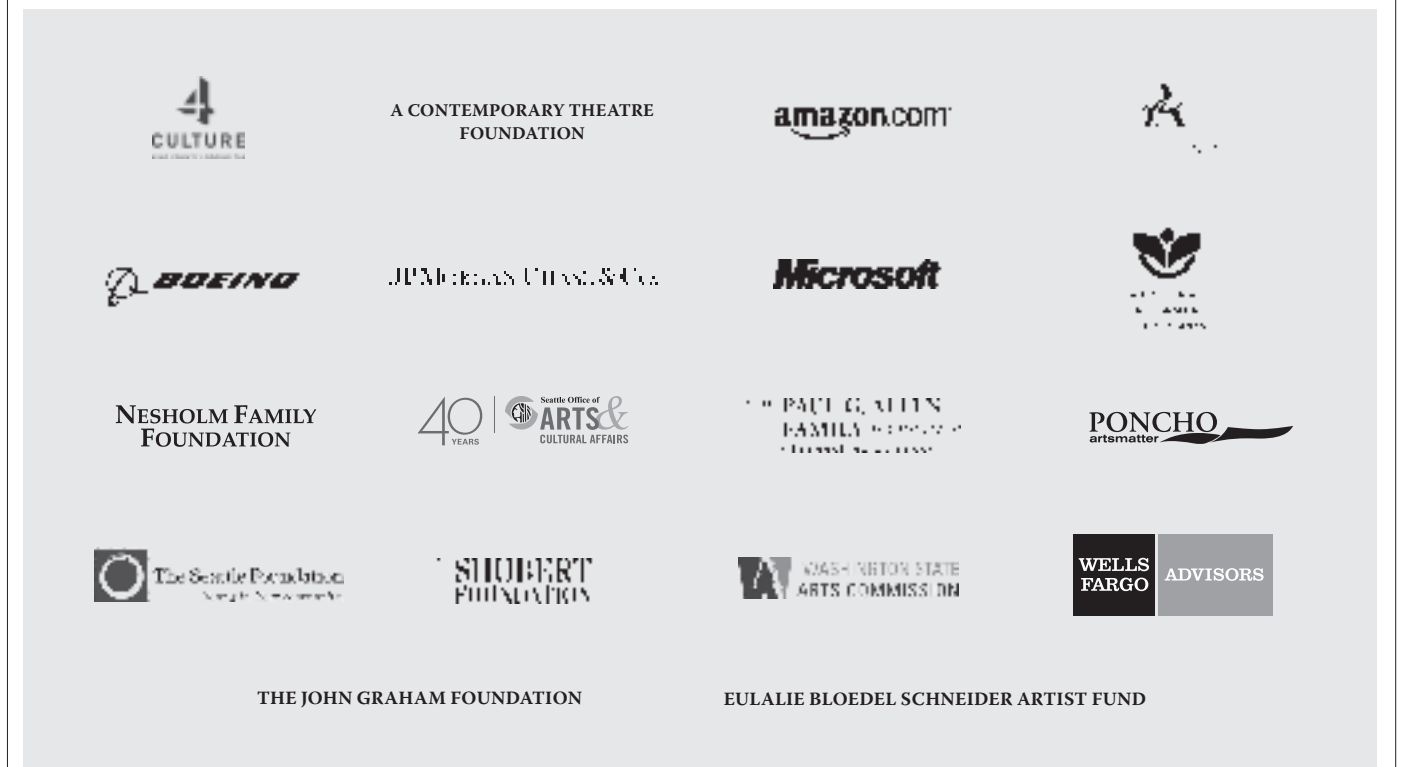
**Title TBA** by Steven Dietz  
Commissioned by Laurie Besteman and Jack Lauderbaugh, Paul and Paula Butzi, Jim and Jane Lyons, Charlie and Benita Staadecker, Jim and Kathy Tune

**Title TBA** by TBA  
Commissioned by Vijay Vashee in honor of Sita Vashee

**Title TBA** by Doug Lucie  
Commissioned by Gian-Carlo and Eulalie Scandiuzzi

## Producing Partners

ACT gratefully acknowledges the following for their contributions to this production and season:



# Community Partners

ACT gratefully recognizes the following corporations, foundations, and government agencies for their generous support of our 2010 & 2011 programs. Without such tremendous community support, ACT would not be able to offer outstanding contemporary theatre, in-school educational programming, or community based outreach.

*This list reflects community giving from November 1, 2010 through October 31, 2011.*

## Executive Underwriters

(\$100,000+)

ArtsFund  
Eulalie Bloedel Schneider Artists Fund

## Season Sponsors

(\$50,000 - \$99,999)

Office of Arts & Cultural Affairs, City of Seattle  
John Graham Foundation  
The Andrew W. Mellon Foundation  
The Shubert Foundation, Inc.

