

ENCORE



Side Man



# A CONTEMPORARY THEATRE

PRESENTS

## SIDE MAN

SEPTEMBER 23 - OCTOBER 17, 1999

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Cover design by Jackie Phillips

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

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*Kreielsheimer Place*

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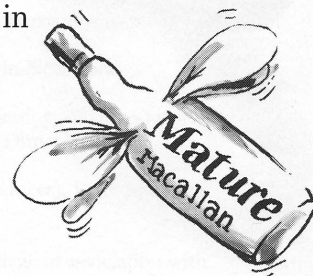
## Buzzwords



Exhaustive research, recently undertaken, suggested to the Directors of The Macallan that smooth and 'mature' might well be buzzwords to be aptly used in any future advertising for our succulent malt whisky.

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# A CONTEMPORARY THEATRE

GORDON EDELSTEIN  
*Artistic Director*

SUSAN BAIRD TRAPNELL  
*Managing Director*

VITO ZINGARELLI  
*Producing Director*

*presents*

## SIDE MAN *by Warren Leight*

### THE CAST

(In Order of Appearance)

Clifford	Drew Ebersole
Terry	Marianne Owen
Patsy	Cynthia Lauren Tewes
Gene	John Procaccino
Al	Eric Ray Anderson
Ziggy	David Pichette
Jonesy	Keith Scales
Director	Mladen Kiselov
Set Designer	Narelle Sissons
Costume Designer	Paul Tazewell
Lighting Designer	Peter West
Sound Designer	Eric Chappelle
Jazz Consultant	Wayne Horvitz
Dramaturg	Liz Engelman
Stage Manager	Anne Kearson
Assistant Stage Manager	Adam Moomey
Assistant Lighting Designer	A.J. Epstein

Time: 1985 to 1953

Place: New York City

**There will be one intermission.**

Audience members are reminded to please turn off all electronic devices such as beepers, cellular phones and watch alarms prior to the performance.

Los Angeles casting by Heidi Levitt. Presented by arrangement with Dramatists Play Service, Inc., in New York.

*Side Man* was first produced in New York by Weissberger Theater Group (Jay Harris, Producer) and Peter Manning, off-Broadway with Roundabout Theatre Company (Todd Haimes, Artistic Director and Ellen Richard, Managing Director).

*Side Man* was produced on Broadway at the Golden Theatre by Weissberger Theater Group (Jay Harris, Producer), Peter Manning, Ron Kastner, James Cushing and Joan Stein.

*Side Man* was originally produced by New York Stage & Film Company, Powerhouse Theatre at Vassar College in association with RJK Productions, July 19, 1996.

This production is made possible by the generous support of The Boeing Company, Kreielsheimer Foundation and PONCHO.



KREIELSHEIMER FOUNDATION



A Contemporary Theatre is a member of the League of Resident Theatres, the American Arts Alliance, the Washington State Arts Alliance and is a constituent of Theatre Communications Group. 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. Directors and choreographers at ACT are members of the Society of Stage Directors and Choreographers, an independent national labor union.



# THE SPIRIT OF JAZZ

From *The Spirit of Jazz* by Otis Ferguson

**T**hey play every night — clarinet, piano, vibraphone, drums — and they make music you would not believe. No arrangements, not a false note, one finishing his solo and dropping into background support, then the other, all adding inspiration until, with some number like “Stomping at the Savoy,” they get going too strong to quit — four choruses, someone starts up another, six, eight, and still someone starts — no two notes the same and no one note off the chord, the more they relax in the excitement of it the more a natural genius in pre-selection becomes evident and the more indeed the melodic line becomes rigorously pure. This is really composition on the spot, with the spirit of jazz strongly over all of them but the iron laws of harmony and rhythm never lost sight of; and it is a collective thing, the most beautiful example of men working together to be seen in public today.

It isn't merely hell-for-leather, either. Gene Krupa, a handsome madman over his drums, makes the rhythmic force and impetus of it visual, for his face and whole body are sensitive to each strong beat of the ensemble; and Hampton does somewhat the same for the line of melody, hanging solicitous over the vibraphone plates and exhorting them (Hmmm, Oh, Oh yah, Oh dear, hmmm). But the depth of tone and feeling is

mainly invisible, for they might play their number “Exactly Like You” enough to make people cry and there would be nothing of it seen except perhaps in the lines of feeling on Benny Goodman's face, the affable smile dropped as he follows the Wilson solo flight, eyes half-closed behind his glasses. There was a special feeling among them the first morning they recorded this piece, the ghost of the blues perhaps; and when the clarinet takes up, you will hear the phrases fall as clear as rain, with a sustained glow of personal essence that starts where command of the instrument (the tension of mouth, delicate fingering, etc.) leaves off. Then Hampton sings a chorus, his vibrant hoarse voice and relaxed emphasis so appropriate to the general color; and when they take up again, the instruments blend so perfectly as to be indistinguishable, singing in unison with a sweet breadth of tone that goes beyond the present place and time to some obscure source of feeling and native belief. The term “swing” — no more definable in words than the term “poetry” — is defined at its best in this piece, where the actual beats are lost sight of in the main effect, so that the inexorable and brute life of the time signature as carried in Krupa's great drum seems fused in the harmony and melodic line of the song. And you may say of the excitement this thing starts in the blood only that these four men are quite simple and wonderful together, that they are truly swinging.

