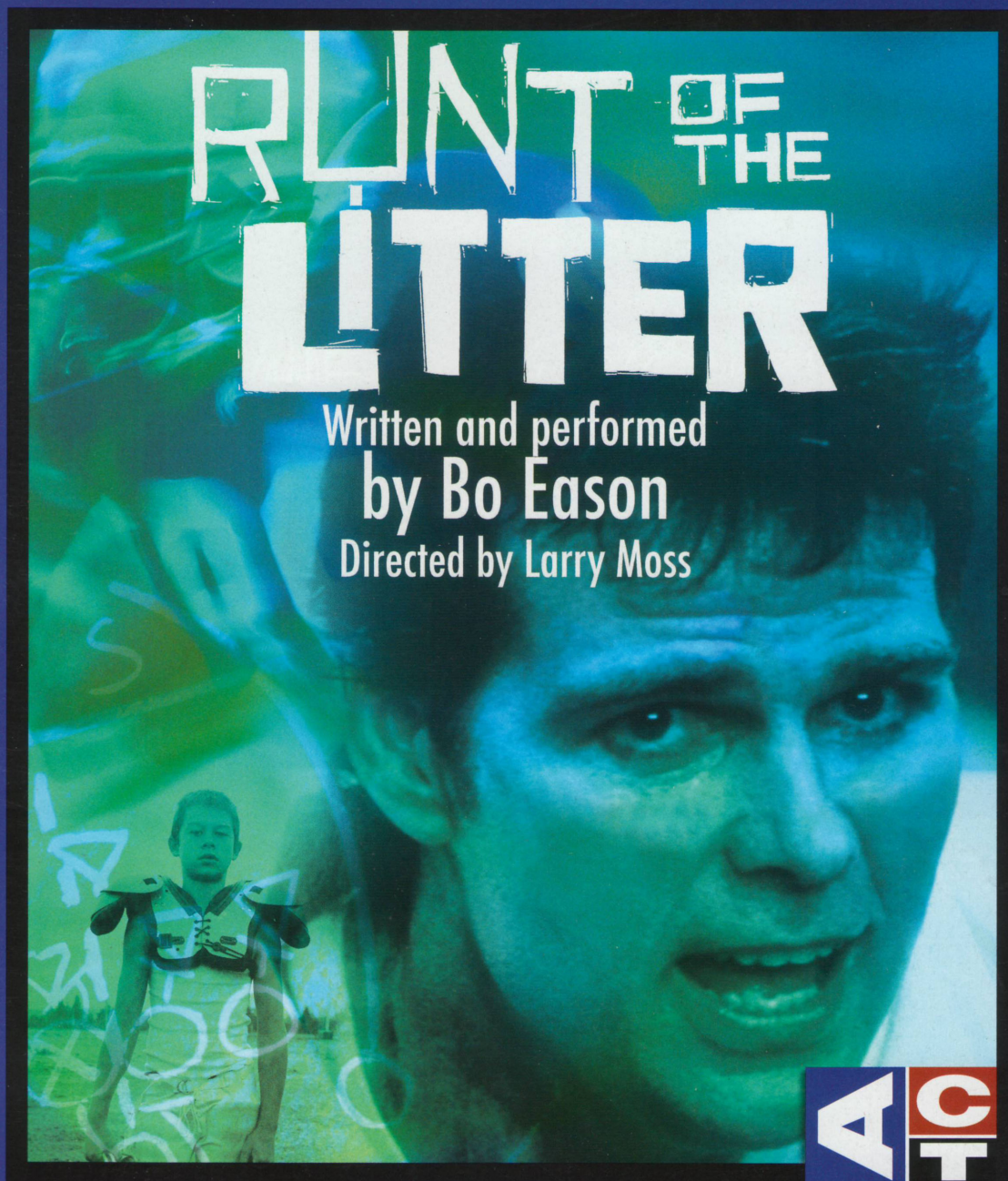


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SEPTEMBER 2009

arts programs



A Contemporary Theatre

2009
45TH SEASON

Dr. Jekyll and Mr. Hyde

Adapted by Jeffrey Hatcher
April 10 - May 10

Below the Belt

By Richard Dresser
May 22 - June 21

the break/s

Written and performed
By Marc Bamuthi Joseph
June 17 - July 12

Das Barbecü

Book & Lyrics by Jim Luigs
Music by Scott Warrender
July 31 - September 6

Runt of the Litter

Written and performed
By Bo Eason
September 18 - October 11

Rock 'n' Roll

By Tom Stoppard
October 9 - November 8

Kurt Beattie
Artistic Director

Carlo Scandiuzzi
Executive Director

ACT – A Contemporary Theatre presents

RUNT OF THE LITTER

Written and performed
by **Bo Eason**
Directed by **Larry Moss**

Beginning September 18, 2009

Opening Night
September 24

Seasonal support provided by:



