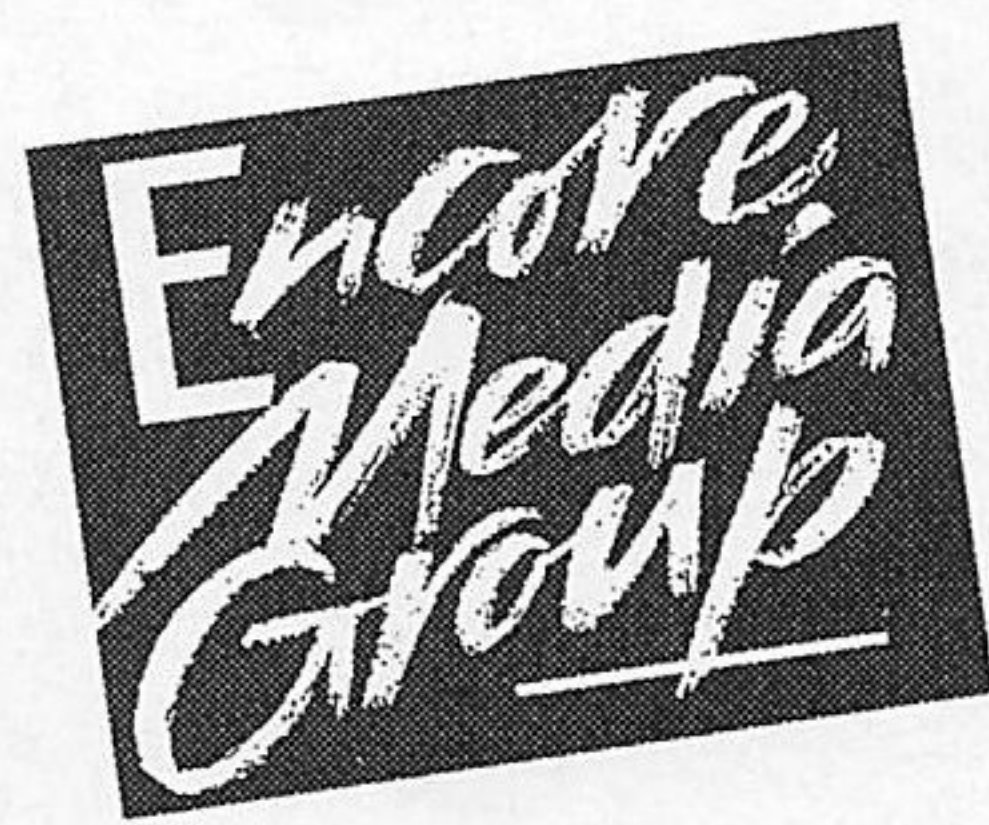


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god of vengeance

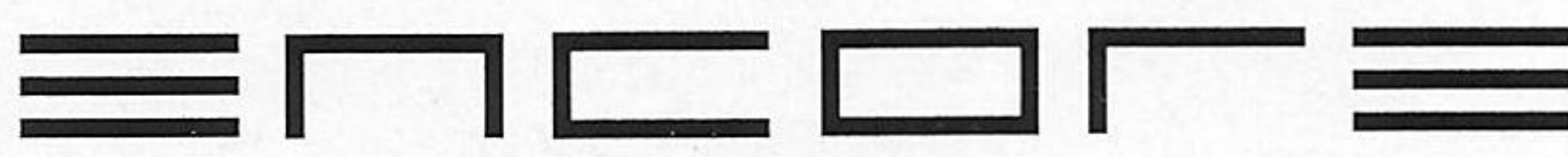


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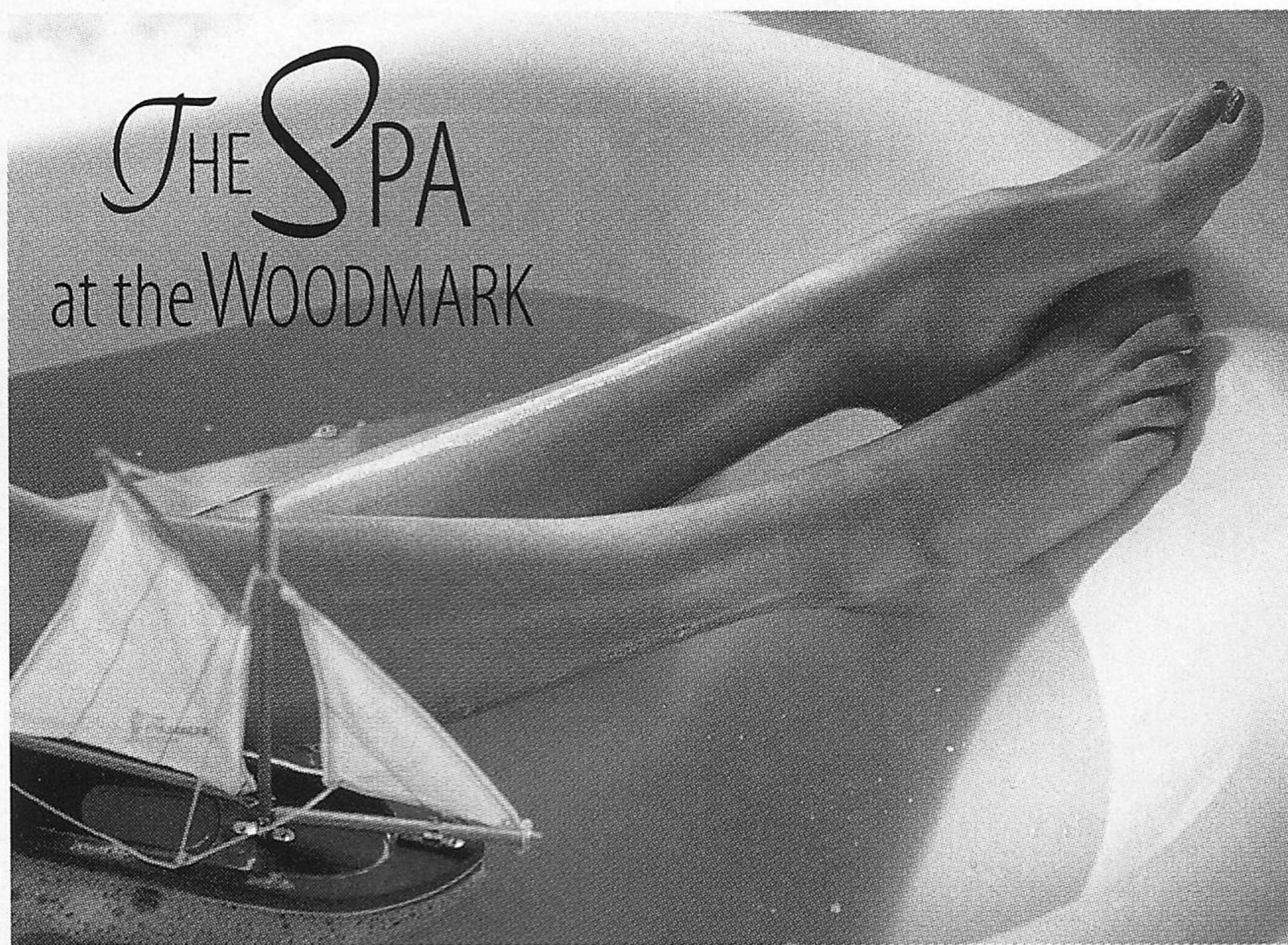
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A CONTEMPORARY THEATRE

PRESENTS

GOD OF VENGEANCE

APRIL 13 – MAY 7, 2000

PREVIEWS APRIL 7 – 12

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Editor: Barry Allar
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presents