The quartet is a beautiful thing all through, really a labor of creative love, but it cannot last forever, and as the band starts again, you realize that even in jazz there are several kinds of musical

appreciation. For if they'll agree to put on the “Bugle Call Rag” before the end of the evening, I'll be willing to say there's nothing finer. There is some hidden lift to this old band standby, with its twenty quaint notes from the “Assembly” call dropping the barrier to a straight-out progression of simple chords — and they are off, riding it with collective assurance and fine spirit, the men in their sections, the sections balancing, the soloists dropping back with care for the total effect. The guests are presently banked in a half-moon around the stand, unable to be still through it or move away either and as it builds to the final solid chords, Krupa becoming a man of subtle thunder and Benny lacing in phrases, the air is full of brass and of rhythms you can almost lean on. The music seems more than audible, rising and coming forward from the stand in banks of colors and shifting masses — not only the clangor in the ears but a visual picture of the intricate fitted spans, the breathless height and spring of a steel-bridge structure. And if you leave at the end, before the “Good-Bye” signature, you will seem to hear this great rattling march of the hobos through the taxis, lights, and people, ringing under the low sky over Manhattan as if it were a strange high thing after all (which it is) and as if it came from the American ground under these buildings, roads, and motorcars (which it did). and if you leave the band and quartet and piano of the Goodman show and still are no more than slightly amused, you may be sure that in the smug absence of your attention a native true spirit of music has been and gone, leaving a message for your grandchildren to study through their patient glasses.



Lester Young

## A remembrance of Lester Young by the composer/pianist/singer Bobby Scott

I came to think his was the exquisite loneliness that comes of a splendid type of isolation. His heart was an Islandman's heart, the heart of one unhappy on a mainland. It put him outside the temporal stream of life, much like an Aran Islander, judging tides with his eyes before trying twenty-foot waves of the ocean in a curragh made of skins and sticks and spit that no sane boater would take out on a quiet mountain tarn in northern California. And the most shocking thing, in gaining knowledge of where Prez was at, was the wholesale misunderstanding of everyone who crossed his path. He was half to blame for it, to be sure. But it was his dearest, his most precious fault, this almost inherent obfuscation.



# A BRIEF HISTORY OF JAZZ

excerpted from the *All Music Guide to Jazz*

edited by Michael Erlewine, Vladimir Bogdanov, Chris Woodstra and Scott Yanow.

**W**hat is jazz? Through the decades many writers have attempted to answer this question but have generally fallen short by putting too many restrictions on what is and isn't jazz. Essentially jazz is music that puts an emphasis on improvisation and always has the feeling of the blues. Every other potential quality (swing, high musicianship, even whether the players are in-tune) is optional. What Dixieland, bebop, fusion and free jazz have in common are the constant opportunities for the musicians to constantly be creative and come up with new ideas; this is a major contrast to pop music where the players often try to duplicate a recording for a live audience. The blues feeling separates jazz from other styles such as

bluegrass, New Age and Indian ragas that also use improvisation but are outside of jazz. Jazz can be a high-powered big band or a solo saxophonist playing long tones, it can be a singer interpreting a ballad, a rockish guitarist "freaking out" or a funky organ group. It can "borrow" its ideas from other types of music, but as long as the musicians are trying their best to express themselves and are free to take the music in another direction if inspiration hits them, it's jazz.

How did jazz start? Unfortunately the answer to that question is not definitively known. The first jazz recordings (by the original Dixieland Jazz Band in 1917) took place at least 20 years after jazz first began to be played. One theory is that jazz originated with New Orleans brass

bands. Music was a major part of life in New Orleans from at least the 1890s with brass bands hired to play at parades, funerals, parties and dances. It stands to reason that the musicians, who often did not read music, didn't simply play the melodies continuously but began to improvise variations, partly to relieve boredom and often for the pure fun of it.

The evolution of jazz was originally quite slow, due to its being regional music, until recordings in the 1920s began to speed up its progress. In the 1920s, jazz began to greatly influence dance bands, and Louis Armstrong, Bix Beiderbecke, Jelly Roll Morton and Duke Ellington became important forces in the jazz world. By the latter half of the

*continued on next page*

## CLIFFORD BROWN: A Century of Jazz

excerpted from the *All Music Guide to Jazz*

edited by Michael Erlewine, Vladimir Bogdanov, Chris Woodstra and Scott Yanow.

**C**lifford Brown's death in a car accident at the age of 25 was one of the great tragedies in jazz history. Already ranking with Dizzy Gillespie and Miles Davis as one of the top trumpeters in jazz, Brownie was still improving in 1956. Plus he was a clean liver and was not even driving; the up and coming pianist Richie Powell and his wife (who was driving) also perished in the crash.

Clifford Brown accomplished a great deal in the short time he had. He started on trumpet when he was 15 and by 1948 was playing regularly in Philadelphia. Fats Navarro, who was his main influence, encouraged Brown as did Charlie Parker and Dizzy Gillespie. After a year at Maryland State University he was in a serious car accident in June 1950 that put him out of action for a year. In 1952, Brown made his recording debut with Chris Powell's Blue Flames (an R&B group). The following year he spent some time with Todd Dameron and from August to December was with Lionel Hampton's band, touring Europe and leading some recording sessions. In early 1954 he recorded some brilliant solos at Birdland with Art Blakey's quintet (a band that directly preceded the Jazz

Messengers) and by mid-year had formed a quintet with Max Roach. Considered one of the premier hard-bop bands, the group lasted until Brown's death, featuring Harold Land (and later Sonny Rollins) on tenor and recording several superb sets for EmArcy. Just hours before his death, Brownie appeared at a Philadelphia jam session that was miraculously recorded and played some of the finest music of his short life.

Clifford Brown had a fat warm tone, a boppish style quite reminiscent of the equally ill-fated Fats Navarro (who was addicted to heroin, and died of tuberculosis at age 26) and a mature improvising approach; he was as inventive on melodic ballads as he was on rapid jams. Amazingly enough, a filmed appearance of him playing two songs in 1955 on a Soupy Sales variety show has recently turned up after being lost for 40 years, the only known footage of the great trumpeter.



