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Apr 17–May 17, 2015

50 YEARS
ACT
A Contemporary Theatre

Cat on a Hot Tin Roof

By Tennessee Williams

Directed by Kurt Beattie

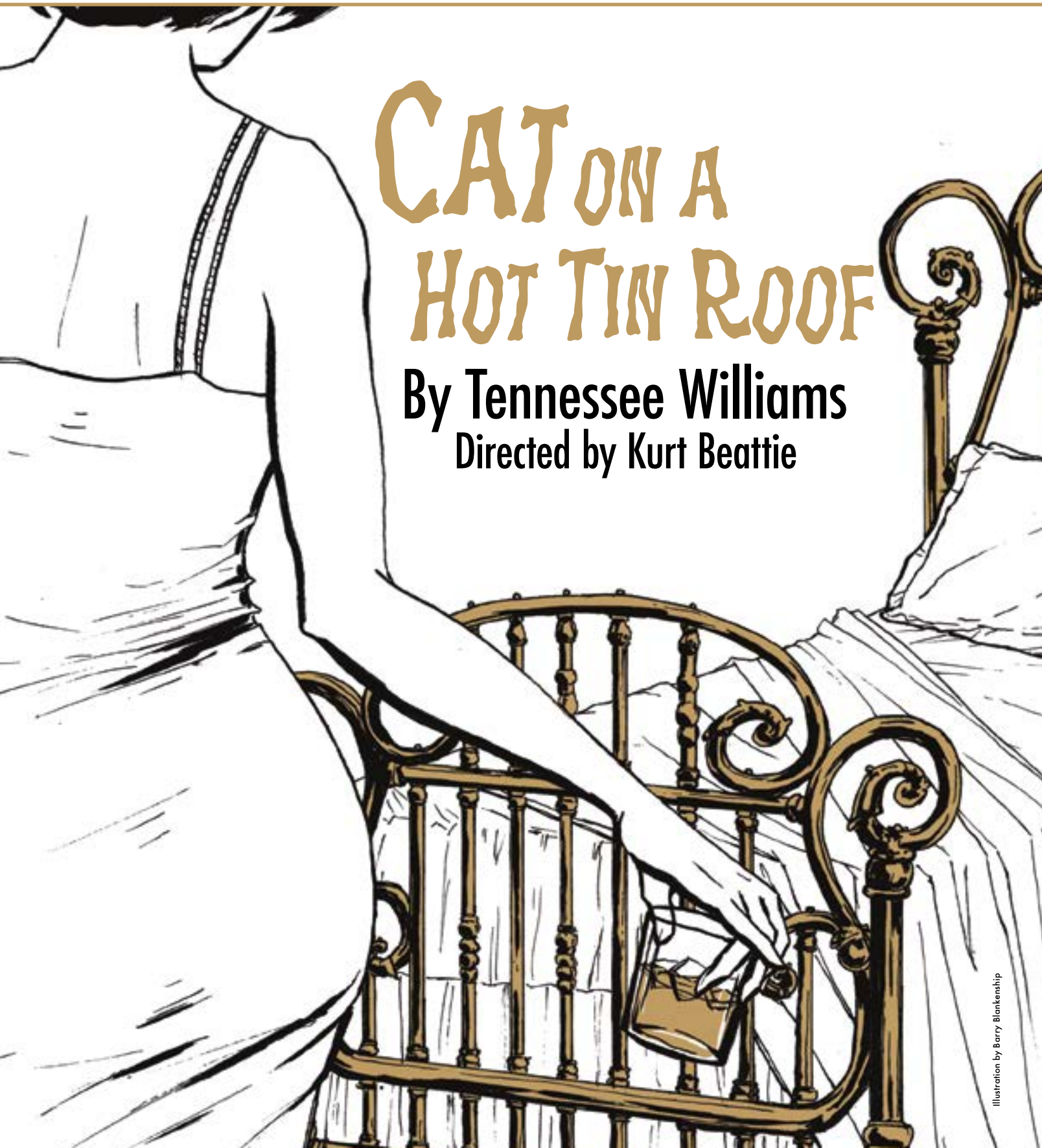

Illustration by Barry Blankenship

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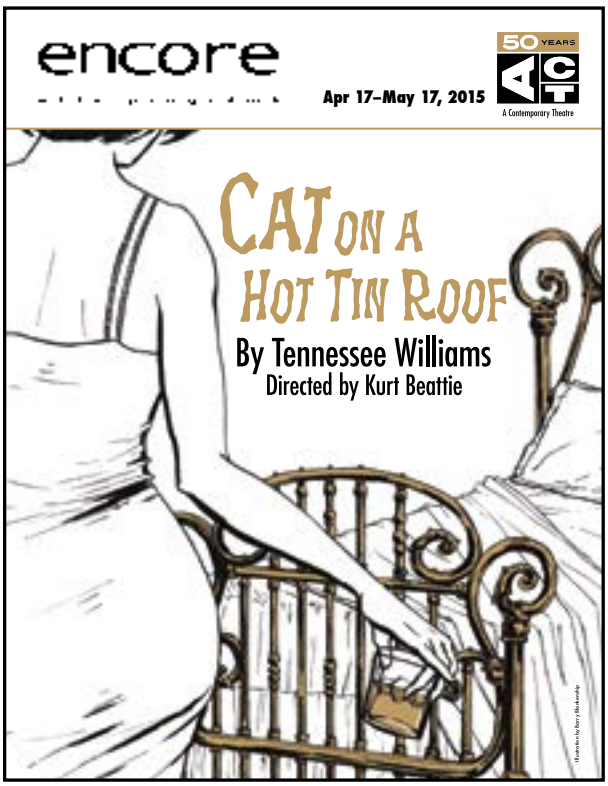

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A Contemporary Theatre

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ACT—*A Contemporary Theatre*

BY NICKY DAVIS, ACT LITERARY INTERN

When ACT first opened its doors in 1965, Greg Falls envisioned it as a home for "contemporary theatre" in Seattle. The word "contemporary" holds many meanings for us in 2015, but in 1965 this distinction was far more clear-cut. When Greg Falls first dreamed up ACT, he was looking at a Seattle that depended on the Seattle Repertory Theatre for practically all of its drama. This presented audiences with the classics, but didn't include a place for new work: plays of the moment that spoke with immediacy and relevance to the current climate. As director of the theatre department at the University of Washington, Falls was constantly engaging with contemporary pieces. His vision was to create a space for the theatre that was being "seen and discussed [then] in other metropolitan centers around the world." Falls was unconcerned with whether or not the piece was a literary treasure or whether or not he "liked" it. His goal was to show audiences work that reflected the attitudes and opinions of the time in which it was created, with the belief that this kind of theatre would serve "an important and dynamic cultural function."