GOD OF VENGEANCE

by Donald Margulies

Adapted from the play by Sholom Asch

Based upon a literal translation by Joachim Neugroschel

THE CAST

Jack Chapman aka Yankel Tshaptshovitch	Matthew Boston *
Sara	Nike Doukas *
Rivkele	Rachel Miner *
Manke	Naama Potok *
Hindl	Johanna Melamed *
Shloyme	Mikael Salazar *
Reyzl	Betsy Schwartz
Basha	Tricia Rodley
Reb Eli	Larry Block *
The Scribe (Reb Aaron)	Sol Frieder *
An Orthodox Man	Andrew Traister *
Lower East Side Kids	Ian Nelson-Roehl, Scott Ross
The Prospective In-Law	Wauchor Stephens
Indigents	Frank Krasnowsky, Jay A. Hurwitz
Poor Women	Ilene Fins, Hinda Kipnis
Partygoers, Minyan	Mike Christensen, Matt Purvis, Joe Shapiro, Mary Unruh
Director	Gordon Edelstein
Set Designer	Hugh Landwehr
Costume Designer	Anna Oliver
Lighting Designer	Robert Wierzel
Composer and Sound Designer	John Gromada
Dramaturg	Liz Engelman
Dialect Coach	Juli Rosenzweig
Fight Director	Geoffrey Alm
Stage Manager	Anne Kearson *
First Assistant Stage Manager	Adam Moomey
Second Assistant Stage Manager	Stephanie Toste
Lighting Design Assistant	Scott Bolman

Time: 1923

Place: The Lower East Side, New York City

There will be one intermission.

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

New York Casting by **Laura Richin Casting, Laura Richin/Judy Bowman.**
Los Angeles Casting by **Flores Casting.**

* Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

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From the Director...

Welcome to the opening of the 2000 season! This is my third year as artistic director and I am proud beyond words to begin this century of ACT productions with the world premiere of Donald Margulies' *God of Vengeance*, inspired by the Yiddish classic by Sholom Asch. Margulies is inarguably one of the most gifted voices of his generation, and the melding of his early 21st century sense of dramaturgy and psychology with Asch's daring but old fashioned turn-of-the-last-century religious melodrama, makes for a stunning new piece of theatrical writing.

There is no other contemporary playwright who more shares my own personal, cultural touchstones. We were born less than twenty miles away from each other, six weeks apart in 1954. When we came up with the idea five years ago to use Asch's play as a starting point for a new work, we knew that we had happened upon fertile ground. Donald's notion to transplant the play from 1907 Poland to 1923 Lower East Side, the year of its infamous English language premiere, allowed him to write about our grandparents' generation of immigrant Jews who came to America (like so many others) to seek a better life for themselves and their children. Its 1923 Broadway premiere resulted in a city-wide controversy which included the arrest of all the actors for immorality, indecency, and obscenity, and daily articles in newspapers and magazines with politicians, religious leaders, and intellectuals weighing in on the scandal.

What will be the response to this work today? How far have we traveled? It is Donald's wish in writing this play, and mine in producing and directing it, to tell a heightened but truthful story about survival, hypocrisy, assimilation, hope, and those chickens coming home to roost. We hope you like it.

