

John Langs
Artistic Director

Becky Witmer
Managing Director

ACT – A Contemporary Theatre presents

ROMEO + JULIET

Written by William Shakespeare

Directed by John Langs

March 1-31, 2019

CAST

Joshua M. Castille*	Romeo
Gabriella O'Fallon	Juliet
Howie Seago*	Friar Lawrence
Lindsay W. Evans [†]	Lady Capulet & Friar John
Amy Thone* [†]	Nurse & Prince
Darragh Kennan*	Mercutio & Montague
Chip Sherman [†]	Benvolio & Fight Captain
Reginald André Jackson*	Lord Capulet
Ryan Higgins	Tybalt
Mikey Flores [^]	Sampson, Peter & Others
Chad Sommerville [^]	Paris, Abram & Others
Matthew Thomas Moore [^]	Gregory & Others

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

[^] Courtesy of Cornish College of the Arts Internship

[†] Member of ACT's Core Company

CREATIVE TEAM

John Langs	Director
Skip Mercier	Scenic Designer
Pete Rush	Costume Designer
Robert Aguilar	Lighting Designer
Robertson Witmer	Sound Designer
Ellie Savidge	Sign Master & ASL Translator
Geoffrey Alm	Fight Director
Ruth Eitemiller*	Stage Manager
Kelly McGee	Production Assistant
Olivia Toombs [^]	Stage Management Intern
Emily Leong	Assistant Lighting Designer
Meghan Roche	Assistant Sound Designer
Bobbin Ramsey	Assistant Director
Maggie Rogers	Dramaturg
Monique Holt	Additional ASL Translator

Running time: This performance runs approximately 3 hours with one intermission

The videotaping or making of electronic or other audio and /or visual recordings of this production or distributing recordings on any medium, including the internet, is strictly prohibited, a violation of the author's rights and actionable under United States Copyright Law.

SHOW SPONSORS:



THEATRE AND SEASON SPONSORS:



Katharyn Alvord Gerlich, Eulalie M. & Gian-Carlo Scanduzzi, True-Brown Foundation

Closed Captioning available at every performance. ASL interpretation will be available on Mar 10 (2:00pm), Mar 12 (7:30pm), Mar 14 (7:30pm), and Mar 23 (8:00pm). Please purchase designated CC seats and ASL tickets by calling 206.292.7676, emailing service@acttheatre.org, or visiting us in person. To read more about accessibility and the Figaro MobiTxt® Closed Captioning System, visit acttheatre.org.

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.

ROMEO + JULIET: INTEGRATING ASL

Notes from a Workshop

BY TRACY HYLAND, ACT'S EDUCATION & ENGAGEMENT MANAGER

Interview with Director John Langs, Howie Seago, and Sign Master Ellie Savidge

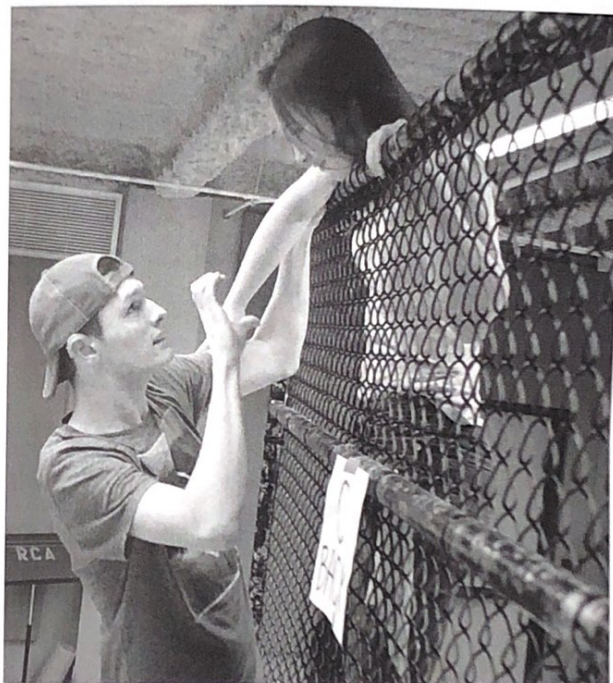
Translating Shakespeare from English into American Sign Language (ASL) is not a straightforward task. As those fluent in ASL know, these languages have different grammatical structures, different uses of poetry. And the integration of Deaf culture itself into the world of Shakespeare's story also influences this production significantly. Below are reflections from the artists who are turning this familiar classic into a new adventure for artists and audiences alike.