PHOTO BY PAUL BUTZI

As the theatre scene in Seattle grew, with Intiman introduced in 1972, the mission and place of ACT in the community was solidified. Seattle Repertory Theatre was more interested in bringing in bigger titles and names like Anouilh, Wilder, Chekhov, and Williams, while Intiman focused on international and Scandinavian classics in its early years with Ibsen and Strindberg. ACT continued to engage with work that sought to challenge its audience, selecting titles like *The Trial of the Catsonville Nine* in 1972, a big play addressing anti-Vietnam War activists and their struggles, and *Sizwe Bansi is Dead* in 1976, a gripping and impactful play that looks at the horrors of apartheid.

For years, Intiman, Seattle Repertory Theatre, and ACT were considered the "big three" of the Seattle theatre scene,

and the missions of these three theatres have grown up together. Falls was known to say "theatres, like grapes, grow best in bunches," and this has certainly proved true in Seattle. While Intiman and Seattle Repertory Theatre have both become important hubs for contemporary theatre, ACT still has a distinctive voice, always eager to push boundaries, and seeking to select provocative work that will spark conversation, never shying away from the difficult discussions.

Thinking about ACT as "A Contemporary Theatre" can sometimes seem contradictory, as the theatre stages the classics as well, tackling names like Shakespeare, Shaw, and O'Neill, among others. While it's true that these names are far from "contemporary," it's not impossible for the works themselves to again become relevant to our current issues. It's through ACT's modern approach to these well-known titles, that the work is made to feel new again. Weaving together seasons that are made from both old and new—like the 2015 season that begins with Williams' Southern plantation family classic and ends with Washburn's post-apocalyptic *Simpsons* epic—serves to show audiences the full scope of what can be and is contemporary. Like Falls' initial vision, the focus remains on selecting pieces that are a reflection of the community and the world outside—and these stories are being told by household names in timeless plays being taught all over the country as well as by new playwrights in their first major production. ACT is proud to serve as a cultural curator each season and to present Seattle with a wide variety of voices under one roof.

Though ACT is far from being the only source for contemporary theatre in the city, audiences come back year after year for the promise of work that will keep them on the edge of their seats. The acronym ACT has evolved into something of a directive—Act! Do! Inspire! Challenge! Create! It is that call to action that has excited ACT staff and artists for 50 years of great art, and that will galvanize us as we move forward for 50 more.

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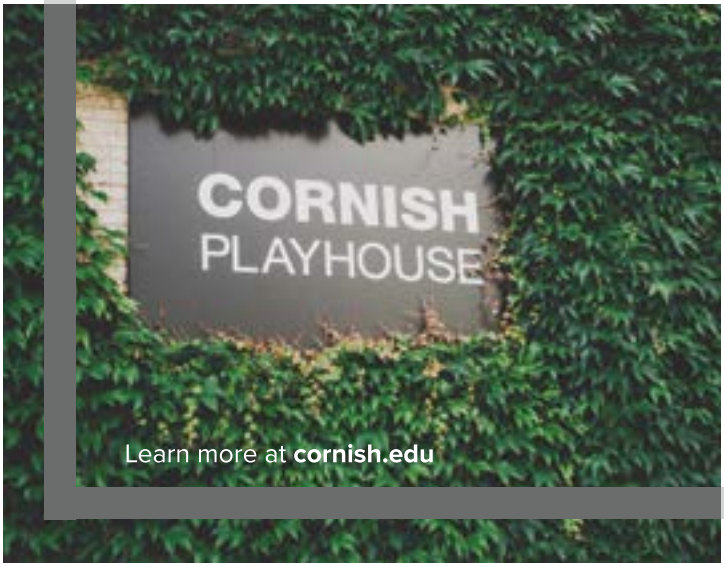
Whim W'him, **Seattle Shakespeare Company**, **14/48**, **Seattle Women's Chorus**, **Seattle Ladies Choir**, **Strawberry Theatre Workshop**, **Cabiri, Spectrum Dance Theater**, **Intiman Theatre Festival, Seattle Opera**, and others used this space recently. The Cornish Playhouse at Seattle Center also hosts dozens of Cornish student performances and college produced events annually.



50 YEARS ACT A Contemporary Theatre

1960s

TIMELINE OF IMPORTANT DATES

The '60s saw the birth of ACT. Beginning as just an experiment during the summer season, over the course of the decade Gregory A. Falls' brainchild bloomed into an established home for bold contemporary theatre in Seattle.

1965: ACT's first season, a summer season run by Greg Falls as a new Seattle theatre experiment. The season opens with Arthur Kopit's *Oh Dad, Poor Dad, Momma's Hung You in the Closet and I'm Feeling So Sad,* which is very well received. ACT becomes incorporated as a non-profit organization with a board of directors.

1966: ACT expands to a seven-show season running from June to September. Important play of the season: *In White America* by Martin B. Duberman examines the black experience in U.S., and is considered both provocative and "timely."

1968: ACT, having received strong support from the community, expands its season further, lengthening the run of each of the seven shows in its season, and, in so doing, overreaches its bounds. While the theatre suffers financially, the selection process for producing plays is refined. The most successful show of the season, Beckett's classic *Waiting For Godot,* shows Falls that audiences crave an intellectual challenge. This pushes on ACT's mission to provide work that sparks thought and conversation.

1969: A hit season following the overreaching scale of the 1968 season. Though the length of each show's run is cut back down to 14 weeks, the season is a major success. The season cements ACT's place in the community as a cultural institution that continues to provide Seattle with thought-provoking art, including the world premiere of Beverley Simons' *Crabdance.*

1970s

TIMELINE OF IMPORTANT DATES

James W. Monitor as Marley's Ghost in *A Christmas Carol*.