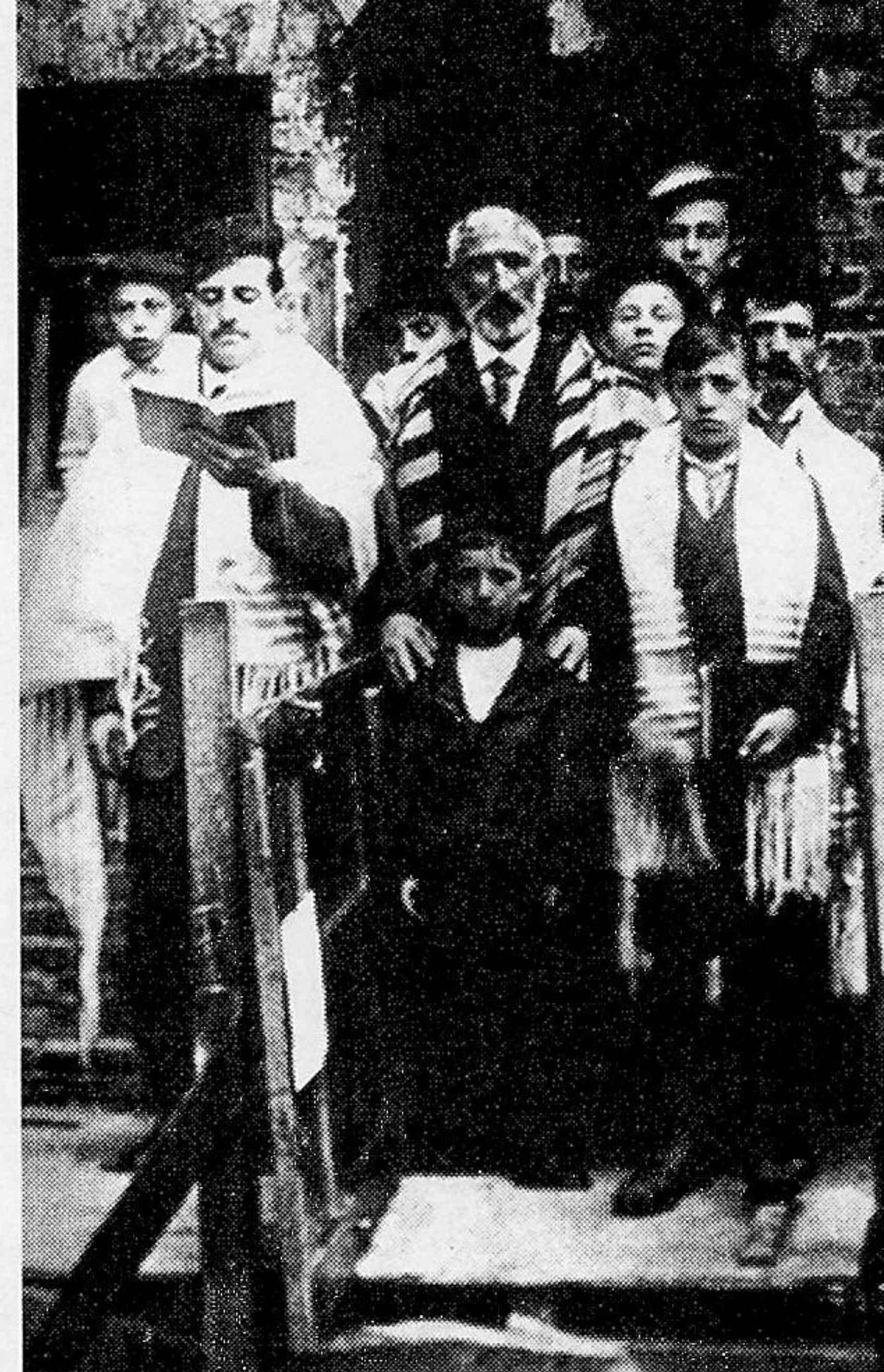
— Gordon Edelstein

The Torah

In the Jewish culture, it is extremely unusual to purchase a Torah scroll for one's own home. The following explains the sanctity of the Torah in Jewish life.

“ The term Torah applies to the Five Books of Moses, the first five books of the Bible: Genesis, Exodus, Leviticus, Numbers and Deuteronomy. The Torah is the centerpiece of Judaism and the key to Jewish survival...all Jews recognize the centrality of the Torah in Jewish religious life and its function as the moral guide of the Jewish people.... The teachings of the Torah... are directed toward one primary purpose: to encourage the Jewish people to achieve a state of holiness by emulating God....To impress this concept of holiness upon all Jews for all time the Rabbis created a ladder of holiness, and they placed on the very top rung the Torah itself. The Torah scroll that is written specifically for reading at public services is the most sanctified object in Jewish life, and any other article that is associated with it, even remotely, is likewise invested with a degree of sanctity.”