Ellie Savidge: Communication, culture and language; these are things I am passionate about. As Deaf people [Howie, Josh and I] have unique experiences to share. These shared experiences make up a common thread in the Deaf community that is highly valued.

John Langs: We have to make apparent on stage what happens when these two cultures come together in the rehearsal room and in real life—all of that fumbling, all of that excitement. We have to understand all the layers of that as it happens amongst ourselves as artists, so we can weave it into the story we're putting on stage. And I think part of that is looking for and confronting the spaces that are uncomfortable between Deaf culture and hearing culture.

Howie Seago: Romeo already has a target on him, but then you add being Deaf on top of that and that's an entirely new level—an emotional, psychological layer on top of it. [In this production] we decided my character, Friar Lawrence, taught Romeo sign language. He came from a hearing family and, you know, they didn't know what to do with a Deaf son. And so, as a Deaf person, as the Friar, I kind of adopted him in a way. Took him under my wing. Taught him language and raised him. So I have a lot invested in Romeo, more than the Friar might have in just a regular production.

Ellie Savidge: As a child, I didn't have exposure to ASL. That kind of early language and culture deprivation set me up to really strive towards authentic communication. It has become my life's work. To provide language translation for this production and bring together Deaf and hearing people to communicate in meaningful ways is exciting. I want to take Shakespeare and bring the narrative out in a way that



Joshua M. Castille and Gabriella O'Fallon in rehearsal.
Photo by Cati Thelen

both Deaf and hearing audiences and the theater troupe can experience and resonate with. With *Romeo + Juliet*, we are creating another space for Deaf actors and audiences. Deaf people have a lot to offer and productions like this can showcase Deaf actors in a real way. We don't need to have hearing actors who know a little sign play deaf characters. Deaf people can do it. This creative space presents an opportunity that is exciting.

John: What a beautiful thing it's going to be to take everybody along on this ride. I want every audience that comes and experiences this to be right there with us in the space where these two cultures meet on stage. If they have a great time, then we'll really be building a new world together at ACT—all the artists, all the audience. We can lean into these new and inclusive ways that we're going to tell stories now and really say "this is the kind of theatre we want to make, this is what we do."

Who's Who in *Romeo + Juliet*



Joshua M. Castille (*Romeo*) is a Deaf performance artist based out of Los Angeles, California. Josh strives to form meaningful collaborations that

explore the boundaries of art. He has worked on various projects in different roles including ASL master, director, actor, set designer, and more. His charming ability to communicate and deliver performance art to both hearing and Deaf audiences allows him to connect to people in a way that is unique and entertaining. joshuacastille.com



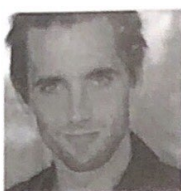
Lindsay W. Evans (*Lady Capulet & Friar John*) Lindsay has previously appeared at ACT in *Tribes* (Gregory Award nomination), *A Christmas Carol*, and *Sound*, an ACTLab

co-production with Azeetrope. Other Seattle credits include *The Merchant of Venice* (Seattle Shakespeare Company), *The Diary of Anne Frank* (Intiman), *Black Like Us* (Annex Theatre), and *Turn of the Screw* (Seattle Immersive Theatre). Further afield she has appeared at Deaf West Theatre, Coeurage Theatre Company, and Will Geer Theatrical Botanicum in Los Angeles. She also works in Advancement at the University of Washington and moonlights occasionally as a sign language interpreter. Homegrown in the Pacific Northwest, Lindsay graduated from Western Washington University and lives in Seattle with her husband, Chad, and two sizeable ginger cats. Lindsay is a 2019 ACT Core Company member.



Mikey Flores (*Sampson, Peter & Others*) Mikey is very excited to making his debut at ACT! Mikey is from Orange County California and is currently in his last

semester at Cornish College of the Arts where he will graduate with a BFA in Original Works in May. His recent credits include *Pinocchio* with Theatre Schmeater (Red Fox), *The Core Ensembles Coaster Show* (Writer/Actor), *Love and Information* (Ensemble), *The Clown Show* (Pogo Dikdanz), *O-Fest* (Actor/Writer/Director), *The Sins of Sor Juana* (Pedro), *Oh! Beautiful* (Jesus), and *The Myth Projects 2016*, all with Cornish College of the Arts.