© CHRIS BENNION

ACT in the '70s was building a significant audience, growing to nearly ten times the size of its first season, and beginning to outgrow its first home in lower Queen Anne. The '70s also saw the beginning of a major ACT tradition: The Falls adaptation of Dickens' A Christmas Carol.

1976: ACT begins a beloved holiday tradition with its first production of *A Christmas Carol*, as adapted by Greg Falls. The theatre's regular season also expands, now running from June all the way through Thanksgiving and giving each play a full 24-peformance run. As the theatre continues to grow in its former home in Lower Queen Anne, this year marks the beginning of the multi-year renovation of the space to bring it up to date and strengthen it as a home for all the work that ACT wants to offer.

1978: On opening night of the *Henry IV: Part One*, the mayor declares it to be ACT Theatre Day in Seattle. By 1978, ACT has garnered an audience roughly ten times the size of its opening season.

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Saturday, March 21
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How ACT Began

BY JEAN BURCH FALLS
WIDOW OF ACT FOUNDER GREGORY FALLS

ACT started as an idea in Greg Falls' head sometime in 1964.

A university professor of drama, Greg was always eager to work with professionals as well as students and had developed a habit of starting theatres to fulfill this wish. While teaching at Wesleyan in Connecticut, he joined two friends to start a summer stock company in Toledo, Ohio, which ran for three years as the Mad Anthony Players. While heading the drama department at the University of Vermont in the '50s, he founded the Champlain Shakespeare Festival and designed a three-sided arena theatre for it in the basement of the Fleming Museum on the UVM campus.

In 1961, Greg came to Seattle to become chairman of the School of Drama at the University of Washington. At that time, the three University theatres were almost the only game in town, as far as live theatre goes. There were occasional touring shows, and there was a small theatre operating in the central area called the Cirque, whose producer, Gene Keene, presented mostly old chestnuts of plays, sometimes with a star, such as Edward Everett Horton. (My first winter here, I performed there with Jane Darwell in *The Royal Family*. It was great fun, but the $45 per week I made just about covered the babysitter. Presumably, Jane did better!)

1962 brought the Seattle World's Fair, and one result of that happy event was the creation of the Playhouse at Seattle Center. In 1963, Bagley Wright and other enterprising citizens organized and inaugurated the Seattle Repertory Theatre, hiring Stuart Vaughn as its first artistic director. Stuart, incidentally, had been a leading man for Greg one summer in Toledo, before going on to direct at Shakespeare in the Park for Joe Papp.

The Seattle Repertory Theatre opened with *King Lear* and programmed primarily classic works of the theatre, running from fall to spring. Greg began thinking about starting a second theatre, which would run in the summer and concentrate on contemporary works.

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Kurt Beattie
Artistic Director

Carlo Scandiuzzi
Executive Director

ACT – A Contemporary Theatre presents

Cat on a Hot Tin Roof

By Tennessee Williams

Directed by Kurt Beattie

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

CAST

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

CREATIVE TEAM

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

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

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

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

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

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

Kurt Beattie

WELCOME to ACT

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

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

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

CONTINUED ON PAGE 12

The Expulsion from the Garden of Eden, 1427, Masaccio

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

—WALTER KERR
from the New York Herald Tribune
on the original 1955 production

COMING SOON TO ACT

50 YEARS ACT
A Contemporary Theatre

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مجموعة من ثلاثة أشخاص

رجل امرأة

By Yussef El Guindi
Directed by Chris Coleman

A World Premiere Co-production with Portland Center Stage.

Illustration by Barry Blankenship

Jun 5–28

Photo by Levy Moroshan

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May 20, Jun 17

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

Endangered Species Project
May 11, Jun 8

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

© Anthony White

Dirty
Jun 10–29

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

Hedgebrook Women Playwrights Festival
May 18

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

The Construction Zone
Jun 16

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

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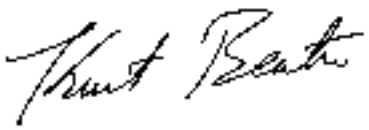
CONTINUED FROM PAGE 10

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

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



Kurt Beattie, Artistic Director

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

—TENNESSEE WILLIAMS' DRINKING ANTHEM

Barbara Bel Geddes in the original 1955 Broadway production

Elizabeth Taylor in the 1958 film directed by Richard Brooks

HISTORY OF SLIPS

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

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

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

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

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

Elizabeth Ashley in the 1974 Broadway revival

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Kathleen Turner in the 1990 Broadway revival

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Anika Noni Rose in the 2008 Broadway revival

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Scarlett Johansson in the 2013 Broadway revival

> There is a torment in this play, violence and horror—it is the under kingdom, all right! —that reflects what I was going through, or approaching, as I wrote it. Perhaps if I had not been so tormented myself it would have been less authentic. Because I could not work with the old vitality, I had to find some new ways and may have found some.
>
> —**TENNESSEE WILLIAMS**
> in a letter to producer Cheryl Crawford about *Cat on a Hot Tin Roof* in 1954

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

John Aylward (*Big Daddy*) I have worked in theatres across the U.S. and Canada for the past 48 years. Of them all I consider ACT my "home" theatre. It was here, in 1967, that Greg Falls gave me my first job as an actor, and here where I got my Equity card. Since then I have trod ACT's boards in over 40 productions and have had the chance to play terrific parts in great plays. Some highlights: *Philadelphia! Here I Come*; *Marat Sade*; *When You Comin' Back Red Ryder?*; *Travesties*; *Man Of The Moment*; *A Chorus Of Disapproval*; *On The Razzle*; *God's Country*; *King Lear* (as Lear); *Glengarry Glen Ross*; *Man And Superman*; *Death of A Salesman* (as Willy Loman); and *First Class* (as Theodore Roethke). Also in 1967, I met my friend and colleague Kurt Beattie at the UW, and this production of *Cat on a Hot Tin Roof* marks the culmination of many wonderful years of working together.

Kyle Ballard (*Buster*) is thrilled to be making his ACT debut after having been in the recent production of *Carousel* at The 5th Avenue Theatre. Favorite past credits include Rising Star Project and Mainstage productions of *Carousel* (The 5th Avenue Theatre) and his role as Jojo in *Seussical* (CORE Theatrics). A big thanks to Mrs. Hairston, for always pointing me in the right direction, and thanks to my family and Sava for being my number one supporters. Col 3:23

Kai Borch (*Sonny*) is really excited to be working with ACT for the first time. He last appeared onstage as Peter in *Robin Hood* (Anything Is Possible Theatre), and has been in several productions for Committee for Children's *Second Step* curriculum. Offstage, Kai can be found wearing a variety of fun and interesting costumes.