## Producing Partners

(\$25,000 - \$49,999)

4Culture  
Amazon.com Inc.  
Ballinger Family Foundation  
The Boeing Company  
JPMorgan Chase Foundation  
Nesholm Family Foundation  
The Paul G. Allen Family Foundation  
Wells Fargo Advisors

## Performance Partners

(\$10,000 - \$24,999)

Columbia Crest Grand Estates\*

Elizabeth George Foundation  
Harvest Foundation  
Legacy Group\*  
Microsoft Corporation  
PONCHO  
The Seattle Foundation  
Starbucks Coffee\*  
United Airlines\*  
Washington State Arts Commission  
The Peg & Rick Young Foundation

## Stage Partners

(\$5,000 - \$9,999)

A Contemporary Theatre Foundation  
Apulent Catering and Special Events Company\*  
ArtsFund/Mary Helen Moore Diversity Fund  
Norman Archibald Charitable Foundation  
Fox Foundation  
Bob & Eileen Gilman Family Foundation  
Horizons Foundation  
Joanie's Catering\*  
Responza LLC\*  
Sea-Tac Lighting & Controls, LLC\*  
TEW Foundation  
Tony's Events & Catering\*  
Tuxedos and Tennis Shoes

## Benefactors

(\$1,000 - \$4,999)

Alaskan Copper & Brass Company  
ArtsFund/John Brooks Williams and John H. Bauer  
Endowment for Theatre  
Bill Speidel Enterprises  
City Hardware\*  
Daily Grill\*  
Fales Foundation Trust  
TheFilmSchool  
Graham & Dunn  
Holland America Lines\*  
K&L Gates LLP  
McAdams Wright Ragen  
Moby's Restaurant\*  
Pacific Place  
Pike Brewing Company\*  
Queen Anne Painting Company  
Seattle Steam Corporation  
Serenza Salon & Spa\*  
Towers Watson  
Wyman Youth Trust

## Media Partners

KING-FM

KCTS 9

\*Support provided through in-kind contributions

# ACT Circle of Donors

ACT creates consciousness through theatre. Our work is powered by the investment of our community. We would like to recognize and thank the many generous individuals who have made contributions to A Contemporary Theatre over the past year. You inspire and amaze us all.

*The following list reflects pledges and gifts made to the Annual Producing Fund between November 1, 2010 and October 31, 2011.*

<p><b>\$100,000+</b></p> <p>Mrs. Nancy Alvord Katharyn Alvord Gerlich Gladys Rubinstein Eulalie M. &amp; Gian-Carlo Scandiuuzzi</p>	<p><b>\$20,000 – \$34,999</b></p> <p>Becky &amp; Jack Benaroya James Degel &amp; Jeanne Berwick, Berwick Degel Family Foundation Jean Burch Falls Linda &amp; Brad Fowler Chuck Sitkin</p>	<p><b>\$10,000 – \$12,499</b></p> <p>Elias &amp; Karyl Alvord Lance Becker &amp; Karen Roberts Laurie Besteman &amp; Jack Lauderbaugh Linda Brown &amp; Larry True Sonya &amp; Tom Campion Katherine &amp; Douglass Raff Herman &amp; Faye Sarkowsky Robert &amp; Shirley Stewart</p>
<p><b>\$50,000 – \$99,999</b></p> <p>Chap &amp; Eve Alvord Thomas P. Bleakney &amp; Margaret Stanley Virginia &amp; Bagley Wright Anonymous</p>	<p><b>\$15,000 – \$19,999</b></p> <p>Paul &amp; Paula Butzi</p>	
<p><b>\$35,000 – \$49,999</b></p> <p>Kurt Beattie &amp; Marianne Owen Elaine Spencer &amp; Dennis Forsyth</p>	<p><b>\$12,500 – \$14,999</b></p> <p>Gregory &amp; Diane Lind Linda &amp; George Ojemann Barry &amp; Colleen Scovel Brian Turner &amp; Susan Hoffman Vijay &amp; Sita Vashee</p>	

## \$5,000 – \$7,499

Allan & Anne Affleck • Melinda & Walter Andrews • Joan & Larry Barokas • Subha Bhattacharyay • Betty Bottler • Kyle & Kimberly Branum • Allan & Nora Davis • Jane & David R. Davis • Betsy & Charles Fitzgerald • Eliza Flug-Coburn • Jay & Jennifer Friedman • Ellen & William Hazzard • James & Barbara Heavey • Deborah Killinger • Jane W. & James A. Lyons • Brenda & Thomas Melang • McKibben Merner Family Foundation • Kelly Miller & Ruthann Stolk • Katherine & Douglass Raff • David Rose & Diane Lye • Jo Anne & Donald Rosen • Jean Viereck & Robert Leventhal • Jean Walkinshaw • Clifford & Karen Webster • Marcia & Klaus Zech • Anonymous (2)