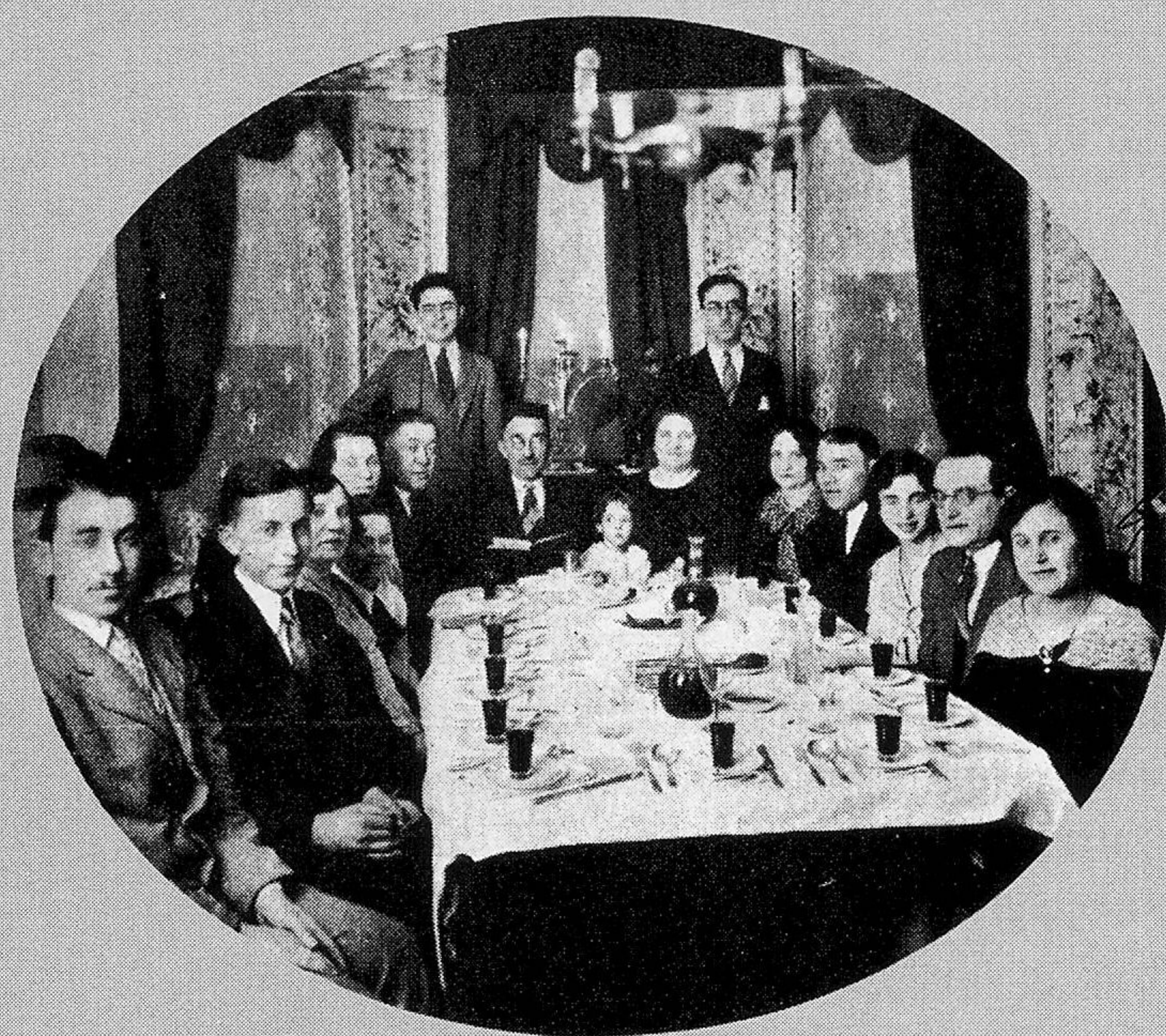
from *This is the Torah* by Alfred J. Kolatch



Jewish Culture & Customs

The midrash is an early Jewish interpretation of Biblical text. The Talmud is the collection of Jewish laws and traditions.

In the Home...



The Midrash teaches:

When Israel stood at Mount Sinai to receive the Torah, the Holy One, Blessed be He, said: "If you want Me to give you the Torah, bring Me good guarantors that you will keep it."

They replied: "King of the Universe, our ancestors will be our guarantors."

God responded: "Your guarantors require guarantors. I have found fault with them."

They replied: "Our prophets will serve as our guarantors."

Replied God: "I have found fault with them as well."

Finally they said: "Our children will be our guarantors."

And God replied: "In truth, these are excellent guarantors. For their sake I will give you the Torah."

The Talmud relates:

R. Hanina and R. Jonathan were walking together when their roads diverged into two paths, one of which passed by a house of idolatry and the other past a brothel. One said to the other: "Let us choose the path by the house of idolatry for there no longer exists an inclination to worship idols, and let us avoid passing by the brothel where the evil inclination can take hold of us." Replied the other: "Let us proceed instead on the path which passes the brothel so that we can subdue our evil inclination and be rewarded for it."