*Clifford Brown album covers*

Fortunately, virtually all of his recordings are currently available including his Prestige dates, his work for Blue Note and Pacific Jazz and his many EmArcy sessions. But the one to pick up first is Columbia's "The Beginning and the End" which has Brown's first and last recordings.

— Scott Yanow





*The Buddy Bolden Band. Back left to right: Willie Warner (clarinet), Willie Cornish (valve trombone), Buddy Bolden (cornet), Jimmy Johnson (bass). Front: Frank Lewis (clarinet), Brock Mumford (guitar).*

decade, larger jazz-based orchestras had become popular, and the collective improvisation of Dixieland was going out of style.

During the Depression, Dixieland was pushed almost completely underground — the general public didn't want to be reminded of the carefree days of the 1920s. But with Benny Goodman's popularity in 1935, a newer generation showed that they wanted to do what they could to overlook the Depression by having a good time and dancing to hard-swing orchestras. While Glenn Miller, Artie Shaw and Count Basie became household names and celebrities, new soloists such as Art Tatum and Lester Young came up with alternative styles, and big band arranging became more sophisticated. Dixieland was revived and rediscovered, and jazz was celebrated as an important part of American life and culture.

With jazz's continual evolution, it was perhaps inevitable that it would advance beyond what the general public preferred in its popular music. In the early '40s,

many younger musicians sought to move beyond swing music and develop their own conception of playing. Charlie Parker and Dizzy Gillespie were the main founders of the new music called bebop or bop, and they were soon joined by dozens of other musicians. Themes were often quickly discarded as the soloists indulged in chordal improvisations; harmonies and rhythms became much more complicated. Most seriously of all, though, the music was performed less and less for dancers. A recording strike during 1942-44 and the growing popularity of pop singers doomed the big bands, and the elimination of dance floors at many clubs (due to a prohibitive entertainment tax) made jazz into a music strictly for listening. When the swing era ended after the war, sidemen from the big bands seemed to have only two choices: to alter their style and try to learn be bop or switch to playing Dixieland warhorses.

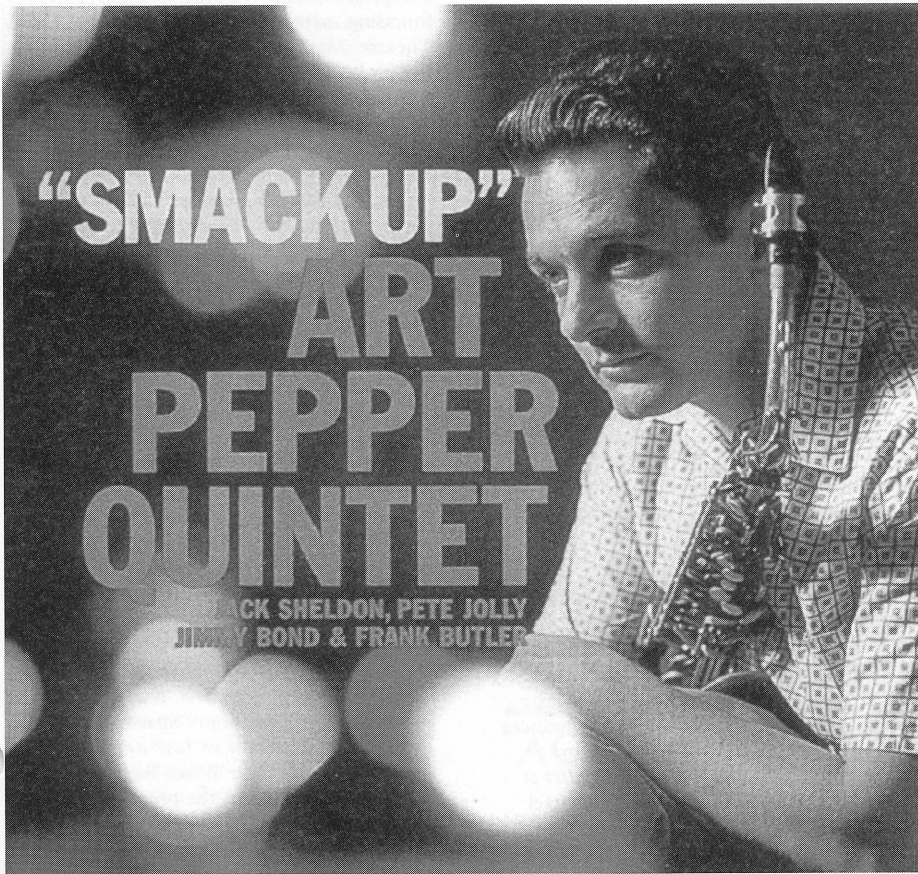
In moving to the level of an art music, jazz became isolated from the pop music world and saw its audience shrink

drastically. Other simpler styles rushed in to fill the gap. Despite some noble attempts on the part of major record labels to turn bebop into a new fad, the ballad-oriented pop singers had already taken over. By 1950, the bop movement seemed to collapse. Some of its practitioners evolved and became involved in cool jazz and hard bop in the 1950s, but the heroin epidemic during the period took its toll, and many of bop's leading musicians died out.

Teenagers drifted away from jazz towards early R&B, pop ballad singers and eventually rock 'n' roll in the 1950s and Motown in the '60s. Since the mid-'70s, jazz's evolution has been greatly slowed down even with the many new names taking the place of the elders. Where during the 1925-75 period, old styles were quickly discarded by modernists, during the past two decades various revival movements have resulted in virtually every jazz style being performed creatively (in addition to many recreations of past glories) and being kept alive.



# ART PEPPER



One of the most moving and disturbing personal narratives in jazz is  
**Art Pepper's *Straight Life* — a searing record of a life**  
**both tormented and heroic.**

**T**here's a thing about empathy between musicians. The great bands were the ones in which the majority of the people were good people, morally good people; I call them real people — in jail they call them regulars. Bands that are made up of more good people than bad, those are the great bands. Those are the bands like Basie's was at one time and Kenton's and Woody Herman's and Duke Ellington's were at a couple of different times.