## \$3,500 – \$4,999

Bill & Janette Adamucci • Daniel Alexander • Christine & Perry Atkins • Ben & Marianne Bourland • Thomas P. & Christine M. Griesa • Julia & Michael Herschensohn • Richard Hesik & Barbara Johns • Grace Nordhoff & Jonathan Beard • Shannon Ressler • Sebastian Scandiuuzzi • Annette Toutonghi & Bruce Oberg

## \$2,000 – \$3,499

Richard & Constance Albrecht • Susan & Lauren Anstead • Peter & Fran Bigelow • Cynthia Briggs • Dr. William Calvin & Dr. Katherine Graubard • Corinne A. Campbell • Donald Cavanaugh • Colin & Jennifer Chapman • Steven & Judith Clifford • Theodore & Patricia Collins • Jack Cook • Sarah Fields • Natalie Gendler • Kelly & Jeffrey Greene • Stephanie M. Hilbert • John & Ellen Hill • David & Rosalie Holcomb • Heather & Grady Hughes • Lisa & Norman Judah • Josef Krebs • Patricia Daniels & Bill Kuhn • Petra Franklin Lahaie • Mark & Susan Minerich • Nadine & John Murray • Mardi Newman • Douglas & Nancy Norberg • Valerie D. Payne • Mary Pigott & Roger Giesecke • Brooks & Suzanne Ragen • Eric and Margaret Rothchild Charitable Fund • Sean Shanahan & Kathleen McGill • Debra Sinick & David Ballenger • David E. & Catherine E. Skinner • John & Rose Southall • Ron & Carol Sperling • Charles & Benita Staadecker • Dana M. Stout • Mark & Arlene Tibergien • Jim & Kathy Tune • Herbie Weisse • The Whitsitt Family Fund • Anonymous

## \$1,000 – \$1,999

John Akin & Mary Stevens • Kermit & Danna Anderson • Akhtar & Alka Badshah • Kendall & Sonia Baker • Eric &

Susan Benson • Irv & Luann Bertram • Alan & Sally Black • Susan & Jeff Bland • Brian Branagan & Carissa Sanchez • Beth & John Brennen • Ronald & Leila Cathcart • Linda & Randy Clark • Trevor Cobb & Cecilia Cayetano • Christopher Comte • Frank & Joan Conlon • Steve Coulter • Dottie Delaney • Ben & Kathy Derby • Dennis & Deborah DeYoung • Lori Eickelberg • Marcia Engel • Jim & Gretchen Faulstich • Vincent & Gillian Fernandes • Gary J. Fuller & Randy L. Everett • Boyd & Ann Givan • Valerie Hamrick & Randall Whiteside • Lawrence & Hylton Hard • Dr. Benson & Pamela Harer • Erik & Evy Haroldson • Vaughn Himes & Martie Ann Bohn • Gary & Parul Houlahan • Joseph & Linda Iacolucci • Dean M. Ishiki • Judith Jesiolowski & David Thompson • Margot Kenly & Bill Cumming • Lura & David Kerschner • Jerry Kimball & Marjorie Raleigh • Agastya Kohli • Joanne M. Kuhns • George & Linda Lamb • Steven & Anne Lipner • Alice Mailloux • Tony Martello • Pamela Burns McCabe • Frances Mead • Gail & John Mensher • Lauren Mikov • Eugene & Donna Mikov • Wesley Moore & Sandra Walker • Gloria & David Moses • Dayle Moss & David Brown • Shirish & Mona Nadkarni • James Nichols • Colette Ogle • Chris & B.J. Ohlweiler • Hal Opperman and JoLynn Edwards • Mark & Nancy Pellegrino • Gregg & Shelley Percich • V. Ellen Phillips • Bill & Beth Pitt • Stuart Platt & Melanee Daniels • Hermine R. Pruzan Memorial Fund, Jewish Federation of Greater Seattle • Alan Rabinowitz • Catherine & Thurston Roach • Jeff Robbins & Marci Wing • David and Valerie Robinson Fund • H. Stewart Ross • Evelyn Rozner & Matt Griffin • Bill & Rae Saltzstein • Michael Scheinine • Mike Scully • M. Darrel & Barbara Sharrard • Garth & Drella Stein • Kim Stindt & Mark Heilala • Jeffrey A. Sutherland • Tamzen Talman • Taucher Family Foundation • Katherine & Bill Teplicky • Franklin & Stephanie Thoen • Sunil & Samira Ummat • Dirk & Mary Lou vanWoerden • Paul G. & Mary Lou Dice Vibrans • Brad Ware & Linn Caine • Judith Warshal & Wade Sowers • Carol Webb & Don Holz • Jennessa & Robert West • Scott & Shirley Wilson • Jane & Leonard Yerkes • Anonymous (6)