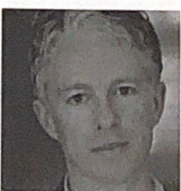
Ryan Higgins (*Tybalt*) Mr. Higgins has been acting, directing, and choreographing violence in Seattle since 2005. This marks his first opportunity to join around the ACT

campfire. Some of his favorite past credits include *Live From the Last Night of my Life!* (Theatre22/Theater Schmeater), *99 Ways to Fuck a Swan*, *Bengal Tiger at the Baghdad Zoo* (WET), *Maldoror* (UMO Ensemble), *Accidental Death of an Anarchist* (Strawberry Theater Workshop), *Smoked!*, *Lost Falls* (Cafe Nordo), and on the Syfy network in *Z Nation*. Mr. Higgins is a two-time Gregory Award winner, receiving Outstanding Actor in 2012 and Outstanding Choreography in 2016. The most love to Jaime.



Reginald André Jackson (*Lord Capulet*) Reggie's previously performed at ACT in *The Crucible*, *Fathers and Sons*, and *A Christmas Carol*. This year he was seen as Ben

in *The Last of the Boys*, at the Seattle Repertory Theatre, and Carl in *West of Lenin's Lonely Planet*, both written by Stephen Dietz. He was also Doctor Watson in Taproot's *Baskerville*. He's worked for Intiman, ArtsWest, Village Theatre, The Shakespeare Company, Lake Tahoe Shakespeare, and Artist's Rep, among others. He was the recipient of this year's Gregory Award, for his supporting role in *Two Trains Running*. His adaptations of Christopher Paul Curtis' *The Watsons Go to Birmingham* and *Bud, Not Buddy* are both available at Dramatic Publishing. Reginald is a 2019 ACT Core Company Member.



Darragh Kennan (*Mercutio & Montague*) is honored to work again at ACT Theatre and to collaborate on Shakespeare with longtime colleagues John Langs and Amy

Thone, as well as this incredible team. Recent ACT credits: Holst in *Oslo*, Aristotle in *Alex & Aris*. Other recent work in Seattle: Antonio in *The Merchant of Venice* and Leontes in *The Winter's Tale* (Seattle Shakespeare Company) and Sherlock Holmes in both *The Hound of the Baskervilles* and *Sherlock Holmes and The American Problem* (Seattle Repertory Theatre). Nationally, Darragh has worked for A.C.T. in San Francisco, The Guthrie Theater, American Players Theatre (10 seasons), Arizona Theatre Company, Folger Theatre, Montana Shakespeare in the Parks, among others.

Darragh works in the development department at Seattle Repertory Theatre, teaches Shakespeare for Freehold Theatre Lab, and is the board president of the soccer club on Vashon Island, where he lives, plays, and is inspired by Jessica, Finn, and Máire Kennan.



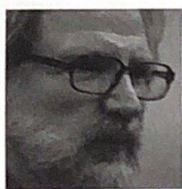
Matthew Thomas Moore (*Gregory & Others*) is honored to make his professional debut with ACT in their production of *Romeo + Juliet*. He has performed in several shows at

Cornish College of the Arts. Such productions include *Much Ado About Nothing* (Borachio), *It Can't Happen Here* (Doremus), and *O Beautiful* (Joe Simpson). He will graduate from Cornish College with a B.F.A in Theatre in Spring 2019.



Gabriella O' Fallon (*Juliet*) is ecstatic to be making her ACT debut. Doing so while working on such a powerful piece alongside a cast of so many of her theater idols is an

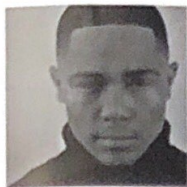
honor. You may have seen her at Washington Ensemble Theatre in *Everything You Touch* or as Iris in *The Nether*, Seattle Public Theater, or four years of Lakeside School performances. Thank you always for your support Mom, Dad, Chessa, Austin, and Nate, to my teachers Dennice and Michael, and you.