Annika Carlson (*Dixie*) Annika is a seventh grader at Whitman Middle School. For the past four years she has been acting with Broadway Bound Children's Theatre, where she was Peter in *Peter Pan: The Musical* and performed in five other musical productions. When not acting, Annika sings, plays with her corgi Tobey, and makes movies with her friends. She is thrilled to be performing with ACT and would like to thank her parents and grandparents, sister Erika, and brother Gunnar who have been her biggest supporters. She would also like to thank Nicki, Jimmy, and her friends for being awesome!

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

Frank Lawler (*Reverend Tooker*) was last seen at ACT as Lyon in *The Pitmen Painters*. Recent local credits include *Zapoi!* (Annex Theatre), *The School for Lies* (Sound Theatre Company), *Frankenstein* (Book-It Repertory Theatre), *Henry V* (Harlequin Productions), *Tartuffe* (Taproot Theatre Company), *The 39 Steps* (SecondStory Repertory), *Arms and the Man* (Seattle Public Theater), *Twelfth Night* (Seattle Shakespeare Company), and *The Elephant Man* (Strawberry Theatre Workshop). As a playwright, he co-authored *Holiday of Errors* and *The Elsinore Diaries*. Frank is a native of Ottawa, Canada, a graduate of Harvard University, and past president of the board of directors of Theatre Puget Sound. He lives in Seattle with his beautiful wife, Ann, and their handsome son, Rowan.

Charles Leggett (*Gooper*) At ACT: Victor Franz, *The Price*; Ben, *The Dumb Waiter*; George Brown, *The Pitmen Painters*; Ray, *Yankee Tavern*; Sheriff, *The Trip to Bountiful*; Joe, *Becky's New Car*; Spirit 2, *A Christmas Carol* (2002-06, '08, '14); Marshall Herrick, *The Crucible*. Charles also just played Peter in the ACTLab world premiere of *Seven Ways to Get There*. A recipient (and three-time nominee) of the Theatre Puget Sound Gregory Award for his work at Seattle Repertory Theatre, ACT, and Seattle Shakespeare Company, he has also appeared at Intiman Theatre (where he will work this summer in *John Baxter Is a Switch Hitter*), Village Theatre, The 5th Avenue Theatre, Seattle Children's Theatre, Book-It Repertory Theatre, Portland Center Stage, Empty Space Theatre, and numerous smaller local companies.

Nina Makino (*Trixie*) is a fourth grader who is thrilled to be making her ACT debut. Nina most recently appeared as Virginia in *Yes, Virginia* (EDGE Performing Arts). Nina is passionate about singing and loves playing her trumpet, too. A special thanks to Jordyn Meeker and Dad, Mom, and older sis Iona, I love you guys!

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

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

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

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

Larry Paulsen (*Doctor Baugh*) is delighted to be returning to ACT for *Cat on a Hot Tin Roof*, having appeared here numerous times since the 1980s, as well as at Seattle Repertory Theatre, Intiman Theatre, Seattle Children's Theatre, and Seattle Shakespeare Company. He is well known at leading theatres nationwide, acting with the Shakespeare Theatre in Washington, D.C., the McCarter Theatre Center, the Huntington Theatre, Denver Center Theatre Company, Seattle Repertory Theatre, ACT, Intiman Theatre, Alliance Theatre Company, La Jolla Playhouse, Kansas City Repertory Theatre, and the Cleveland Playhouse, as well as South Coast Repertory, Milwaukee Repertory Theater, Alliance Theatre Company, Arizona Theatre Company, Mark Taper Forum, and Two River Theatre. In addition, he was a company member at the Oregon Shakespeare Festival for seven seasons, appearing there in dozens of productions. Off-Broadway, he has been seen in *The Winter's Tale* (Classic Stage Company), *Julius Caesar* (New York Shakespeare Festival), and *Swansong* (Lion Theatre). He is also a core member and director for Endangered Species Project, which presents a new staged reading monthly in The Bullitt Cabaret at ACT.

Morgan Rowe (*Mae*) is thrilled to be a part of this amazing company in ACT's 50th Season. A graduate of The Theatre School in Chicago, Rowe has acted around the country but has called Seattle home-base for the last 18 years. You may have seen Rowe in *The Pitmen Painters, Female of the Species,* and nine years of *A Christmas Carol* here at ACT. She also works with other theatres like Live Girls! Theater, the 14/48 Theatre Festival, and Seattle Children's Theatre. Morgan is developing a solo show with ACT's Associate Artistic Director, John Langs, entitled *Part of the Fiasco* and setting off this year to do research for her first full-length documentary, *The Home Is ____ Project*.

Tennessee Williams *(Playwright*) was one of America's most prolific and important playwrights. His prodigious output included *The Glass Menagerie* (New York Drama Critics Award 1944), *A Streetcar Named Desire* (New York Drama Critics Award, Pulitzer Prize 1947), *Summer and Smoke* (1948), *The Rose Tattoo* (1951), *Camino Real* (1953), *Cat on a Hot Tin Roof* (New York Drama Critics Award, Pulitzer Prize 1955), *Orpheus Descending* (1957), *Sweet Bird of Youth* (1959), *Night of the Iguana* (1961), *The Milk Train Doesn't Stop Here Anymore* (1963), *Out Cry* (1973), *Vieux Carre* (1977), *A Lovely Sunday for Creve Coeur* (1979), and *Something Cloudy, Something Clear* (1981). *Not About Nightingales*, which he wrote in 1947, was produced at the Royal National Theatre, London, and at the Alley Theatre, Houston, in 1998 with great success.