The Sages teach:

A man should even sell all that he owns in order to marry the daughter of a *talmid bacham*. If he does not find the daughter of a Torah scholar, he should marry the daughter of one of the outstanding righteous men. If such cannot be found, he should seek the daughter of a leader of the community. If he cannot find one like this, he should seek out the daughter of the one who teaches Torah to little children. However, under no circumstances should he marry the daughter of an *am ha'aretz* [one who is ignorant of the Torah and who reflects that ignorance in gross, boorish and unethical behavior]. A man who gives his daughter in marriage to an *am ha'aretz* is doing the equivalent of throwing her to a lion. He who marries the daughter of a *talmid bacham* will end up having children of his own who are *talmidei bachamim*. The branches of the vine are like the vine and the other branches.



Jewish Culture & Customs, continued

...and on the Streets

“It is quite unnecessary to go to Europe in order to see a genuine Jewish ghetto. There is one, a large one, the largest in the New World, in fact, right here in New York. It is true that the New York ghetto is not as interesting from a purely historical point of view as those which are to be found in Vienna and in Rome and which date back to and are historic survivals of the Middle Ages. But the New York ghetto is an inexhaustible mine of interest and information for those who delight in studying the life, manners, and customs of a race which is unique among the races of the globe. The Russian-Jewish inhabitants of the New York ghetto, while certainly somewhat affected by Americanizing influences, live together in such numbers that they have to a large extent retained their own peculiar modes of life. Many a striking picture is presented to the view of the interested observer who walks through the section of New York south of Houston Street and east of the Bowery...

It is indeed worth-while going a few blocks out of one's way to see this Friday morning scene. The pavements along both sides of Hester Street are lined by a continuous double row of push-carts filled with eatables of every kind agreeable to the palate of the Russian Jew. The latecomers among the vendors, no longer able to secure a place for their carts along the main avenue of the market, form an overflow market along the pavements of the side streets—Ludlow, Essex, Norfolk, and Suffolk. Here is a cart laden with grapes and pears, and the fruit merchant, a short, dark-complexioned, bearded fellow, clad as to outer garments in an old cap, a dark-blue sweater, and a nondescript pair of dirty-hued trousers, is shrieking at the top of his voice: *‘Gutes frucht! Gutes frucht! Metzies! Drei pennies die whole lot.’* (‘Good fruit! Good fruit! Bargains! Three pennies a whole lot.’)