There's so many facets to playing music. In the beginning you learn the fundamentals of whatever instrument you might play: you learn the scales and how to get a tone. But once you become proficient mechanically, so you can be a

jazz musician, then a lot of other things enter into it. Then it becomes a way of life, and how you relate musically is really involved.

The selfish or shallow person might be a great musician technically, but he'll be so involved with himself that his playing will lack warmth, intensity, beauty and won't be deeply felt by the listener. He'll arbitrarily play the first solo every time. If he's backing a singer he'll play anything he wants or he'll be practicing scales. A person that lets the other guy take the first solo, and when he plays behind a soloist plays only to enhance him, that's the guy that will care about his wife and children and will be courteous in his everyday contact with people.

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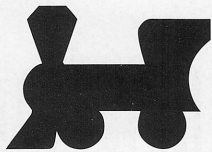
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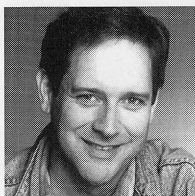
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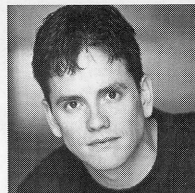
## THE ACTORS



ERIC RAY  
ANDERSON  
*Al*

Eric appeared most recently at ACT as Old Joe and Mr. Fezziwig in 1998's *A Christmas Carol*.

Other ACT appearances include *The Voice of the Prairie*, *Red Noses* and 1997's *A Christmas Carol* as well as several of the readings in the FirstACT and Hedgebrook series. Other recent performances include *Driving Miss Daisy* and *Hard Times* at Tacoma Actors Guild, *Frog and Toad* at Seattle Children's Theatre and *The Shaughraun* at Seattle Repertory Theatre. He has also performed at Intiman Theatre, The Empty Space, Pioneer Square Theater, New City Theatre, Portland Rep, Portland Center Stage and Boston's Huntington Theatre. Eric is co-director of Young Shakespeare Workshop.



DREW EBERSOLE  
*Clifford*

Drew makes his ACT debut in *Side Man*. Some of his favorite theatrical appearances include leads in *Romeo and Juliet* at

Theatre For A New Audience and Michael Hewerd Studios; *Catch* at the Circle Rep Lab in New York, *Possum Play* at the Mark Taper Forum; *The Architect* at the Gascon Theatre; *Dog Days* at the Contemporary Theatre in New York and *Boys of Winter*, *Red Roses*, *Measure for Measure* and *The Tempest* at the Pennsylvania Center Stage. Film credits include *Infinity* directed by Matthew Broderick, *Cry Baby* by John Waters, *Widow's Kiss* by Peter Foldy and *Water Day* by Adam Balsam, with leads in the CBS television films *What Happened to Bobby Earl*, *Our Son the Match Maker* and *Garwood*. Television credits include guest starring roles in "Dharma and Greg," "That '70s Show," "Pacific Blue," "Beyond Belief," and "JAG." He is very proud to be a part of this production and wishes to thank his family and his lovely wife, Jamie, to all of whom he is eternally grateful.

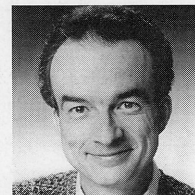


MARIANNE OWEN  
*Terry*

Marianne was last seen at ACT as Linda Loman in *Death of a Salesman* and has performed in several other shows here

including *A Christmas Carol*, *A Chorus of Disapproval* and *God's Country*. Locally, she appeared last season in *The Glass Menagerie* and *How I Learned to Drive* at Intiman Theatre and *The Beauty Queen of Leenane* at Seattle Repertory Theatre, where she was a

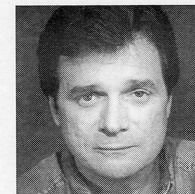
company member for nine seasons. A founding member of the American Repertory Theatre, Marianne has toured with them in the United States, Europe and Israel and last spring in the International Chekhov Festival at the Moscow Art Theatre. She has also worked at the Arizona Theatre Company, Yale Rep, The Empty Space, La Jolla Playhouse, the Guthrie, Actors' Theatre of Louisville, the New York Shakespeare Festival, Repertory Theatre of St. Louis, Playwrights' Horizons and the Goodman and has toured nationally in *The Real Thing*.



DAVID PICHETTE  
*Ziggy*

David's latest appearances at ACT were Abbe de Coulmier in *Quills*, Scrooge in *A Christmas Carol*, Milt in *Laughter on the*

*23rd Floor* and Angie in *Cheap*. In the last 15 years at ACT some of his favorite roles have been Martin in *Maydays*, Grez in *Red Noses*, Williamson in *Glengarry Glen Ross*, King Charles in *Sunsets and Glories* and Golutvin in *The Diary of a Scoundrel*. Numerous appearances at The Empty Space and Intiman include Petey in *Love and Anger*, Arnolphe in *School for Wives*, Renfield in *Dracula*, Lexington in the premiere of Eric Overmeyer's *Dark Rapture* and Guildenstern in *Rosencrantz and Guildenstern are Dead*. Recently at Seattle Repertory Theatre he appeared in *Nixon's Nixon* and *Oh, Coward*. Recent regional work includes Chater in *Arcadia* at the Alliance Theatre Company, Adrian in the premiere of Steven Dietz's *Private Eyes* at Arizona Theatre Company, Richard Nixon in *Nixon's Nixon* at San Jose Rep, Malvolio in *Twelfth Night* at Tacoma Actors Guild, George in *Of Mice and Men* at The Empty Space and Clarke in *Gross Indecency* at Intiman.