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

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

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

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

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

Dominic CodyKramers *(Sound Designer)* Dominic is thrilled and honored to return to designing sound at ACT, where he was Master Sound Engineer and Sound Designer for eight years, starting at the turn of the century! He is currently a faculty Instructor at Seattle University's Performing Arts and Art Leadership Department, and has continued to design locally, his work being heard at Seattle Children's Theatre, Seattle Beckett Fest, Seattle Shakespeare Company, Seattle Repertory Theatre, West of Lenin, upstart crow collective, Strawberry Theatre Workshop, Madcap Melodrama, and the Flying Karamazov Brothers. Other west coast design credits include Universal Studios Hollywood Theme Park, PCPA TheatreFest, Pasadena Playhouse, San Luis Obispo Little Theatre, Santa Clarita Repertory Theatre, Hudson Theatre, and Oregon Cabaret Theatre. Dominic earned an M.F.A. from California Institute of the Arts and a B.A. from UNC-Asheville, his hometown. He is a proud of member of United Scenic Artists USA-829.

JR Welden *(Stage Manager)* has stage managed *The Invisible Hand*, *Uncle Ho to Uncle Sam, Mary Stuart, One Slight Hitch, Eurydice, The Underpants*, and *A Christmas Carol* at ACT. He stage managed 10 seasons at Intiman Theatre, working on productions including *The Grapes of Wrath, Nickel and Dimed*, and *The Mandrake Root,* with Lynn Redgrave. At Seattle Repertory Theatre, his credits include *Blue Door, The Chosen*, and *Pygmalion*.

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

Kurt Beattie *(Director/Artistic Director)* has been creating theatre for Puget Sound audiences for over 40 years as an actor, playwright, and director. His productions at ACT include *Vanya and Sonia and Masha and Spike*; *Grey Gardens*; *Ramayana* (with Sheila Daniels); *The Pitmen Painters*; *Double Indemnity*; *In the Next Room, or the vibrator play*; *The Lieutenant of Inishmore*; *Rock 'n' Roll*; *Becky's New Car*; *Intimate Exchanges*; *First Class*; *The Pillowman*; *Mitzi's Abortion*; *The Underpants*; *Bach at Leipzig*; *Vincent in Brixton*; *Black Coffee*; *Alki*; *Moon for the Misbegotten*; *Fuddy Meers*; *Fully Committed*; *Via Dolorosa*; and the holiday classic, *A Christmas Carol*. Elsewhere he has directed at Seattle Repertory Theatre, Empty Space Theatre, Intiman Theatre, Seattle Children's Theatre, University of Washington, San Jose Repertory Theatre, Milwaukee Repertory Theater, The Alley Theatre in Houston, and Ojai Playwrights Festival. As an actor, he has appeared in leading and major roles at ACT (most recently as Ebenezer Scrooge in *A Christmas Carol*), Seattle Repertory Theatre, Intiman Theatre, Empty Space Theatre, Seattle Shakespeare Company, as well as many regional theatres throughout the country. Beattie is a recipient of the Theatre Puget Sound Gregory A. Falls Sustained Achievement Award, and the Outstanding Achievement in the Arts Award from ArtsFund.

Carlo Scandiuzzi *(Executive Director)* is a founder of Agate Films and Clear Pictures, producing such films as *Prototype*, *Dark Drive*, *Outpatient*, and *The Flats*, and Indieflix, a distribution company. In 1979, Scandiuzzi started Modern Productions, bringing to Seattle such legendary bands as The Police, Devo, Nina Hagen, Iggy Pop, The Ramones, John Cale, Robert Fripp, James Brown, Muddy Waters, and many more. He performed in several plays at The Empty Space, including *Aunt Dan and Lemon*, *The Return of Pinocchio*, and *Dracula*. In the early '80s, he collaborated with many Seattle performance artists, such as Norman Durkee, Alan Lande, and Jesse Bernstein. He also acted in various films including *Bugsy*, *The Public Eye*, *Another You*, *Casanova's Kiss*, and *Killing Zoe*. He graduated from the Ecole Superieure D'Art Dramatique of Geneva. Carlo currently serves as a member of the Seattle Arts Commission.

ACT operates under agreements with the following:

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

PATRON INFORMATION

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

Emergency Number
The theatre's emergency number in the Union lobby is 206.292.7667. Leave your exact seat location with your emergency contact in case they need to reach you.

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

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No firearms of any kind are allowed in any part of the theatre.

Food
Food is not allowed in the theatre. Tuxedos & Tennis Shoes is the exclusive caterer of ACT.

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

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Call 206.292.7676 between 12:00pm and 6:00pm, Tues-Sun.

Address & Website
ACT Theatre is located at
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1980s

TIMELINE OF IMPORTANT DATES

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The '80s was a decade of transition for ACT, with the retirement of Greg Falls after 23 years, handing over the reins to Jeff Steitzer. Additionally, the '80s was the theatre's final decade in Lower Queen Anne.

1982: ACT is now considered to be one of the six major cultural institutions in Seattle, alongside the Seattle Symphony, Seattle Opera, Seattle Repertory Theatre, Pacific Northwest Ballet, and Seattle Art Museum.

1985: Jeff Steitzer comes aboard at ACT as a Resident Director. The theatre starts to think about either a major overhaul renovation or a change of location—as the home in Lower Queen Anne begins to show its age.

1988: Falls retires from his 23-year run as Artistic Director, to be replaced by ACT Resident Director, Jeff Steitzer. Steitzer turns the theatre's focus toward the production of new works by English and American playwrights.

CONTINUED FROM PAGE 8

He had considerable support for this idea, but, curiously, there was also some very vocal opposition, particularly from some of Seattle's patrons of the arts. Seattle Opera was trying to get started, local ballet was just beginning, the Symphony was always in a crunch, and besides, we already had a theatre. The resident theatre movement around the country was in its early stages; only a handful had been successfully established, and Seattle certainly couldn't be expected to support more than one. The other principal argument against the idea of ACT was that people here were oriented toward boats, islands, and outdoor activities in the summer and wouldn't attend the theatre. Greg's thesis that theatres, like grapes and antique shops, thrive best in bunches had yet to be proven.

We began looking around for a possible theatre space. Greg recalled that in the summer of 1963 he and I had both performed in a production of *A Midsummer Night's Dream* in the aqua-theatre at the south end of Green Lake. (The stage was on the water, connected to the land by ramps. The audience sat on bleachers, which are still there.) We had rehearsed for that production in a large space in a building at First and Roy, which belonged to families called Bangasser and Sheffield and had been used for everything from a Shriner's Hall to a gymnasium, including serving as a staging area for the Mt. Everest expedition on which Jim Whitaker became the first American to make its ascent. Next door, in what is now the rear portion of the stage and the scene shop, was the Ballet Academy, run by Marian and Illaria Ladre.