**A Contemporary Theatre
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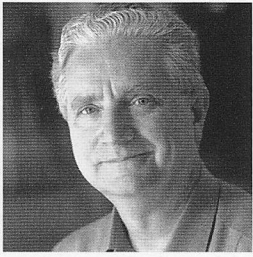
Support for *Runt of the Litter* provided by:



A large print version of the Program is available from the house staff.

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.

WELCOME TO ACT



There is—at least for me, anyway—a pleasurable dazed lunacy in attending a Husky game. I have seen scholars renowned for their knowledge of Edmund Spenser's poetry or the history of Darwinism having a mighty good time in the stands near me. And I have sat next to more than a few kindly, intelligent looking grandmothers jumping up to make THE WAVE. Once, while happily proclaiming to a

friend on our way into the stadium "the dog is my totem!", I remember recognizing a distinguished retired UW professor with a strange smile on his face, a smile perhaps induced by some amount of gin, going up to his seat with a purple plastic wig on his head.

But I must confess that while I am a football fan, I have become a rather ambivalent one these days, maybe because I have been thinking too much about what it means to be an American. And thanks to artists like Bo Eason, what it means to be a player. Certainly, nothing could be more American than football. The game remains a distinctly American passion. It's not nearly as popular a sport world-wide as our other

Whether you care about the game or not, I think most would admit that the shape of its violence, its marching bands, and the militaristic unfolding of its pageantries, are a unique expression of our culture

competitive inventions, like basketball. Whether you care about the game or not, I think most would admit that the shape of its violence, its marching bands, and the militaristic unfolding of its pageantries, are a unique expression of our culture.

An all-pro safety in the NFL,

Eason was known for his fearlessness when it came to hitting people on the field. But his wonderful play is, in fact, about something much bigger than football. It's about how we live in the U.S., and who we really are, and that road all our American souls know, or have witnessed in every community in the land: the hot asphalt between a tract house and a tackling dummy.

I am thrilled that this production also represents the return to ACT of director Larry Moss, who helped Pamela Gien create her much loved premiere of *The Syringa Tree* here a number of years ago. As Moss has said, the play is the complete portrait of a human being. To which I would add that it's a terrific piece of art, a gift to all of us.

Kurt Beattie
Artistic Director

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NOTE FROM THE DIRECTOR



To Win: Finish first, come out ahead, sweep, triumph, conquer, prevail over, succeed, carry the day, gain the

prize, overwhelm, overcome, overpower, subdue, score a success, gain a victory, waltz off with, walk away with, take by storm. This is our world. This is *Runt of the Litter*.

Larry Moss
Director of Runt of the Litter

THE COMPANY

CAST

Bo Eason Jack Henry

PRODUCTION TEAM

Larry Moss	Director
Martin Christoffel	Scenic Designer
Alex Berry	Lighting Designer
Brendan Patrick Hogan	Staff Sound Designer
Bruce Ellman	Original Sound Designer
Jay Strevey	Assistant Lighting Designer
JR Welden*	Stage Manager

Setting

An NFL locker room.

The play will be performed in 90 minutes with no intermission.

Presented by arrangement with OFF Broadway Booking

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

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:



ssdc The Director is a member of the *Society of Stage Directors and Choreographers, Inc.*, an independent national labor union.

Up next at ACT — A Contemporary Theatre: In your life. In our name. And on our stage.

Oct 9 — Nov 8

Rock'n'Roll

by Tom Stoppard
Directed by Kurt Beattie

"Astounding, funny, wise, and triumphant. *Rock 'n' Roll* renews your awareness that history is what happens while we live our day-to-day lives. I left the theater feeling elated." *New York Magazine*

Nov 27 — Dec 27

Christmas Carol

by Charles Dickens
Adapted by Gregory A. Falls

hope
family
giving
love
transformation



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The Central Heating Lab at ACT in 2010.