JOHN  
PROCACCINO  
*Gene*

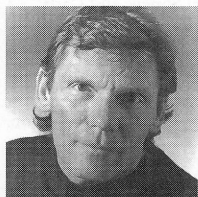
John appeared at ACT earlier this season as Ron Stucker in *Temporary Help* and Reverend

Parris in *The Crucible*. Other shows at ACT include *The Diary of a Scoundrel*, *Fool for Love*, *Man and Superman* and *The Marriage of Bette and Boo*. On Broadway, John has played leading roles in *An American Daughter*, *A Thousand Clowns*, *Conversations With My Father* and understudied Alan Alda in the Tony Award-winning play, *Art*. He has also appeared off-Broadway and at the New York Shakespeare Festival. As a company member of Seattle Repertory Theatre, favorite productions include *Tartuffe*, *Long Day's Journey Into Night* and *The Beauty Queen of*



## THE ACTORS

*Leenane*. Other regional credits include the Long Wharf Theatre, Baltimore's Center Stage, San Diego's Old Globe and The Empty Space Theatre. Films: *The Runner Stumbles*, *Three Fugitives*, *Magic in the Water*, *Born to Be Wild*. TV: Guest starring roles on "Law and Order," "NYPD Blue" and "Northern Exposure," along with numerous made-for-TV movies.



### KEITH SCALES

*Jonesy*

Keith is based in Portland, Oregon where he divides his time between acting, directing and writing. He is artistic director

of Classic Greek Theatre of Oregon, for which he creates new English versions of classic dramas. In Seattle he was seen in *Greek* and *Road* at the Pioneer Square Theater, *Scaramouche* and *Rat in the Skull* at The Empty Space, and *Mud* (directed by Irene Fornes), Pinter's *One for the Road* and *Landscape* and Václav Havel's *The Unveiling* at the New City Theatre. His four-person show about W.B. Yeats, *The Cave of the Chimaera*, was performed at the Seattle Rep's Poncho Forum. He has published audiotapes of *Stories of Tagore*, *The Fool in the Forest* (his own retelling of the pre-Christian Grail legend) and *In Search of William Shakespeare*.



### CYNTHIA LAUREN TEWES

*Patsy*

Cindy was last seen at ACT in *A Christmas Carol* as Mrs. Fezziwig in 1998 and also appeared as

Trudy in *Man of the Moment*. Other credits include *Rocket Man* and *Fertility Rights* at Arizona Theatre Company; *Morning Glories* (as Calamity Jane) at The Empty Space; *Buying Time* and *The Cider House Rules*, *Parts I & II* at Seattle Repertory Theatre; and *The Quick Change Room* and *The Glass Menagerie* (as Amanda Wingfield) at Tacoma Actors Guild. She has also enjoyed an active voice-over, film and television career (including eight years as Julie McCoy on "The Love Boat"). She can currently be seen on television in public service announcements with her husband, actor Robert Nadir, raising awareness of the disease Amyotrophic Lateral Sclerosis (Lou Gehrig's disease) and searching for a cure to help her husband and others affected by the disease.

Actors and stage managers in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

## ACKNOWLEDGMENTS

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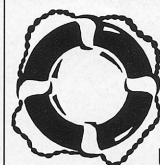
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### MLADEN KISELOV

#### Director

Mladen is an internationally known director, born in Bulgaria, now residing in the U.S. He is an Honors Graduate of GITIS (Moscow Theatre Art Institute, Russia, 1968) under Anatoly Efros. In Bulgaria he was resident director of the Bulgarian National Theatre and professor at the National Theatre and Film Academy. His international directing credits include productions in Europe, Russia (Moscow Art Theatre, among others), Canada and the U.S., where Mladen has directed and taught since 1981 (Yale School of Drama/Repertory Theatre and Actors Theatre of Louisville, among others). *Side Man* is his first ACT production. He is a member of the Society of Stage Directors and Choreographers and a professor at Carnegie Mellon School of Drama.

### WARREN LEIGHT

#### Playwright

Broadway credits: *Side Man* (1999 Tony Award, Best Play; 1999 Pulitzer Prize finalist; 1998 Oppenheimer Award; George & Elisabeth Marton Playwriting Award). Off-Broadway: *Stray Cats* at All Seasons Theater Group; the book and lyrics to the *High Heeled Women* cabaret act (Outer Critics Circle Award); and *The Loop* at the Harold Clurman. His new play, *Glimmer Brothers*, received its first production this summer at the Williamstown Theatre Festival. He is currently writing the book for *Big Street*, a musical based on a Damon Runyon story, with music by Alan Menken and lyrics by Marion Adler. His first play, *The Loop*, will receive its first revival production this September at the Currigan Theatre with Mobius Group Productions. Film credits: *The Night We Never Met* (writer & director), *Me and Him*, and *Before the Nickelodeon*.

### NARELLE SISSONS

#### Set Designer

Recent off-Broadway credits include *How I Learned to Drive*, Vineyard/Century; *Stop Kiss*, Public Theater; *All My Sons*, The Roundabout; *Retribution*, Lambs Theatre; *Radio Gals*, John Houseman; *Oedipus*, Blue Light Theatre (with Frances McDormand); Classic Stage Company's production of *The Misanthrope* (with Uma Thurman, Tony Award nomination); also *Therese Raquin*, *Iphigenia and Other Daughters* and *Entertaining Mr. Sloan* (Drama Desk Award nomination) as well as the 1995 Young Playwrights Festival. Regional credits include *As You Like It*, Williamstown Theatre Festival (with Gwyneth Paltrow), *How I Learned to Drive* at the Mark Taper Forum and productions at Dallas Theatre Center, Steppenwolf, New York Stage and Film, Trinity Rep, Idaho Shakespeare, New Jersey Shakespeare, Juilliard and PlayMakers Rep. Narelle is a graduate of both Central and the Royal College of Art in London.