Seattle certainly couldn't be expected to support more than one theatre.

In late 1964, a small corporation was formed, consisting of Greg, myself, and Walter Walkinshaw, our attorney. Greg and Walt began negotiating with Paul Bangasser to lease the building and the parking lot across the street. Incidentally, I don't think Paul ever missed an ACT production, even after we had bought the building and he was no longer our landlord. Neither did the Ladres, for that matter.

The next task was to design the theatre within the space. Greg called on Ibsen Nelson at the U.W. School of Architecture. Ib suggested a newly graduated student named David Hewitt. Dave enlisted the help of Jim Sanders, another recent graduate, put off taking his state boards, and devoted himself to designing and supervising the construction of the theatre in time for a June, 1965 opening. This was entirely a "pro bono" endeavor for both Dave and Jim. Later on, as an ACT board member, Dave designed a roof-raising and reconfiguration of the building for which he was paid, although the plan was never fully implemented.

Meanwhile, Greg selected a five-play season and proceeded to audition actors here and in New York. Several from that first season had worked with him before in Toledo or Vermont.

The first play was Arthur Kopit's *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad*. There was a lot of publicity about the opening and everything was ready to go. Then, on the day before the opening, we found that we had been denied a permit to open by the

CONTINUED ON PAGE 29

50 YEARS ACT A Contemporary Theatre

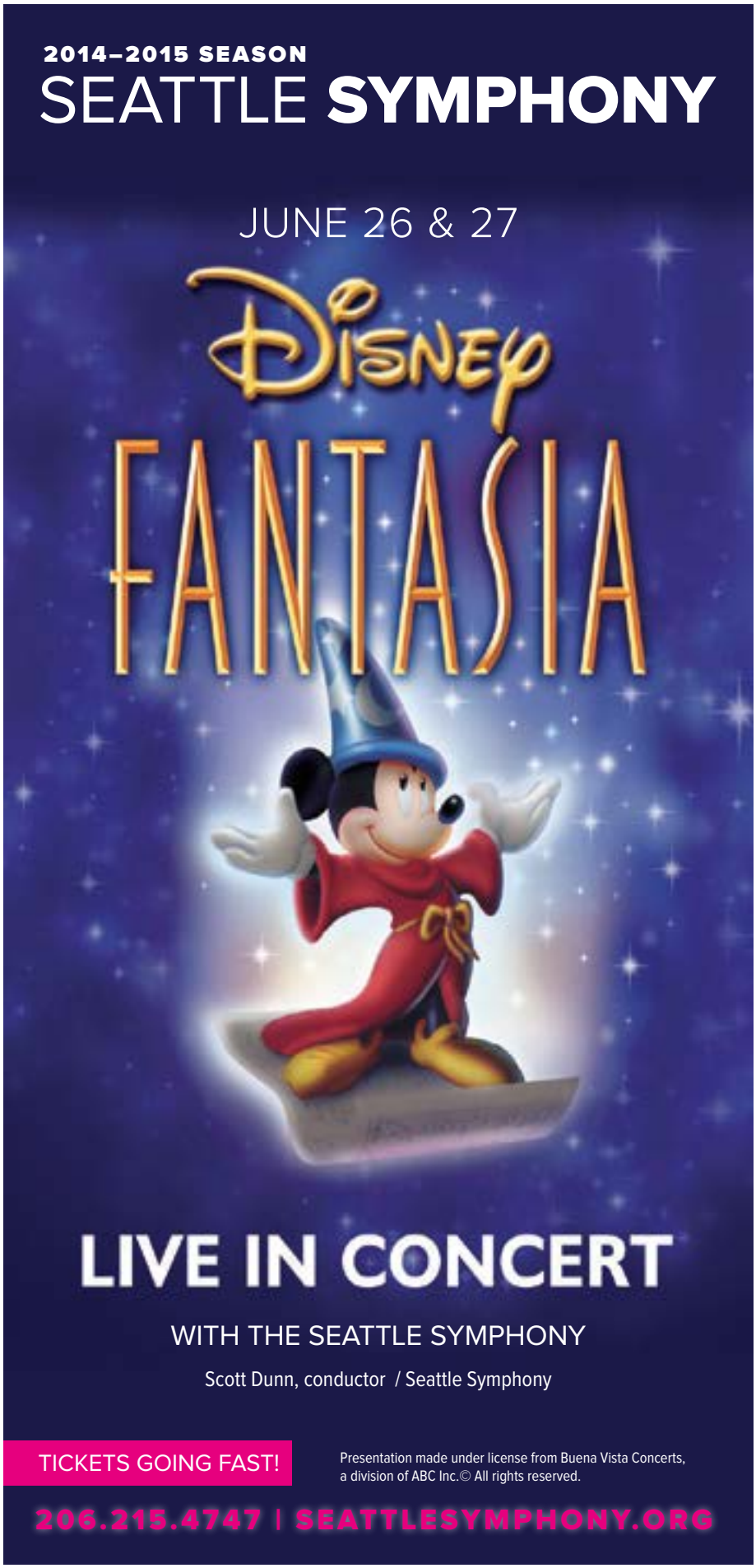
1990s

TIMELINE OF IMPORTANT DATES

The '90s at ACT saw three different artistic directors (from Steitzer to Shannon to Edelstein) and two different theatre spaces. The theatre moved into the heart of downtown in the middle of this decade, making the '90s a period of resettling and reimagining the possibilities for Seattle's contemporary theatre.

1994/1995: Steitzer hands in his resignation as Artistic Director, as the board begins a capital campaign for the move out of the Lower Queen Anne location and transition into the theatre's new home downtown. Peggy Shannon takes over the reins as Artistic Director at ACT.

1996/1997: ACT stages its final performance in its Lower Queen Anne home: *Laughter on the 23rd Floor* by Neil Simon, and transitions into the downtown location. ACT opens the doors at its new multiplex style home in the former Eagles' auditorium in the heart of downtown Seattle, launching the new space mid-season with Tom Topor's *Cheap*. The theatre struggles in its first season adapting to the new location, having lost many subscribers following the move. Peggy Shannon resigns as Artistic Director of the theatre, leaving the position open for acclaimed NY Director, Gordon Edelstein, who brings with him, Artistic Associate, Kurt Beattie. ACT and the Seattle theatre community suffer a major loss when Greg Falls passes away at age 75.