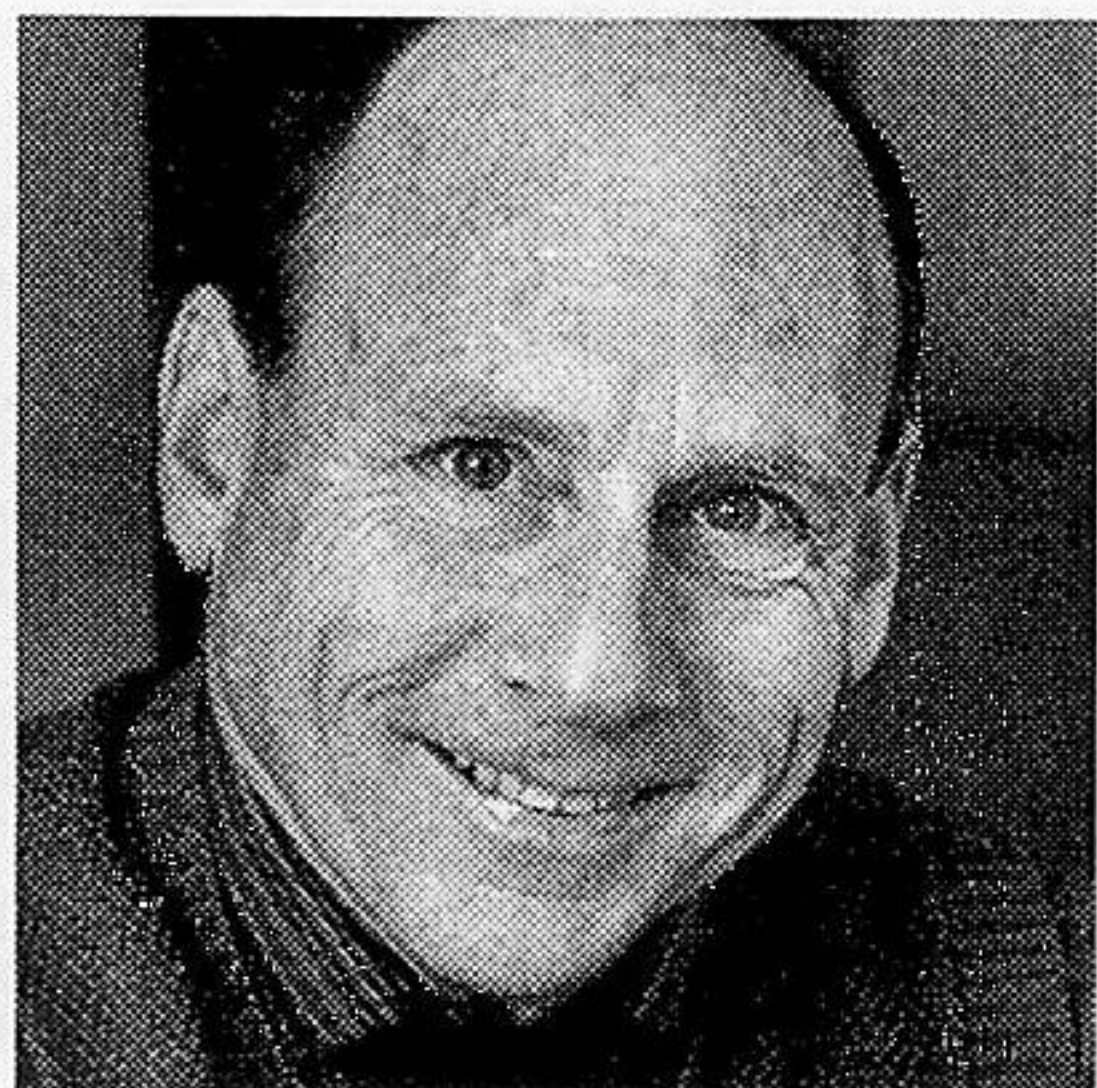
—*New York Times*,
Nov. 14, 1897

Landlords Permit Wickedness to Flourish

“...A peculiar feature of the situation is the lack of interest displayed on the part of what is known as ‘the decent’ class in the crusade against the dive and red-lamp proprietors. Nearly all the red-lamp places are on the first floors of tenement houses, and the buildings with high, old-fashioned stoops are most in favor. For that reason the places are often referred to by the police as ‘stoops.’ When an objectionable tenant moves into a ‘stoop,’ puts up lace curtains and other decorations too expensive for and not in harmony with the surroundings, a tenant or possibly several tenants usually make objection and protest. But the ‘stoop’ pays at least twice as much rent when occupied by the objectionable people as it would if only respectable people lived there, and the objectors are told to move out if they don't like their neighbors. In a comparatively short time the children in the house, possibly those of the original objectors, become the friends of the degraded inmates, and in return for candy, cast-off clothes, ‘show’ tickets, and other bribes they become the spies, the watchers, and agents of the people in the ‘stoop’ apartment, and are finally engulfed in the sea of vice.”