## \$500 – \$999

Ginny Abramson • Tom Alberg & Judi Beck • Raj & Swati Angolkar • Bruce & Karen Babbitt • Dave & Marge Baylor • Tobi Beauchamp-Loya • Carolyn Bechtel • Charlotte L. Behnke • Susan Beller • John Blackman • Charles Blumenfeld & Karla Axell • Sarika & Samir Bodas • John Boling • Stanley & Barbara Bosse • Matthew Brantley • Jan Brucker & Lauren Barber • Carol & Jonathan Buchter • Carl Bunje & Patricia

Costello • Alyssa C. Byer • Cindy Chin & Robb Graham • Clark Family Charitable Fund • Judy & Bob Cline • Nicole Boyer Cochran • Arian Colachis & Ian Glass • Zan & Stephan Collier • George & Carolyn Cox • Chris Curry • Lois & King Curtis • Don & Suzanne Dally • Janice Dilworth & Greg Denton • Luella & Harold Drevecky • Gail & Shmuel El-Ad • Mr. William O Ellison • A.J. Epstein • Joanne R. Euster • Amy Faherty & Jeff Kephart • Deborah Fialkow • Robert E. Frey • Betty Fuchs • Lucy Gaskill-Gaddis & Terry Gaddis • Maradel Krummel Gale • Laurie Galland • Richard & Mary Beth Gemperle • Sergey Genkin • Mary M Gilbert • Cynthia Gossett & Derek Storm • Joel & Angie Gregory • Meg & David Haggerty • Eugene & Rena Hamburger • Diana & Peter Hartwell • Hashisaki/Tubridy Family • Daniel & Whitney Hazzard • Rodney & Jill Hearne • Margot & Paul Hightower • Donna Holpainen • Sara Conings Hoppin • Robert Howie & Maria Milano • Dan & Connie Hungate • Weldon Ihrig & Susan Knox • David B. Johnson • Jane Jollineau Kennedy • Clare Kapitan & Keith Schreiber • Marion B. Keen • Debra Kelley • Karen Koon & Brad Edwards • Greg Kucera & Larry Yocom • Rob Lehman & Christopher Mathews • Jim Lobsenz & Elizabeth Choy • Larry & Phyllis Loeb • Michelle Lorenz • Laura Lundgren • Oralia & Ronald Lynch • C. Gilbert Lynn • Alex & Lynn MacDonald • Susan & Mike MacFadden • Theodore & Mary Ann Mandelkorn • Jeff Manzolli & Sing Bing Kang • Andrew & Cynthia Marin • Liz & Lyle Martin • Barbara Martyn • May Louise McCarthy • Theodore McCaugherty • Ann McCurdy & Frank Lawler • Nicole McHale • Joy McNichols • Henry Miyoshi & Susan Woyna • Morningside Foundation • Sallie & Lee Morris • Zack Mosner & Patty Friedman • Pamela Mulkern • Jim Mullin • Bill & Mary Ann Mundy • Sarah Navarre • Sherry & Bob Nebel • Bette Nicotri-Jones • John & Joyce Oconnell • Kristin Olson • Adam de Boor & Mari Osuna • Cynthia & Bruce Parks • Jeff & Deborah Parsons • Donald Pogoloff • Lucy & Herb Pruzan • Raich-Jones Charitable Fund • Heather Ramseyer • Jeff & Pat Randall • Ben & Margit Rankin • Craig & Melissa Reese • Cindy & Lance Richmond • Nicholas & Yvonne Roberts • Richard Andler & Carole Rush • Barbara Sando • Gilbert Scherer & Marilyn Friedlander • Shelley Schermer • Randolph & Lynn Beaty Sealey • Thomas & Susan Shalles • Michael C. Shannon • Karen Shaw & Larry Hohm • Jeanne Sheldon & Marvin Parsons • Stacy & David Silverman • Anne & Langdon Simons • Gregory & Monica Smith • Alec & Jane Stevens • Bettina Stix • Isabel & Herb Stusser • Craig Tall • Joan E. Thacker • Gail Thompson • Timothy Tomlinson • Kim & Ann Torp-Pedersen • Chris Visser • Judy & Mike

## The ACT Legacy Society Contact Us



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. Even persons of modest means 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. 1321.