Howie Seago (*Friar Lawrence*) THEATRE: Kennedy Center, La Jolla Playhouse, Intiman, Seattle Children's Theatre, Deaf West, NYC, international tours. Notable title role:

AJAX, dir. Peter Sellars. Howie worked with Robert Woodruff, Bill Rauch, Bart Sher, Robert Wilson, David Byrne, Phillip Seymour Hoffman, Stephen Adly Guirgis, Joe Haj. He performed in fourteen plays at Oregon Shakespeare Festival (7 years). Winner of Helen Hayes Award and others. FILM: *Wonderstruck* (dir. Todd Haynes, featuring Julianne Moore); *Beyond Silence* (Oscar nom.). TV: *Star Trek: The Next Generation*, *Hunter*, *Equalizer*. DIRECTING: *A Midsummer Night's Dream*, *Just So and Other Stories*, *Same Time Next Year*. Howie founded Deaf Youth Drama Program (SCT) and Deaf Moose Theatre. Featured: Actors' Lives-On and Off The American Stage; Chronicles of Courage: Very Special Artists (Jean Kennedy Smith/George Plimpton). Published: "In An Alien World of Sound" (Theaterschrift). Howie deeply appreciates the love and support by his wife, Lori. Without her, who knows...?

Who's Who in *Romeo + Juliet*



Chip Sherman (*Benvolio & Fight Captain*) Chip is a Core Company member at ACT Theatre and is in the Acting Ensemble of The Seagull Project. They are also known

around town as "Isis" of the Drag Duo *LüChi*. Past Shakespearean credits include Olivia in *Twelfth Night*, Cleopatra in *Antony and Cleopatra* (Post 5 Theatre); Berone in *Love's Labor's Lost* (Bag and Baggage Theatre Company). Past Seattle credits include *Alex & Aris* (ACT); *The Picture of Dorian Gray* (Book It Repertory Theatre), Rudy Clay in *And In This Corner: Cassius Clay* (Seattle Children's Theatre). Thank you for supporting diverse theatre, the world needs it.



Chad Sommerville (*Paris, Abram & Others*) Chad is coming into his final semester as a Senior at Cornish College of the Arts where he has recently been seen in *Lift the*

Musical (Ensemble), *Much Ado About Nothing* (Claudio), and *It Can't Happen Here* (Shad Ledue). Before he attended Cornish, Chad graduated from the Pacific Conservatory of Performing Arts where he appeared in *You Can't Take It With You* (Tony Kirby), Mary Zimmerman's *The Argonautika* (Meleager), and *Twelfth Night* (Valentine). This past Summer, Chad worked with Wooden O! on *The Merry Wives of Windsor* (Fenton/Rugby).



Amy Thone (*Nurse & Prince*) Amy is proud to have been working in the theatre for over 35 years, in Seattle for slightly more than 20 of those, and to be working with two of

her favorite artists on this production, Mr. Langs and Mr. Kennan. She has been Working with the Seattle Shakespeare Company since 1995 and has played many roles there, including *Shylock*, *Cleopatra*, *Beatrice*, *Prospero*, *Lady Macbeth*, *Cassius*, *Adriana*, *Helena*, and *Titania*. She's also acted at Seattle Repertory Theatre, Intiman, Book-It, Seattle Public, Seattle Children's Theatre, and Strawberry Theatre Workshop (for whom last year she played *Nixon* in their acclaimed production of *Frost/Nixon*). In Seattle, she's also very pleased to have been in two productions with Upstart Crow (*Titus Andronicus* and *King John*, both directed by Rosa Joshi). She is deeply proud to have been a founding member of the now-defunct New Century Theatre Company, for whom she played roles in *The Adding Machine*,

Holy Days, Stephanie Timm's *On the Nature of Dust*, *The Big Meal*, *My Name is Asher Lev* and *The Trial*. She's the recipient of a Stranger Genius Award, and three Seattle Gregory Awards. She is a faculty member at the University of Washington and Cornish College of the Arts and received her MFA from the National Theatre Conservatory. Amy is a 2019 ACT Core Company member.