### PAUL TAZEWEILL

#### Costume Designer

Paul designed costumes for the Broadway productions of *Bring in 'Da Noise, Bring in 'Da Funk* (Tony nomination) and *On the Town*. At the Public Theater he designed costumes for *One Flew Over a Cuckoo's Nest*, *Henry V*, *Venus and Blade to the Heat*. Off-Broadway credits include *Dinah Was*, *City Center Encores!*, *Li'l Abner* and *Playboy of the West Indies* (Lincoln Center Theatre). He has designed extensively for Arena Stage, Guthrie Theater, Goodman Theatre, Shakespeare Theatre, Hartford Stage and Milwaukee Repertory Theatre. Paul received the 1993 Helen Hayes Award for Outstanding Costume Design for *The African Company Presents Richard III*.

### PAUL WEST

#### Lighting Designer

International credits include *Kiss of the Spider Woman*, Tokyo, Japan and Teatro Filharmonico, Verona, Italy; *Broadway Soul Jam* (director, Maurice Hines), Almere, Netherlands. New York credits: Juilliard School Drama Division (resident, 1993-1996), John Cale, Thread Waxing Space, La MaMa, Cucaracha, and Dance Theatre Workshop. Regional theatre credits: The Shakespeare Theatre, McCarter Theatre, American Music Theater Festival, American Repertory Theatre, Spoleto Festival, Theatre By The Sea, and the New Jersey Shakespeare Festival. Touring productions: *Kiss of the Spider Woman*, Bus and Truck; Mikhail Baryshnikov/White Oak Dance Project (lighting director, Europe & South America). Peter has also been the associate designer on a number of Broadway productions including *Death of a Salesman* and *Kiss of the Spider Woman*.

### ERIC CHAPPELLE

#### Sound Designer

Eric played violin for this season's production of *Goblin Market*. Previously at ACT, Eric composed music and created the sound design for *The Crimson Thread*, and he fiddled while Valhalla burned in *Das Barbecü*. His extensive work in music for theatre and dance include sound designs and compositions at Intiman (*How I Learned to Drive*, *The Glass Menagerie*, *Turn of the Screw*), The Empty Space (*Empress of Eden*, *Dracula*, *Scotland Road*), The Northwest Asian American Theatre (*The Gold Watch*), The Bathhouse Theatre (*As You Like It*, *The Skin of Our Teeth*, *The Hostage*, *An Italian Straw Hat*, *Hamlet*, *Romeo and Juliet*), violin for Tacoma Actors Guild (*Chaps*, *Quilters*, *Pumpboys and Dinettes*) and productions for The Northwest Actors Studio, The Belltown Theatre Center, Seattle Children's Theatre Summer Stages, Kaleidoscope Dance Company, and Co-Motion Dance. Eric's *Music For Creative Dance Series* of compact discs is used by dance educators internationally.

### WAYNE HORVITZ

#### Jazz Consultant

Wayne returns to ACT after composing the score for *Death of a Salesman* last season. He is a composer, pianist and electronic musician who has performed extensively throughout Europe, Asia, Australia and North America. Wayne is the leader of Zony Mash, Piggpen, Four Plus One Ensemble and co-founder of the New York Composers Orchestra. He has performed and collaborated with Bill Frisell, Butch Morris, John Zorn, Robin Holcomb, Fred Frith, Julian Priester, Philip Wilson, Michael Shrieve and Carla Bley, among others. He has been commissioned by the NEA, Meet the Composer, Kronos String Quartet, Mary Flagler, BAM and others. Collaborations with choreographers include work with Paul Taylor with the White Oak Dance Project, Liz Lerman Dance Exchange and Crispin Saeth. Film work includes music and sound design for three PBS specials and Gus Van Sant's *Psycho*.

### LIZ ENGELMAN

#### Dramaturg

Liz is ACT's literary manager and dramaturg and previously was the literary manager and dramaturg at Intiman Theatre. Prior to that, she was the assistant literary manager at Actors Theatre of Louisville where she served as resident dramaturg for Mainstage, Classics in Context and Humana Festival productions. She has also worked on the development of new plays at the Playwrights' Center in Minneapolis, Bay Area Playwrights Festival, ASK Theatre Projects, New York Theatre Workshop and was the Reading Series coordinator for the Civita Festival in Bagnoregio, Italy. She studied dramaturgy and new play development at Brown and Columbia Universities where she received her B.A. and M.F.A. in theatre and dramaturgy, respectively. Liz is co-editor with Michael Bigelow Dixon of three collections of plays.

### ANNE KEARSON

#### Stage Manager

Anne is pleased to be stage managing *Side Man*, having stage managed *Stonewall Jackson's House* and *The Crucible* earlier this season. She served as assistant stage manager for ACT's production of *Violet* last season. Locally she has worked at Seattle Repertory Theatre (*The Beauty Queen of Leenane*, *An Ideal Husband*, *Seven Guitars*), Tacoma Actors Guild (*Miss Julie*, *Oleanna*, *The Glass Menagerie*), and The Bathhouse Theatre (*A Legend of St. Nicholas*, *A Midsummer Night's Dream*, *Temptation*). Other stage management credits include five seasons with South Coast Repertory, five seasons with Shakespeare Santa Cruz where she served as production stage manager, two seasons with the Utah Shakespearean Festival, Shakespeare Orange County, the Los Angeles Festival of the Arts and the "Latino Laugh Festival" for Showtime. Anne finds continuous joy in her daughter, Rebecca, and is proud to be the third generation of Kearsons in the entertainment industry.