More reasons to become a Member!



14/48: The World's Quickest Theatre Festival
January

Seattle Dance Project: Pacific Northwest Ballet stars perform new works for modern dance

January/February

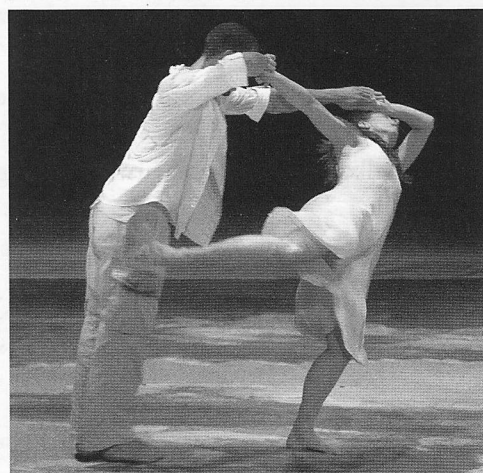
The Moisture Festival: the world's largest celebration of comedy, burlesque, and variety
March

KT Niehoff: nationally-acclaimed choreographer (Lingo Dance, On the Boards) presents an immersive dance piece

April/May

Included or discounted with your Membership to ACT!
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Want in on the hottest ticket in town? Join us for

ACT Out!

A Gala and Benefit for ACT – A Contemporary Theatre

Monday, October 5, 2009, 5:00 p.m.

Tickets: \$150/person

At Teatro ZinZanni – 222 Mercer Street Seattle

ACT Theatre and Teatro ZinZanni join forces to create ACT Out!,
a festive evening of theatre, dinner, and live and silent auctions
all in support of ACT Theatre's artistic programming.

Visit acttheatre.org for more details and ticketing information.

Want to make sure you're on our list for this event?
Contact Jennessa West: jennessa.west@acttheatre.org
or (206) 292-7660 x1330 to receive an invitation.



PRO-FOOTBALL IS LIKE NUCLEAR WARFARE

Iwouldn't ever set out to hurt anyone deliberately unless it was, you know, important —like a league game or something.

- Dick Butkus

I made a snowman and my brother knocked it down and I knocked my brother down and then we had tea.