### ACT— A Contemporary Theatre

Kreielshheimer Place  
700 Union St.  
Seattle, WA 98101

Administrative Office: (206) 292-7660

Development: (206) 292-7660 x1331

### Ticket Office

In person: on performance days, the ticket office is open from noon until show time. *Closed Mondays and major holidays.*

**Phone:** (206) 292-7676, Tue.-Sun., noon – 7:00 p.m.

**E-mail:** service@acttheatre.org

**Online:** www.acttheatre.org

# ACT Circle of Donors

Waring • Gregory Wetzel • Allan Whitcomb • Lis Eddy • Philip & Susan White • Sarah Wilke • Marjory Willkens • Douglas & Dianne Wills • Susan Wolcott & George Taniwaki • Conrad & Glenna Wouters • Bill & Jennifer Woyski • Ryan Wuersch • Ann P. Wyckoff • Melissa A. Yeager & Cory Van Arsdale • Igor Zverev & Yana Solovyeva • Anonymous (10)

## \$250 – \$499

Jerry Anches • Connie Anderson & Tom Clement • Daniel & Kristie Anderson • Jane & Brian Andrew • Basil & Gretchen Anex • Loren & June Arnett • Adel Assaad • Diane & Jean-Loup Baer • Shawn Bai & Michelle Dunlop • Jerry & Judy Baker • Denise Bassett • Jim & Kathleen Bellomo • Dr. & Mrs. Bensinger • Ruth & Greg Berkman • Linda Betts • John Bianchi & Scott Warrender • Gail & Randy Bohannon • Jerome & Barbara Bosley • Wendy Bradbury • John Bradshaw • Karen Brattesani & Douglas Potter • Roberta & Victor Bremson • Julie Briskman • June & Alan Brockmeier • Dorothy A. Brown • Clara Bryan • Peter Buser • Judith Callahan & John Van Bronkhorst • Jack Clay • Clement Family Foundation • Greta Climer & Kevin Kennedy • Richard Conway & Susan Williams • John & Catherine Crowley • Pavel Curtis & Kathleen Kells • Valerie Curtis-Newton & Kim Powell • Susanne & Steve T. Daley Charitable Fund • Donald Dally • Dan & Esther Darrow • Craig Davis & Ellen Le Vita • Ron & Jan Delismon • James & Amanda Devine • Paula Diehr & Frank Hughes • Shelley Dion • Bob Donegan • Ellen Downey • James Duncan • Vasiliki Dwyer • Matthew Echert • Mickey & Jeanne Eisenberg • Susan Elizabeth • Sonya & Jason Elliott • Michael Evans • Bill & Karen Feldt • John & Mariley Ferens • Teresa Irene Ferguson • Clayton & Katherine Fleming • Mac & Charlene Fletcher • Bruce Florsheim • Rick Freedman • Dorothy (Dot) V Fuller • Jean Gardner • Pam Gates & Cliff Solomon • Max Gellert • Patricia Gervais • Sue Gilbert • Richard & Faye Gillett • Carolyn Gleason • William Goldberg & Virginia Leen • Paul Grace • Ted & Sandra Greenlee • Alexander Grigorovitch & Vera Kirichuk • Paul & Sheila Gutowski • Lowell & Kathie Hagan • Robyn & David Hagel • Nancy Hansen & James Burnell • Wier Harman & Barbara Sauermann • Richard & Carol Harruff • John & Gerry Hay • Richard & Susan Hecht • Barbara & Randall Hieronymus • Jim & Linda Hoff • Christine Hoffman • King Holmes & Virginia Gonzales • Lynn Huff • Gretchen Hull • Dr. Julie Hungar • Earl & Mary Lou Hunt • Ashton Hyman • Toshiye Ishisaka • Joel Ivey & Sheryl Murdock • John E. Jacobsen • Stu & Sandy Jacobson • Ann Janes-Waller & Fletch Waller • Susan & Fred Jarrett • Tom Jensen • Peter Joyce • Gail & David Karges • Paul Kassen • Jeffrey Kay • Beverly & Otis Kelly • Peggy Kleyn • Nancy Kuehnoel & Mark Proulx • Jim & Jean Kunz • Jill Kurfirst • Bob & Janet Lackman • Max Langley • Chris Lasher • Becky Lathrop • Rhoda A.R. & Thomas V. Lawrence • David & Catharine Lawson • Teri Lazzara • J. Robert Leach & Vickie Norris • Mary & Elizabeth Reeves Leber • Dave & Linda Leisy • Gary, Jane, Jessica & Ali Lindsey • Lynda & Bob Linse • Dan & Julia Little • Kathleen Lower • Mark P. Lutz • Stephen & Ellen Lutz • PJ Hough & Mary Lydon • Kevin Lynch • Dan & Carol Madigan • Charles & Aileen Mangham • Ian D. Marks & Margaret A. Marks • Ms. Carol A Matheson • Arthur Mazzola • Barbara & Roger McCracken • Shawna & Lachlan McLean • Sarah B. Meardon • Robert & Susan Mecklenburg • Russell Metz • Tom & Nancy Miller • Megan Moholt • Adam & Shellie Moomey • Terry & Cornelia Moore • Annette & Gordon Mumford • John Naye • Cindy & Ed Neff • Craig & Deanna Norsen • Roger Nyhus & Rod Hearne • Lisa O'Brian • Kenneth Olsen • Jerry Olson • Angela Owens • Don & Helen Owens • John Palmateer • Sandra Pappas • Susan Perkins • Cynthia Phelps • Greg & Sherre Piantanida • Judy G. Poll • Steve Poteet • Joan Potter • Deb Prince & Jerry Diercks • Bradley & Caroline Probst • Kathy Hagiwara Purcell • Darryn Quincey & Kristi Falkner • Ira Quint • Linda Quirk • Harley Rees • Richard Reuter • Teresa & Geoff Revelle • Jan & Kerry Richards • Laurie Richardson • Marilyn Robbins • Bruce Robertson • Nancy M. Robinson • Ernestine Rombouts • Ryan Rowell • Richard & Nancy Rust • Joe & Ellen Rutledge • M. Lynn Ryder Gross • Elizabeth Ryll & Richard Stead • Jerry Sale & Rachel Klevit • Marybeth & Jerry Satterlee • Paul & Terri Schaake • Melissa Schafer • Terry Scheihing & Ben Kramer • Gerry & Gail Schnider • Duane & Pat Schoeppach • Karen & Patrick Scott • Busbong Sears • David & Elizabeth Seidel • Pat Shanahan & Knut Nordness • Charles & Andora Sharpe • Bill & Pat Sherman • Jeff Slesinger • Alan & Susan Smith • Dave & Karen Smith • Gregory L. Snider • David Spellman • Gail & Robert Stagman • Margaret