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### GORDON EDELSTEIN

#### Artistic Director

Gordon became artistic director of ACT in September of 1997. Since his arrival, he has produced the world premiere of *Power Plays* written by and starring Alan Arkin and Elaine May, directed the sold-out engagement of *Death of a Salesman* featuring John Aylward, directed the world premiere of Lisette Lecat Ross' *Scent of the Roses* starring the delightful and legendary Julie Harris, and directed this season's productions of *The Crucible* and *Temporary Help*. Gordon has also embarked upon the revitalization of ACT's Bullitt Cabaret with productions of Sara Felder's *June Bride*, *The Hedgebrook: Women Playwrights Festival*, *The Funhouse* as well as the sold-out engagements of Eve Ensler's *The Vagina Monologues*, Pamela Gien's *The Syringa Tree* and Dael Orlandersmith's *The Gimmick*. Prior to moving to Seattle, Gordon was associate artistic director of the Long Wharf Theatre in New Haven, Connecticut, where he directed more than 15 productions including five world premieres and received two Connecticut Critics Awards for Directing. His work at Long Wharf includes *The Philanthropist* by Christopher Hampton, *Anna Christie* by Eugene O'Neill, *All in the Timing* by David Ives, *Voir Dire* by Joe Sutton, *How Do You Like Your Meat* by Joyce Carol Oates and the world premiere of Arthur Miller's *The Last Yankee*. His extensive New York credits include the acclaimed Broadway revival of Pinter's *The Homecoming* at the Roundabout Theatre Company, Michael Henry Brown's *The Day the Bronx Died* both off-Broadway and at the Tricycle Theatre, London, and premiere works by Arthur Miller, Constance Congdon and Paula Vogel. His other directing work has been seen around the country, from the Perseverance Theatre in Alaska to Arena Stage in Washington, D.C. Gordon's directing work has long been distinguished by his deep commitment to the development of contemporary playwrights, and he has either directed or produced works by such diverse writers as Alan Ayckbourn, Jon Robin Baitz, Bertolt Brecht, Michael Henry Brown, Anton Chekhov, Caryl Churchill, Pearl Cleage, Darrah Cloud, Noel Coward, Russell Davis, Christopher Durang, Georges Feydeau, Simon Gray, Silas Jones, Donald Margulies, Eugene O'Neill, William Shakespeare, Stephen Sondheim, Harold Pinter, Jonathan Reynolds, Peter Sagal, Ivan Sergeyevich Turgenev, Paula Vogel, Mac Wellman, Tennessee Williams and Paul Zaloom. While serving as associate artistic director of the Berkshire Theatre Festival, he commissioned the premieres of Zaloom's *House of Horrors* and Wellman's *Sincerity Forever*, both of which won Obie Awards. Gordon was also nominated for an Emmy Award for his direction of "Abby My Love" for CBS and he directed "Brotherly Love" for HBO as well as "Notes for My Daughter" for ABC. He is married to gynecologist Joan Berman and has two children, Marlena and Noah.

### SUSAN BAIRD TRAPNELL

#### Managing Director

Susan joined ACT in 1982 as administrative manager and was appointed managing director in 1989. Beginning in 1992, Susan led ACT's successful \$35.4 million capital campaign and subsequent move to its new facility at Kreielsheimer Place. She holds a Bachelor of Arts degree in French from the University of North Carolina and attended the University of Lyons in France. She also did graduate work in dance education at George Washington University, served as a UNESCO bilingual aide in Paris and held writing and editing positions in the Washington, D.C., area. Other experience includes work with the National Urban League and a teaching position in Algeria. Prior to coming to ACT, Susan spent four years with Bill Evans Dance Company/Dance Theatre Seattle as educational director and then general manager. She is a member and past president of the Washington State Arts Alliance, a past member of the King County Arts Commission, a member of the Leadership Tomorrow class of 1992, and a board member of the Downtown Seattle Association and University Preparatory Academy. Susan is the 1997 recipient of The Rudy Award from SAFECO for her extraordinary contribution to the community in the area of the non-profit arts, and she serves as a peer panelist and on-site theatre evaluator for the National Endowment for the Arts. Susan is a native of Arlington, Virginia.

### VITO ZINGARELLI

#### Producing Director

Vito has more than 20 years experience as a producing director, production manager and stage manager at resident professional theatre companies across North America. He trained in stage management and production management at the Guthrie Theater in Minneapolis and became Seattle Repertory Theatre's first production manager from 1980-85, where he was instrumental in coordinating the Rep's move into the Bagley Wright Theatre. Vito was producing director for the Washington State Pavilion at Expo '86 in Vancouver, B.C., and also served as the production manager at the Berkeley Repertory Theatre and director of production at the Stratford Shakespeare Festival in Ontario, Canada. He returned to the Pacific Northwest in 1995 and produced several independent productions and tours to Europe and Japan. Prior to his appointment at ACT, Vito served as the executive director of the Whidbey Island Center for the Arts in Langley.

### Join us for these special events during the run of *Side Man*

Behind the Scenes	Sept. 21	A free pre-show discussion with director Mladen Kiselov at 6:30pm.
Beer Tasting Night	Sept. 24	Micro Brews and munchies at 6:30pm. Special thanks to Monx Belgium-Style Biere.
ACT-Out	Oct. 1	Sponsored by Seattle Weekly and Blowfish Asian Cafe following the show.
Friday Happy Hour	Oct. 8	Complimentary snacks and low-priced drinks at 6:00pm. Special thanks to Desert Fire.

Tickets and information are available at the ACT Box Office, 206-292-7676!

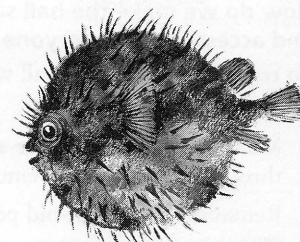
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## What's in the works for the Opera House?

Today, the Seattle Center Opera House is 72 years old and is falling apart from heavy community use. Over the years, the City has used "band-aid fixes" to keep the hall running, but the time has come for a long-term solution.