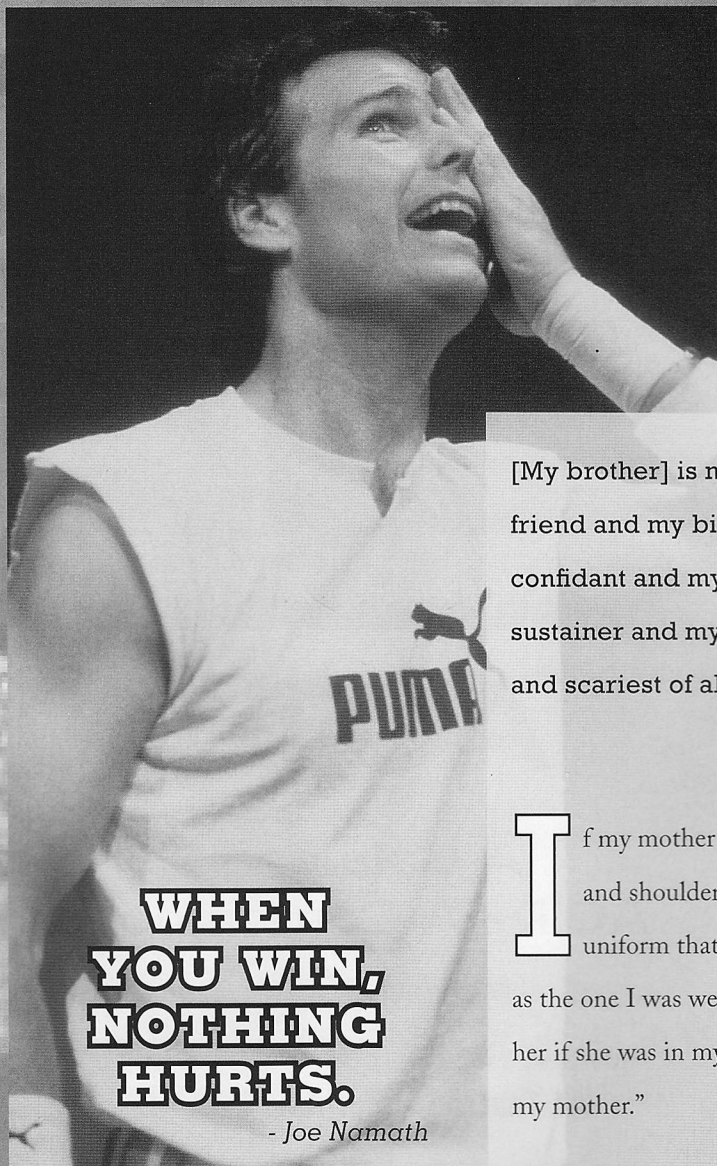
- Dylan Thomas

I have seen women walk right past a TV set with a football game on and — this always amazes me — not stop to watch, even if the TV is showing replays of what we call a “good hit,” which is a tackle that causes at least one major internal organ to actually fly out of a player's body.

- Dave Barry

It's not the size of the dog in the fight, but the size of the fight in the dog.

- Archie Griffen,
two-time Heisman Trophy winner



**WHEN
YOU WIN,
NOTHING
HURTS.**

- Joe Namath

If you're mad at your kid, you can either raise him to be a nose tackle or send him out to play on the freeway. It's about the same.

- Bob Golic

[My brother] is my most beloved friend and my bitterest rival, my confidant and my betrayer, my sustainer and my dependent, and scariest of all, my equal.

- Gregg Levoy

If my mother put on a helmet and shoulder pads and a uniform that wasn't the same as the one I was wearing, I'd run over her if she was in my way. And I love my mother.”

- Bo Jackson

Sectional football games have the glory and the despair of war, and when a Texas team takes the field against a foreign state, it is an army with banners.

- John Steinbeck

THERE ARE NO WINNERS, ONLY SURVIVORS.

- Frank Gifford

Baseball is a nineteenth-century pastoral game. Football is a twentieth-century technological struggle... Baseball is played on a diamond, in a park...

Football is played on a GRIDIRON, in a STADIUM, sometimes called SOLDIER FIELD or WAR MEMORIAL STADIUM....

Football has hitting, clipping, spearing, piling on, personal fouls, late hitting, and unnecessary roughness.

Baseball has the sacrifice.

Football is played in any kind of weather: Rain, snow, sleet, hail, fog...can't see the game, don't know if there is a game going on; mud on the field... the struggle will continue!

In baseball if it rains, we don't go out to play. "I can't go out! It's raining out!"...

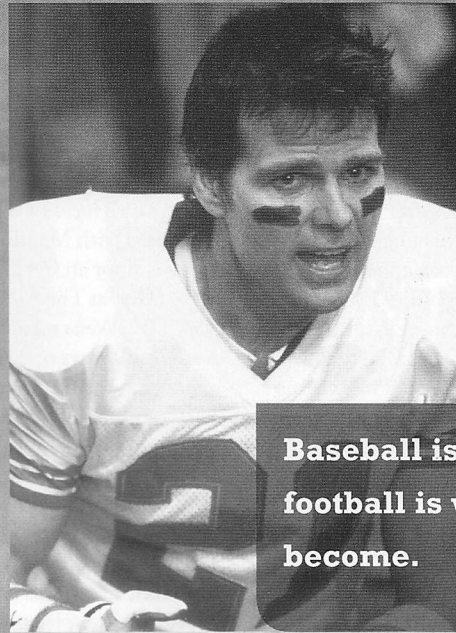
In baseball, during the game, in the stands, there's kind of a picnic feeling. Emotions may run high or low, but there's not that much unpleasantness.

In football, during the game in the stands, you can be sure that at least twenty-seven times you were perfectly capable of taking the life of a fellow human being...

- George Carlin

I am delighted to have you play football. I believe in rough, manly sports. But I do not believe in them if they degenerate into the sole end of anyone's existence. I don't want you to sacrifice standing well in your studies to any over-athleticism; and I need not tell you that character counts for a great deal more than either intellect or body in winning success in life. Athletic proficiency is a mighty good servant, and like so many other good servants, a mighty bad master.