Stoner & Robert Jacobsen • Richard & Diane Sugimura • Heidi & Robert Swartz • Bill & Pat Taylor • I. M. Thomas • Dennis M. Tiffany • Arthur & Louise Torgerson • Christopher & Mary Troth • Janet Upjohn • Padmaja Vrudhula • Huong Vu & William Bozarth • Beverly Wagner • Mary & Findlay Wallace • Geir & Mary Watland • Carol & Jeff Waymack • Randall Weers • Lucy & Larry Weinberg • Jim & Sharron Welch • Scott & Jan Weldin • Howard West & Wendy Hassan • Westbrook Family • Don & Judy Wilson • Kevin Wilson & Emily Evans • Barry & Peggy Witham • Erin Wong • Judith Woods • James & Patricia Zettas • Marie R. Zobrist • Anonymous (6)

## Gifts in Tribute

This list reflects gifts made to ACT in recognition of the following people:

In memory of Julie Anderson:  
Nancy Hevly, Harvey & Sylvia Menard

In memory of Stewart Ballinger:  
Virginia & Thomas Riedinger

In honor of Joan and Larry Barokas:  
Marcia Mayo, Norman & Eleanor Sadis

In memory of Thomas P. Bleakney:  
Brad & Linda Fowler

In memory of Mark Chamberlin:  
Phillis Hatfield, Carolyn Keim & Connie Rinchiuso, Anonymous

In honor of Richard Hesik and Barbara Johns:  
Anonymous

In memory of Melissa Hines:  
Brian Branagan & Carissa Sanchez, Tony Martello, Jeff Robbins & Marci Wing

In memory of Kurt Hitchman:  
Daniel Hutt

In memory of Stan Keen:  
Marion B. Keen, Wyman Youth Trust

In honor of Gloria Moses:  
Susan G. Kolb

In honor of Gian-Carlo and Eulalie Scandiuizzi:  
Kenneth & Marleen Alhadef

In honor of Chuck Sitkin:  
Eric & Susan Benson

In memory of Mr. Walter "Walt" Walkinshaw:  
Jean Walkinshaw; Victoria Bennett; Ed & Betty Bottler; Tina Bullit; Meg & Michael Carrico; Mrs. Susan Claeys; Horizon House; The Lakeside School; Nadine & John Murray; A.M. & S. Putter; Katherine & Douglass Raff; Brooks & Suzanne Ragen; Riddell Williams, P.S.; Ms. Lyn Tangen & Mr. Richard Barbieri; Jeanie, Walter, and Richard Teare; Joan & Steve Waldo; Washington State Hospital Association; Ann P. Wyckoff; Anonymous

In memory of Scott Weldin:  
Jan Weldin

ACT would like to thank the following Corporations for their contributions through Gift Matching Programs. We greatly appreciate the support of these institutions and their employees.

Adobe Systems Inc, Matching Gift Program

Alaskan Copper & Brass Company

Amgen Foundation

Bank of America Foundation

Bentall Capital

Bill & Melinda Gates Foundation

The Boeing Company

Carillon Point Account

CBIC Insurance

Chevron

CIGNA Matching Gift Program

Citibank, N.A./Citicorp

Eli Lilly & Co. Foundation

Google

Harbor Properties, Inc

IBM International Foundation

Key Foundation

Merck

Microsoft Corporation Matching

The Prudential Foundation Matching Gifts

Puget Sound Energy

RealNetworks Foundation

SAFECO Matching Funds

Satori Software

Sun Microsystems Foundation

United Way of King County

The UPS Foundation

US Bancorp Foundation

Verizon Foundation

Washington Chain and Supply, Inc

Washington Mutual Foundation Matching Gifts Program

Zymogenetics Inc.