### How do we make the hall safe and accessible for everyone?

To renovate the existing hall we must:

- Make the hall earthquake-safe through seismic improvements.
- Remodel the 72-year-old performance and public spaces.
- Meet ADA (Americans with Disabilities Act) and life-safety standards.

### How do we fund the project?

Through a 50/50 public/private partnership.

### When will construction begin?

Construction is proposed to begin in the fall of 2001. It will not begin, however, until 80% of the private funds have been pledged. But first, public funding must be secured.

### How do we make it happen?

### Vote Yes November 2!

We must all support the November 2 "Yes! Prop. 1" Levy Renewal, which will be before Seattle voters this fall.

The levy is a continuation of the 1991 Seattle Community Centers Levy and provides \$29 million for renovation of the old Opera House.

The renovated hall will continue to be owned, managed, and booked by the City of Seattle. *Ad space donated by Encore Media Group.*

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Tickets, Please, ACT's program that provides complimentary tickets to community service agencies, is funded by a generous grant from US WEST Communications, Inc.

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The 1999 Student Matinee Series is supported by The E.K. & Lillian F. Bishop Foundation.

The pay-what-you-will performance is supported by a grant from the King County Arts Commission.



King County  
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## NEXT AT ACT

# COMMUNICATING DOORS

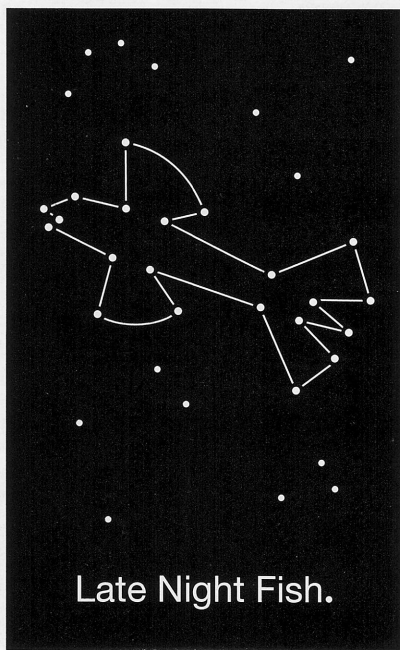
*by Alan Ayckbourn*

OCTOBER 28 - NOVEMBER 21

PREVIEWS OCTOBER 22 - 27

Ayckbourn's newest thriller comically backpedals into a menacing future. A jaded, young prostitute named Poopay ("It's French for doll") stumbles into a murder plot at London's Regal Hotel and discovers that the connecting doors in the suite hurtle her back and forth in time. As she pieces together the diabolical scheme, she uses the doors in an attempt to re-write history. And, as she is to find, this becomes — literally — a matter of life and death.

Jeff Steitzer will direct the West Coast premiere in the Falls Theatre.



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NEXT IN THE BULLITT AT ACT

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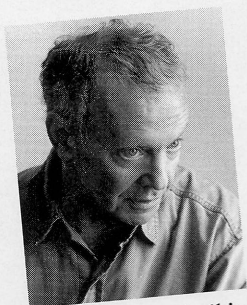
## TEXTS FOR NOTHING

*by Samuel Beckett*

*adapted by Steven Kent and Joseph Chaikin*

*Performed by Joseph Chaikin*

*Directed by Anders Cato*



Joseph Chaikin

**T**he legendary Joseph Chaikin performs the texts chosen for him by Beckett himself. One of the most influential experimental theatre artists of our time, Joseph Chaikin makes a rare appearance in these haunting pieces about the impossibility of words and the wistful impatience of the human spirit.

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THURSDAY, 7:30 PM

FRIDAY - SATURDAY, 8:00 PM

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*Eight Performances Only!*

Tickets \$15

Call the ACT Box Office, 206-292-7676!

COMING UP IN  
THE BULLITT

Book-It-Repertory  
Theatre

*presents*

## Jane Eyre

*by Charlotte Brontë*

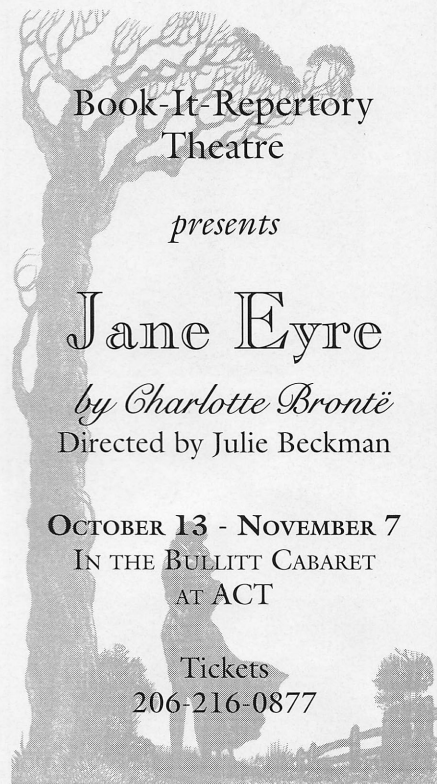
Directed by Julie Beckman

OCTOBER 13 - NOVEMBER 7

IN THE BULLITT CABARET  
AT ACT

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Fullers' special pre-theatre menu is the perfect start to a special evening.

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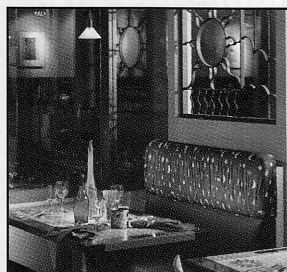
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GORDON TRIBBLE  
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*Lead Dresser*

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CHERYL TOMBLINSON  
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*Master Sound Engineer*

SILAS AEMMER  
*Master Stage Carpenter*

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*Stage Crew*

Scenery, Stage and Costume work is performed by employees represented by I.A.T.S.E. Local Nos. 15, 488 and 887.