- Theodore Roosevelt, in a letter to his son



**Baseball is what we were,
football is what we have
become.**

- Mary McGrory

I would rather have the rod to be the general terror to all, to make them learn, than tell a child, if you do thus or thus, you will be more esteemed than your brothers or sisters. The rod produces an effect which terminates itself. A child is afraid of being whipped, and gets his task, and there's an end on't; whereas, by exciting emulation, and comparisons of superiority, you lay the foundation of lasting mischief...

- James Boswell: *Journal of a Tour to the Hebrides*

Sport, as I have discovered, fosters international hostility and leads the audience, no doubt from boredom, to assault and do grievous bodily harm while watching it. The fact that audiences at the National Theatre rarely break bottles over one another's heads, and that Opera fans seldom knee one another in the groin during the long intervals at Covent Garden, convinces me that theatre is safer than sport.

- John Mortimer



BO EASON (*Playwright/performer*) was a professional football player in the National Football League, playing defensive safety for the Houston Oilers for

five seasons from 1984-89. After retiring from football, he pursued his longtime interest in becoming an actor, appearing in the film *Pride and Glory* opposite Edward Norton and Colin Farrell, as well as in "A Bright Shining Lie," "ER" and "Boston Grace." *Runt of the Litter* marked his writing debut, premiering in Houston followed by a successful Off-Broadway run at the MCC Theatre in New York in 2002 and returned to New York in 2007. Eason is currently adapting *Runt of the Litter* as a feature film to be directed by Frank Darabont (*The Shawshank Redemption*, *The Green Mile*). He has also written a screenplay based on the 1924 U.S. Olympic Rugby Team to be produced by Leonardo DiCaprio's production company, Appian Way. His next project is a remake of the 1977 movie, *Something for Joey*, the true story of Heisman Trophy winner John Cappelletti. For the past 10 years, Eason has been training as an actor and writer with such notable professionals in those fields as Roy London, Cameron Thor, Jean-Louis Rodrigue, Patsy Rodenberg, and Larry Moss.

LARRY MOSS (*Director*) directed Pamela Gien's *The Syringa Tree* (2001 Obie Award, Drama Desk Award, and Outer Critics Circle Award), Bo Eason's *Runt of the Litter* at Manhattan Class Company in January 2002 and when it re-opened in November 2007 at 37 Arts Theatre, Richard Hellen's *Dos Corazones*, both as a play and film; the premiere of a new musical *Jam* starring Clint Holmes; Jack Holmes's *RFK* (Drama League Award); Josh Jonas's *Capture Now*, Richard Kalinoski's *Beast on the Moon*; John Osborne's *Epitaph for George Dillon*, Michael Raynor's *Who is Floyd Stern*; a revival of John Patrick Shanley's *Beggars in the House of Plenty* in Los Angeles; Michael Stewart's *I Love My Wife* starring Jason Alexander at The Reprise Theater in Los Angeles, Richard Vetere's *How to Go Out on a Date in Queens*, and April Daisy White's *Sugar*. He will be directing *Relative Insanity*, a new movie which begins shooting summer 2010. Moss is one of the master teachers on Triple Sensation, which

airs on CBC in Canada. His book on acting, *The Intent to Live*, was released by Bantam Dell in 2004.

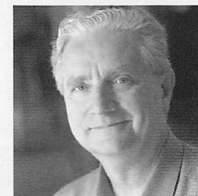
DAWN EASON (*Producer*) has been with *Runt of the Litter* since its inception—from its early development stages, to the workshop phase, and to its debut at Houston's Stages Repertory Theatre in 2001. In 2002, Eason partnered with Manny Azenberg and Ulu Grosbard for an Off-Broadway run of *Runt if the Litter* at The MCC Theatre. *The New York Daily News* named the production one of the Top 10 plays of 2002. Eason is currently producing the movie version of *Runt of the Litter* with Frank Darabont (writer/director of *The Shawshank Redemption* and *The Green Mile*). Her next producing project is a film for Leonardo DiCaprio's Appian Way, *The American Fiftee*, a true story of the 1924 U.S. Olympic rugby team. Prior to becoming a producer, Eason was an actress starring in movies and television. She is most widely known for her series-regular role on *Melrose Place*. She has been married to Bo Eason for 11 years and loves working with her husband. They have three children, Eloise, Axel, and Lyla Bo.