2000s

TIMELINE OF IMPORTANT DATES

Turmoil and rebirth marked the early 2000s at ACT, taking a brief hiatus during a financial crisis in 2003, and then coming back with clarity and precision to close out the decade. 2007 saw the beginning of the Central Heating Lab (now ACTLab), which has since become an integral part of the ACT experience.

2002: Edelstein leaves ACT in the hands of his Associate Artistic Director, Kurt Beattie.

2003/2004: ACT is forced to lay off the majority of its staff, and post a $1.7 million dollar debt. With outstanding support from the community, and a generous half million dollar donation from ACT's chairman of the board, Phil Condit, ACT manages to pull through its financial crisis. The theatre emerges as a more streamlined operation, with Kurt Beattie at the helm, producing a five-play season in both 2003 and 2004.

2007: Kurt Beattie and ACT's Executive Director Carlo Scandiuzzi open the doors of the Central Heating Lab, an experiment designed to foster new work and fill up the five theatre spaces available in ACT's new building.

CONTINUED FROM PAGE 26

Fire Department because there was insufficient lighting in the aisles.

On the morning of the opening, Walt went before the City Council to plead our case. Happily, some City Council members had attended an open house at the theatre and were enthused about it. They arranged to have a temporary permit granted, if ushers would stand in the aisles with flashlights until the lights could be installed. So we opened!

We had 300 subscribers that first year and a total attendance of 8,935. I remember one matinee in particular (probably because I was playing the lead!) with a total attendance of 37. The

We had 300 subscribers that first year and a total attendance of 8,935.

budget was $140,000, and ticket prices were $2.75-$3.50. Greg directed all the plays but one.

The backstage facilities were a bit on the primitive side. The make-up tables in the women's dressing room were within the cubicles of an old men's room, and at the end of the room was a urinal, in which we kept flowers. The "green room" was separated from the audience lobby only by a curtain, a situation which presented its greatest challenge during the run of *Cat on a Hot Tin Roof*, because of having to keep the children in the cast entertained noiselessly between entrances.

The new enterprise seemed to be a sufficient success to perpetuate. In November, 1965, a non-profit corporation was officially formed. Greg appointed a board of directors consisting of Walt, our attorney, Bob Willkens, our doctor, Sol Katz, Greg's dean at the University, two neighbors, Wade Ballinger and Marion McCaw, Ray Moore, a state legislator, Julian Jenner, a banker, and himself. That was the beginning.

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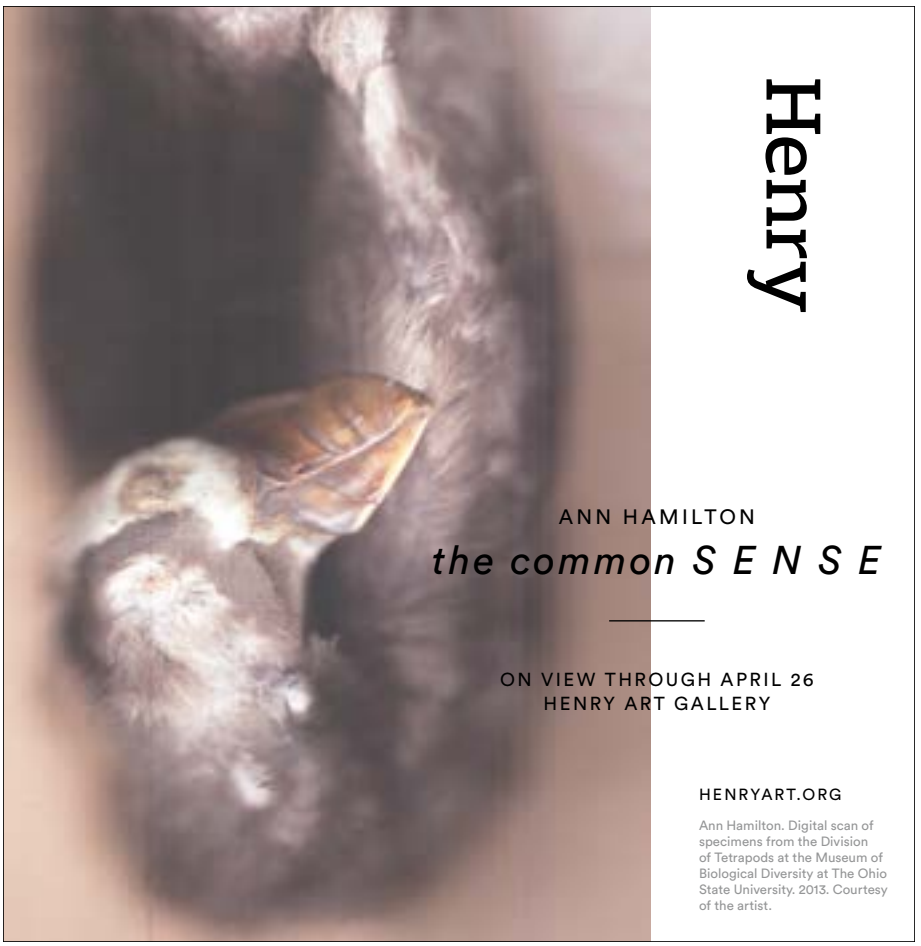

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50 YEARS ACT A Contemporary Theatre

2010s

TIMELINE OF IMPORTANT DATES

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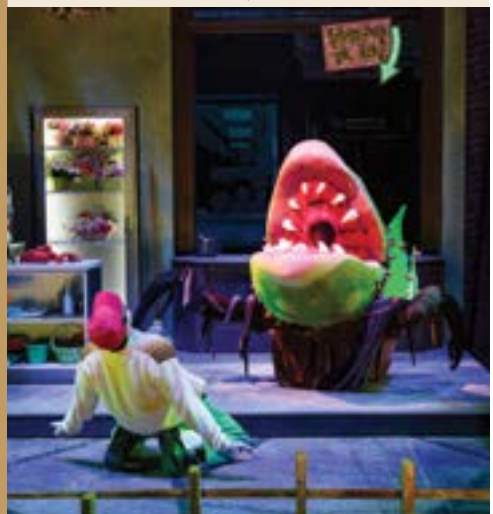
ACT continues to grow and change, increasing and strengthening its presence as a home for bold, provocative voices in theatre, and challenging audiences with works both old and new. In 2015, ACT celebrates its 50th anniversary and its 40th year of A Christmas Carol.