ACT works to maintain our list of donors as accurately as possible. We apologize for any misspellings or omissions. Should you find any, please contact our office so that we may correct any mistakes in future publications. Email or call Matthew Echert at matthew.echert@acttheatre.org or 206.292.7660 x1331.



# ACT needs YOU!

You are what makes ACT a thriving world of performance. ACT has grown substantially in 2011, and we have great momentum headed into 2012. **We're building ACT into a theatre for everybody.** From our Mainstage plays to the variety of our Central Heating Lab shows, from our outstanding educational programs to our annual production of *A Christmas Carol*, **there's something under ACT's roof for everybody.**

ACT has a goal of raising \$400,000 by December 31 to ensure that we continue building on this momentum in 2012. **Can you help by making a gift to our end of year campaign?**

## Make a gift to ACT in one of the following ways:

**In person:** Leave a gift in the ACT donation lobby box

**Call:** (206) 292-7660 ext. 1331

**Online:** www.acttheatre.org

**Mail:** ACT, Theatre 700 Union St, Seattle, WA 98101

Pictured clockwise from right: Carrie Paff, *Double Indemnity* © Chris Bennion; *Harold Pinter; Wisemen*; Charles Leggett, *14/48: 14 Plays in 48 Hours* © John Ulman; *Seattle Dance Project*; David Pichette and Maia Glass Quicksall, *A Christmas Carol* © Chris Bennion.



# ACT *A Theatre of New Ideas*

## ACT Board Of Trustees

Philip M. Condit  
*Chairman*

Brian Turner  
*President*

Elaine Spencer  
*Vice President, Fundraising Chair*

Chuck Sitkin  
*Vice President,  
Board Development Chair*

Daniel B. Hazzard  
*Vice President, Facilities Chair*

Paul Butzi  
*Treasurer, Finance Chair*

Colin Chapman  
*Secretary*

Brad Fowler  
*Past President*

Sheena Aebig  
Dan Alexander  
Joan D. Barokas  
Lance Becker  
Laurie P. Besteman  
Kyle Branum

Ron J. Cathcart  
Charles Fitzgerald  
Richard Hesik  
Stephanie Hilbert  
John E. Jacobsen II  
William J. Justen  
Bill Kuhn

Petra Franklin Lahaie  
Lauren Mikov  
Kelly A. Miller  
Judy J Ness

Dr. George Ojemann  
Greg Perkins  
Alan J. Rappoport  
Ingrid Sarapuu  
Barry B. Scovel

Sean Shanahan  
Rob G. Stewart  
Kristen J. Summersby  
Larry True  
Sita Vashee  
Chris K. Visser  
Clifford Webster  
Dr. Sheree Wen  
Scott F. Wilson  
Kyoko Matsumoto Wright

## ACT Advisory Council

Sheena R. Aebig  
Dr. Ellsworth C. Alvord, Jr.\*

Aubrey Davis  
Daniel D. Ederer  
Jean Burch Falls  
Jeannie M. Falls  
John H. Faris  
Carolyn H. Grinstein  
Sara Comings Hoppin  
C. David Hughbanks  
Jonathan D. Klein  
Keith Larson\*

Jane W. Lyons  
Louise J. McKinney  
Gloria A. Moses  
Nadine H. Murray  
Douglas E. Norberg  
Kristin G. Olson  
Donald B. Paterson

Eric Pettigrew  
Pamela Powers  
Katherine L. Raff  
Brooks G. Ragen  
Catherine Roach  
Jo Anne Rosen  
Sam Rubinstein\*  
David E. Skinner  
Walter Walkinshaw\*  
Dr. Robert Willkens\*  
George V. Willoughby  
David E. Wyman, Jr.  
Jane H. Yerkes

## Emeritus Council

Richard C. Clotfelter  
P. Cameron DeVore\*  
Esther Schoenfeld  
Marvel Stewart\*