MARTIN CHRISTOFFEL (*Scenic Designer*) designs theatrical scenery and projections, with work previously seen on stage at ACT in *The Woman in Black* and *Alki*. Other local productions include *Addy: An American Girl Story*, *The Buddy Holly Story*, and *West Side Story*. He also designs corporate productions, including the Windows Vista launch, Boeing 787 Dreamliner Premiere, PopCap's *Bejeweled Twist* launch, *Amazon Fishbowl with Bill Maher*, and Microsoft MGX. Visit www.scenografique.com for photos and more.

ALEX BERRY (*Lighting Designer*) Last designed *Das Barbecu* and *Jumpers* at ACT. Most of his design work can be seen at Village Theatre in Issaquah: *Stunt Girl*, *Million Dollar Quartet*, *Girl of my Dreams*, *Play it By Heart*, *Secret Garden* (Lighting Design); *Beauty and the Beast*, *The Who's Tommy*, *Cats*, *Love is Love*, and *Fairytales* (Scenic and Lighting). Berry currently is staff scenic and lighting designer for The Production Network, designing corporate events, environments, and exhibits. He sends love to his wife Heather, daughter Aresa, and son Eliot.

BRENDAN PATRICK HOGAN (*Staff Sound Designer*) is thrilled to return to ACT as staff sound designer for the 2009 season. Recent designs include *Dr. Jekyll and Mr. Hyde*, *Below the Belt*, and *Das Barbecu* at ACT; *Titus* at Washington Ensemble Theatre; and *Romeo & Juliet* at Seattle University. He teaches audio recording at Seattle University, where his original music was featured in the world premiere of Ki Gottberg's *The Hairy Baby*. He is a member of Washington Ensemble Theatre, where his original music and sound designs appeared in the regional premieres of *God's Ear* and *Mr. Marmalade*.

JR WELDEN (*Stage Manager*) has stage managed *Dr. Jekyll & Mr. Hyde*, *Eurydice*, *A Marvelous Party*, *Souvenir*, *The Underpants*, *Mitzi's Abortion*, *Miss Witherspoon*, and *A Christmas Carol* at ACT. For 10 seasons, he staged managed at Intiman on many productions, including *The Grapes of Wrath*, *The Mystery of Irma Vep*, *The Dying Gaul*, *The Servant of Two Masters*, *Nickel and Dime* (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*.

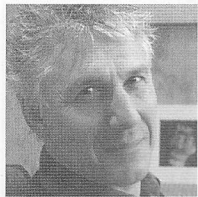


KURT BEATTIE (*Artistic Director*) joined ACT in 2001 as associate artistic director and was appointed artistic director in April of 2003. His past

productions at ACT include *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 *Things Being What They Are* and *Art* at Seattle Repertory Theatre, as well as productions at The Empty Space, Intiman, the Hugo House, and the University of Washington. Nationally, he has directed at Milwaukee Repertory Theatre, the Alley Theatre in Houston and the Ojai Playwrights Festival. As an actor, he has appeared in leading and major roles at ACT, Seattle Repertory, Intiman and The Empty Space, as well as

WHO'S WHO

many regional theatres throughout the country. Beattie was the co-recipient of the 2004 Theatre Puget Sound Gregory A. Falls Sustained Achievement Award. This season he'll also direct the Short Stories Live series at TOWN HALL, plus Tom Stoppard's *Rock 'n' Roll*.