CREATIVE TEAM



John Langs (*Artistic Director/Director*) John has been delighted to serve ACT as Artistic Director since 2016, and previously as Associate Artistic Director for three years. Before ACT,

John's freelance career afforded him the opportunity to work with many prestigious theatre companies across the country. He has directed productions at Playwrights Horizons NY, Ensemble Studio Theater NY, Milwaukee Repertory Theatre, Lookingglass Theater Company in Chicago, Circle X in Los Angeles, The Resident Ensemble, New Century Theatre Company, Washington Ensemble Theatre, and Seattle Shakespeare Company. John received his directing degree from the University of North Carolina School of the Arts. John received the first annual Seattle Gregory Award honoring excellence in direction for *The Adding Machine*. Recent Seattle credits include *Oslo*, *Skylight*, *Beatrice & Benedict* (Seattle Opera & Seattle Symphony); *The Crucible*, *Alex & Aris* (ACT). As a dedicated fan of original work, John has shepherded over a dozen projects to their premieres.

G. W. (Skip) Mercier (*Scenic Design*) is pleased to be working at ACT for the first time. Mercier designed the sets and costumes for *Juan Darien: A Carnival Mass* (Tony Nomination; Drama Desk Nominations Set & Costumes). Off-Broadway dozens of play premieres in New York include *Dead Man's Cell Phone* by Sarah Ruhl at Playwrights Horizons directed by Anne Bogart, *Urban Zulu Mambo* by Regina Taylor for Signature Theatre, *Miracle Brothers* by Kirsten Childs, directed by Tina Landau, *Eli's Comin'* the work of Laura Nyro conceived and directed by Diane Paulus, at The Vineyard Theatre, where he is a resident artist. At the Vineyard Theater, *Dream True & Bed and Sofa*, (Drama Desk Nominations Set & Costumes). Regionally he was honored with the Bay Area Critics Award for Outstanding Scenic Design for *The Time of Your Life* at A-C-T, San Francisco, and the same award for Tyrell McCraney's *Head of Passes* directed by Tina Landau at Berkeley Rep. In NY, he proudly received the Daryl Roth Creative Spirit Award for Outstanding Talent and Vision in Design.

Pete Rush (*Costume Designer*) Previously designed *The Legend of Georgia McBride*, *Little Shop of Horrors*, and *Rapture, Blister, Burn* for ACT Theatre, as well as ACTLab productions of *Buzzer* and *Bad Apples*. Other Seattle designs include: *RENT*, *Jasper in Deadland*, *Spamalot* (The 5th Avenue Theatre); *Government Inspector*, *Hamlet*, *Electra* (Seattle Shakespeare Company); *Picture of Dorian Gray*, *Cider House Rules*, *Amazing Adventures of Kavalier & Clay*, *Slaughterhouse 5* (Book-It Repertory Theatre); *The Adding Machine*, *The Big Meal* (New Century Theatre Company); *Hir*, *Mothers and Sons* (ArtsWest) as well as productions at Washington Ensemble Theatre, Taproot, Strawberry Theatre Workshop, Seattle University, and Seattle Public Theater.

Robert Aguilar (*Lighting Designer*) Recent designs include *Uncle Vanya* (Seagull Project), *In The Heights*, *MAC BETH* and *The Odyssey* (Seattle Repertory Theatre); *Native Gardens*, *HIR*, *Dragon Lady* and *Barbeque* (Intiman Theatre); *String* (Village Theatre) and *The Wolves* (ACT). Other credits include *Dry Powder*, *Lizard Boy*, *I Am My Own Wife* and *Of Mice and Men* (Seattle Repertory Theatre); *Wedding Band* and *Angels in America* (Intiman Theatre); *The Pajama Game*, *How to Succeed in Business Without Really Trying* and *Jasper in Deadland* (The 5th Avenue Theatre); *ZM*, *Afterwords*, *How to Break and Trails* (Village Theatre); *Alex and Aris*, *The Legend of Georgia McBride* and *Daisy* (ACT); and *Next to Normal* (Contemporary Classics). Regional credits include *In The Heights* (Milwaukee Rep, Cincinnati Playhouse in the Park); *Full Gallop* (The Old Globe) and *Seven Spots on the Sun* (Cincinnati Playhouse in the Park). He is the Lighting Design Associate for Seattle Repertory Theatre.