## A Contemporary Theatre Foundation

Kermit Anderson  
*President*

Lucinda P. Richmond  
*Vice President*

Katherine L. Raff  
*Secretary*

Catherine Roach  
*Treasurer*

Philip M. Condit  
Brad Fowler  
John C. Siegler  
Brian Turner

\*In memoriam

## ACT Staff

Kurt Beattie  
*Artistic Director*

Gian-Carlo Scanduzzi  
*Executive Director*

## Artistic

Margaret Layne  
*Casting Director &  
Artistic Associate*

Anita Montgomery  
*Literary Manager*

Nicole Boyer Cochran  
*Artistic Manager &  
Executive Assistant*

Valerie Curtis-Newton  
*Artistic Associate,  
The Hansberry Project*

Vivian Phillips  
*Producing Associate,  
The Hansberry Project*

Kristina Sutherland  
*Director of Education*

Sarah Winsor  
*Education Associate*

Quinn Armstrong  
*Literary Intern*

## Administration

Adam Moomey  
*Operations Manager*

Shana Pennington-Baird  
*Events & Venue Manager*

Lyam White  
*Volunteer Coordinator*

Ulysses Cox  
Teddy Heard  
*Facilities Maintenance*

Dave Parmley  
*Engineer*

Responza Management Services  
*IT Administrators*

Stuart McLeod  
*IT Support Manager*

Ash Hyman  
*Administrative Coordinator*

## Finance

Mary D. Brown, CPA  
*Chief Financial Officer*

Michael Scheinine  
*Accountant*

Tobi Beauchamp-Loya  
*Payroll & Human Resources  
Manager*

## Communications

Becky Lathrop  
*Director of Marketing and  
Communications*

Aubrey Scheffel  
*Associate Director of Marketing*

Sebastien Scanduzzi  
*Video Manager*

Linus Phillips  
*Video Production Associate*

Angela Palmer  
*Group Sales & Community  
Relations Representative*

Clayton Weller  
*Marketing Coordinator*

Apex Media  
*Advertising*

Rice Public Relations, LLC  
*Media Relations*

Chris Bennion  
*Photographic Services*

Kevin Jones Copywriting  
*Copywriter*

Christa Fleming  
*Graphic Design*

Xtremities Design  
*Graphic Design*

Lynch Resources  
*Telemarketing*

## Development

Josef Krebs  
*Development Director*

Jennessa West  
*Associate Director of Development*

Ben Derby  
*Major Gifts Manager  
& Board Liaison*

Matthew Echert  
*Annual Fund Manager*

John Osebold  
*Grant Writer*

Meaghan Halverson  
*Board & Development Coordinator*

Angela Palmer  
*Donor Relations Coordinator*

Zanne Gerrard  
*Board Intern*

Elizabeth Zeff  
*Development Intern*

## Audience Services

Harley D. Rees  
*Memberships & Audience  
Services Director*

Jessica Howard  
*Associate Director of Sales*

Robert Hankins  
*Memberships & Audience  
Services Manager*

Ryan Rowell  
*Tessitura Manager*

Joe Mangialardi  
*Ticket Office Supervisor*

Jim Moran  
*House Manager*

Jeremy Rupprecht  
*Assistant House Manager*

Javonna Arriaga  
Michelle Berweiler

Paul Dumas  
Meaghan Halverson

Erin Hancock  
Scott Herman

Sidney Hunt  
Mike Jones

Aiden Karamanyan  
Kristi Krein

Niki Magill  
Juliette Oliver

Sarah Richardson  
Darryl Singleton

Bryan Sullivan  
Kyle Thompson

Cadi Weaver  
*Audience Services*

## Production

Joan Toggenburger  
*Producing Director*

Alyssa Byer  
*Central Heating Lab  
Production Manager*

Emily Cedergreen  
*Production Office Manager*

Skylar Hansen  
*Production Runner*

## Stage Management

Jeffrey K. Hanson  
*Production Stage Manager*

JR Welden  
Erin B. Zatloka  
*Stage Managers*

## Costume Departments

Carolyn Keim  
*Costume Director*

Connie Rinchiuso  
*Costume Shop Foreman*

Kim Dancy  
*First Hand & Lead Dresser*

Sally Mellis  
*Wardrobe Master*

Joyce Degenfelder  
*Wig Master*

## Scenic Departments

Steve Coulter  
*Technical Director*

Derek Baylor  
*Assistant Technical Director*

Austin Smart  
*Master Scenic Carpenter*

Sean Wilkins  
*Lead Scenic Carpenter*

Jeff Manzolli  
Amanda Quinn  
*Scenic Carpenters*

Mona Lang  
*Scenic Charge Artist*

Lisa Bellero  
*Assistant Charge Artist*

Marne Cohen-Vance  
*Properties Master*

Ken Ewert  
*Master Properties Artisan*

Thomas Verdos  
*Lead Properties Artisan*

## Stage Operations

Nick Farwell  
*Stage Operations Supervisor*

James Nichols  
*Master Stage Carpenter*

Pam Mulhern  
*Master Electrician*

Max Langley  
*Master Sound Engineer*

Brendan Patrick Hogan  
*Staff Sound Designer*

Brad Howe  
*Events Technician*

## For This Production

Marta Olson  
Ashlee Clark  
Holly Kipp  
*Stitchers*

Marta Olson  
Ashlee Clark  
*Dressers*

Kevin Cuba  
Jason Montgomery  
*Stage Carpenters*