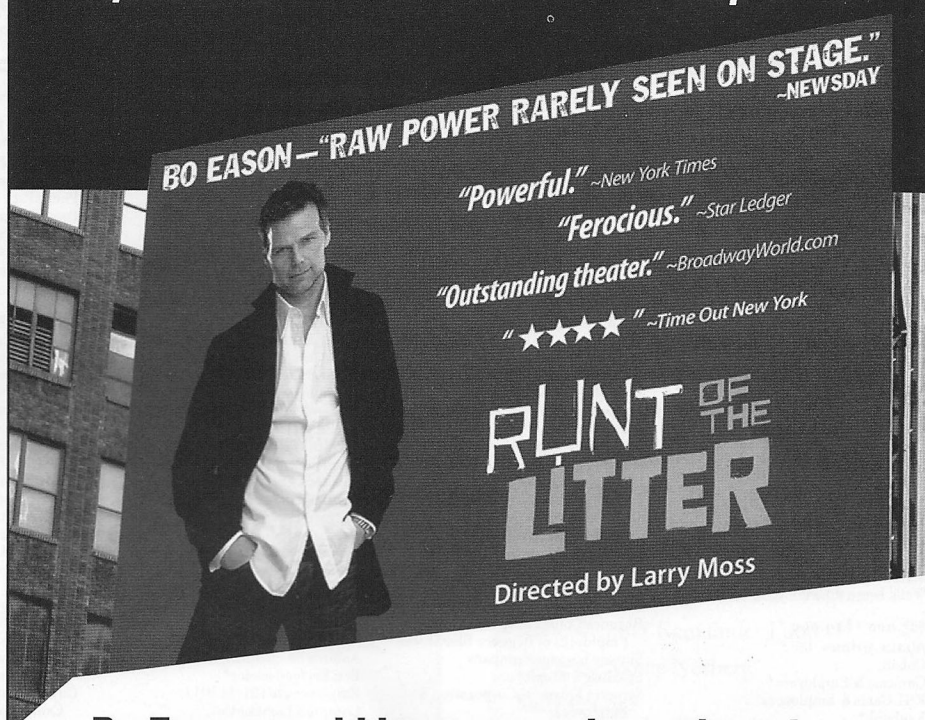


GIAN-CARLO SCANDIUZZI

(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 Durkey, 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.

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Kristin G. Olson
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Lawton Humphrey
Treasurer
Dr. Ellsworth C. Alvord, Jr.
Katherine L. Raff
Lucinda P. Richmond

*In memoriam

ACT STAFF

Kurt Beattie
Artistic Director
Carlo Scanduzzi
Executive Director

ARTISTIC

Margaret Layne
Casting Director & Artistic Associate
Anita Montgomery
Director of Education and 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
Education Associate
Jessica Hatlo, Elspeth Walker
Literary Interns
Katie Beudert
Casting Assistant

ADMINISTRATION

Adam Moomey
Operations Manager
Alyssa Byer
Special Events Producer
Ben Derby
Board Liaison and Executive Assistant
Liam White
Volunteer Coordinator
Teddy Heard
Facilities Maintenance
Dave Parmley
Engineer
Responza Management Services
IT Administrators

FINANCE

Mary D. Brown, CPA
Chief Financial Officer
Michael Scheinine
Accountant

Tobi Beauchamp-Loya
Payroll

COMMUNICATIONS

Jacquelyn S. Rardin
Communications Director
Sebastien Scanduzzi
Video Manager
Ben Rapson
Interactive Media Specialist
Skylar Hansen
Marketing Intern
Apex Media
Advertising
Rice Public Relations, LLC
Media Relations
West Coast Group Sales
Group Sales
Chris Bennion
Photographic Services
Kevin Jones Copywriting
Copywriter
Christa Fleming
Graphic Design
Xtremities
Graphic Design
Lynch Resources
Telemarketing

DEVELOPMENT

Josef Krebs
Development Director
Jennessa West
Individual Giving Manager
Shana Pennington-Baird
Sponsorship Manager
John Osebold
Grant Writer
Sarah Abel
Development Intern

AUDIENCE SERVICES

Harley D. Rees
Audience Services Director
Ryan Rowell
Tessitura Manager
Robert Hankins
Ticket Manager

Chris Olson
Assistant Ticket Manager
Jim Moran
House Manager
Jeremy Rupprecht
Assistant House Manager
Katie Beudert
Alisha Geck
Scott Herman
Karen Herschleb
Emiliano Ibarra Jr.
Kate Knappert
Tony Koons
Adrienne Littleton
Kelsey Mabbott
Niki Magill
Joseph Mangialardi
Joe Moran
Juliette Oliver
Desiree Reyes
Kyle Thompson
Audience Services
Christine Jew
Volunteer Usher Coordinator

PRODUCTION

Joan Toggenburger
Producing Director
Emily Cedergreen
Production Office Assistant

STAGE MANAGEMENT

Jeffrey K. Hanson
Production Stage Manager
JR Welden
Stage Manager

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
Jeff Manzolli
Amanda Quinn
Sean Wilkins
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 Mulkern
Master Electrician
Max Langley
Master Sound Engineer

FOR THIS PRODUCTION

Derek Van Heel
Sound Engineer
Noel Clayton
Electrician
Jason Montgomery
Stage Carpenter