2011: ACT begins a musical co-production relationship with The 5th Avenue Theatre.

2015: ACT celebrates its 50th anniversary, opening the season with a throwback from its very first season in 1965, Tennessee Williams' *Cat On A Hot Tin Roof*. Kurt Beattie ends his 12-year run as Artistic Director at the end of another season of great theatre, leaving ACT in the hands of Associate Artistic Director John Langs as it moves into the future.

Joshua Carter in *Little Shop of Horrors* ©TRACY MARTIN



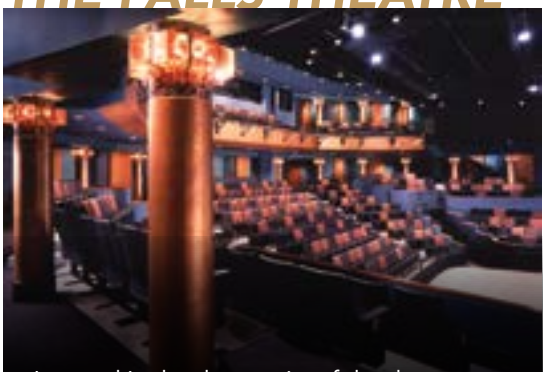
Five Performance Spaces,

ONE THEATRE

THE ALLEN THEATRE

With a seating capacity of 435, The Allen is found on the 3rd floor of ACT, and is the resident theatre-in-the-round. The space was formerly a grand ballroom and auditorium for the Eagles' events.

THE FALLS THEATRE

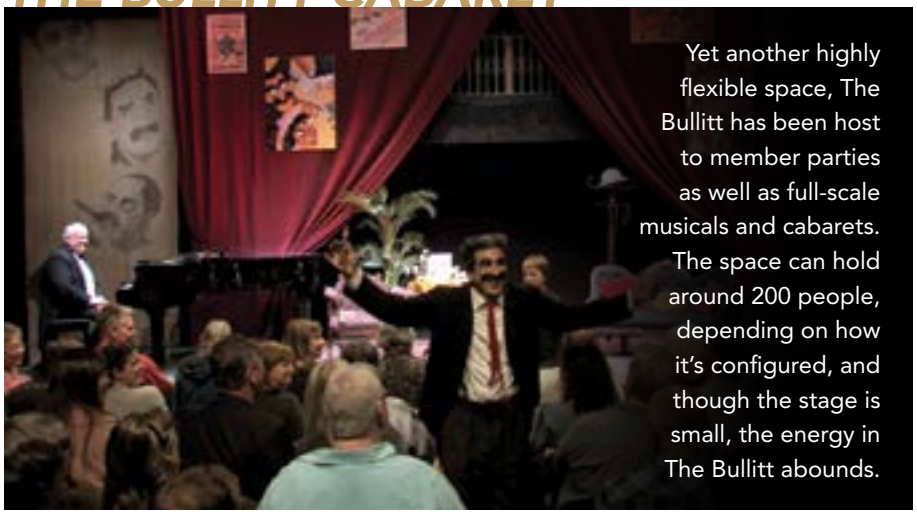


Located in the downstairs of the theatre, The Falls is an incredibly versatile space. The 408-seat theatre was named for ACT's founder Gregory A. Falls, and sports a thrust stage, with audiences on all three sides. From anywhere in the theatre, an audience member is never more than 30 feet from the stage!

BUSTER'S SPACE

A great venue for rehearsals, readings and parties, Buster's Space has proven it can house a full-scale production like New Century Theatre's *Tails of Wasps* in the 2014 Central Heating Lab season. Located on the second floor, Buster's is named for major philanthropist Buster Alvord, and has a variable seating capacity of around 150.

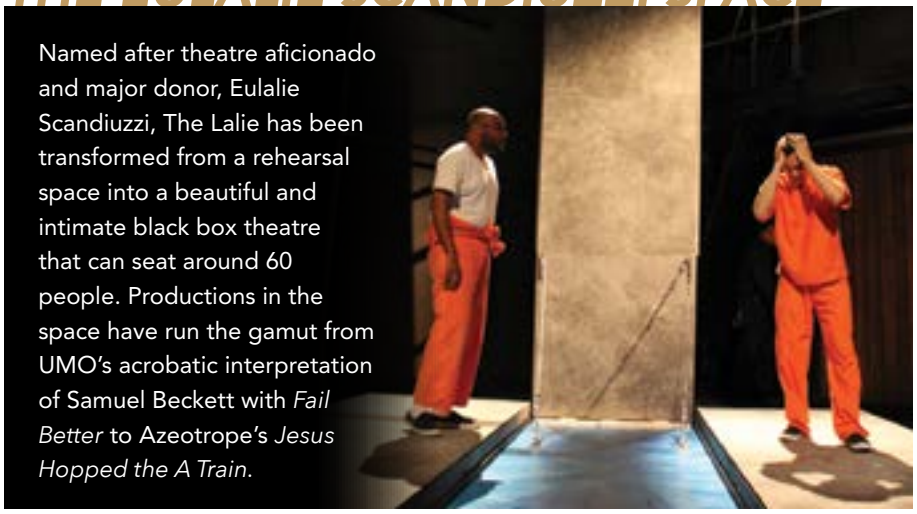
THE BULLITT CABARET



Yet another highly flexible space, The Bullitt has been host to member parties as well as full-scale musicals and cabarets. The space can hold around 200 people, depending on how it's configured, and though the stage is small, the energy in The Bullitt abounds.

THE EULALIE SCANDIUZZI SPACE

Named after theatre aficionado and major donor, Eulalie Scandiuzzi, The Lalie has been transformed from a rehearsal space into a beautiful and intimate black box theatre that can seat around 60 people. Productions in the space have run the gamut from UMO's acrobatic interpretation of Samuel Beckett with *Fail Better* to Azeotrope's *Jesus Hopped the A Train.*



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