Robertson Witmer (*Sound Designer*) Rob's previous shows at ACT include *The Wolves*, *Skylight*, and *Daisy*. Other recent credits include *Richard III*, *Timon of Athens*, *Bring Down the House* (Seattle Shakespeare Company); *Ironbound*, *Hand to God* (Seattle Public Theater); *Matilda* (Village Theatre). His sound designs have also been heard at Seattle Rep, Intiman, Annex, Spectrum Dance Theater, and Teatro ZinZanni. Rob composed music for *The Miraculous Journey of Edward Tulane* (Seattle Children's Theater) and has been seen onstage in *Mr. Burns, A Post-Electric Play* (ACT); *A Doctor in Spite of Himself* (Intiman Theatre, Yale Rep); and *Go, Dog. Go!* (SCT). Rob plays with several bands, including The Love Markets, "Awesome" and the Toucans steel drum band. Rob is a member of United Scenic Artists, Local USA-829.

Geoffrey Alm (*Fight Director*) is pleased to be returning to ACT to be a part of *The Mystery of Love & Sex*. His work was last seen in *Oslo*, *Dangerous Liaisons*, *The Mystery of*

Who's Who in *Romeo + Juliet*

Love & Sex, Assassins (ACT) Recent local work includes *Romeo + Juliet* (Seattle Shakespeare Company), *View from the Bridge* (Seattle Repertory Theatre), and *Chitty Chitty Bang Bang* (Seattle's Children's Theatre). National credits include work at The Old Globe, the Shakespeare Theatre, Shakespeare Santa Cruz, Arizona Theatre Company, and Kansas City Repertory Theatre. Mr. Alm teaches stage fighting at Cornish College for the Arts, the UW Professional Actor Training Program, and Freehold Theatre Lab. He is a Fight Master with The Society of American Fight Masters, and a proud member of SDC.



Ellie Savidge (ASL Master) Ellie has many years of experience teaching ASL and interpreters. She is self-employed with several areas of focus, which include working with ASL interpreters as an ASL Coach as they prepare for interpreting various theater productions. Ellie is thrilled to be a part of this production working with the cast on ASL translations and Deaf culture.

Ruth Eitemiller (Stage Manager) has spent the last ten years working with ACT on a variety of shows, some of which include *Oslo*, *A Christmas Carol*, *The Crucible*, *Alex & Aris*, *Bloomsday*, *Other Desert Cities*, *Sugar Daddies*, and *Das Barbecü*. Other recent credits include *The Picture of Dorian Gray* with Book-It Repertory Theatre, *Patti and the Kid* with Frank Boyd & Libby King, and NextFest 2018 with The 5th Avenue Theatre. Ruth is the recipient of the 2018 Melissa Hines Backstage Award, and is proud to have been a company member and production manager with New Century Theatre Company where she helped create such shows as *Mary's Wedding*, *The Trial*, and *The Adding Machine*.



Becky Witmer (Managing Director) has been with ACT since 2011, serving as the General Manager (2014-2015) and also the Director of Marketing and

Communications (2011-2014). Becky began her career in arts management through marketing and communications. She was the Director of Marketing and Public Relations at Intiman Theatre (2008-2011) and Opera Colorado (2006-2008). She was the Associate Director of Marketing with Central City Opera (2002-2005). Becky is an advisory board member for TeenTix, and a founding co-chair of the Cultural Resource Collective. She is a graduate of the Leadership Tomorrow program. She is on the board of League of Resident Theaters.

Special Thanks to L.B. Morse, Seattle Repertory Theatre, Seattle Shakespeare Company, Grady Hughes MD., Seattle Eye & Optical

ACT operates under agreements with the following:



This theatre operates under an agreement between the League of Resident Theaters 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.

Firearms Policy

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

Food

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

Accessibility

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

Lost & Found

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

Address & Website

ACT is located at
700 Union Street, Seattle, WA 98101.
Ticket Office Phone: 206.292.7676
Administrative Office Phone: 206.292.7660
Fax: 206.292.7670
Website: www.acttheatre.org.

Theatre Rental

For information regarding booking, contact events@acttheatre.org.

Group Sales

Groups of 10 or more can save.
Call 206.292.7674 or
email groups@acttheatre.org.

Please be considerate and keep personal fragrance to a minimum.