—*New York Tribune*, Nov. 25, 1900

THE ACTORS

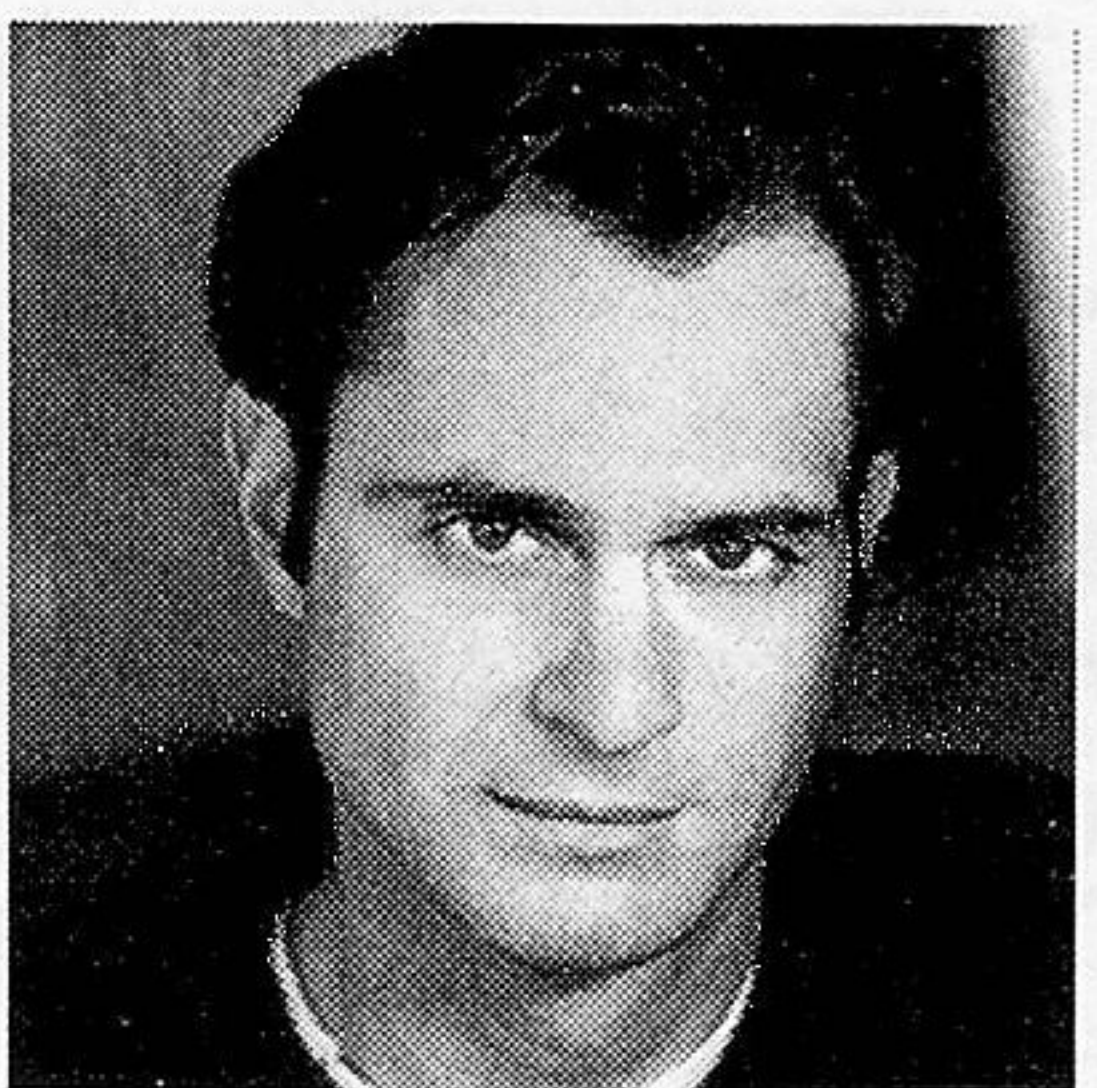


LARRY BLOCK

Reb Eli

Larry first appeared on the New York stage as The Boy in Sam Shepard's *La Turista* at the American Place Theater. Previously in Seattle, he accompa-

nied The Flying Karamazov Brothers in their production of *The Brothers Karamazov* at the Seattle Rep. Off-Broadway, Larry created the role of Herbie in Donald Margulies' *The Loman Family Picnic*. He has worked extensively in regional theatre: The Guthrie, American Repertory Theatre, Arena Stage, Hartford Stage Company, American Shakespeare Festival, Dallas Theater Center, San Jose Rep, and Center Stage in Baltimore. His recent television credits include "Third Watch," "Law and Order," "New York Undercover," and "Murphy Brown." His recent film work includes *Isn't She Great*, *Big Night*, *King of the Skins*, and *Bite* starring Jamie Foxx. Larry's one-man show, *Uncle Philip's Coat*, has been presented in New York and Washington, D.C., and will be featured next summer at a conference on Yiddish culture at the Yiddish Book Center in Amherst, Massachusetts.

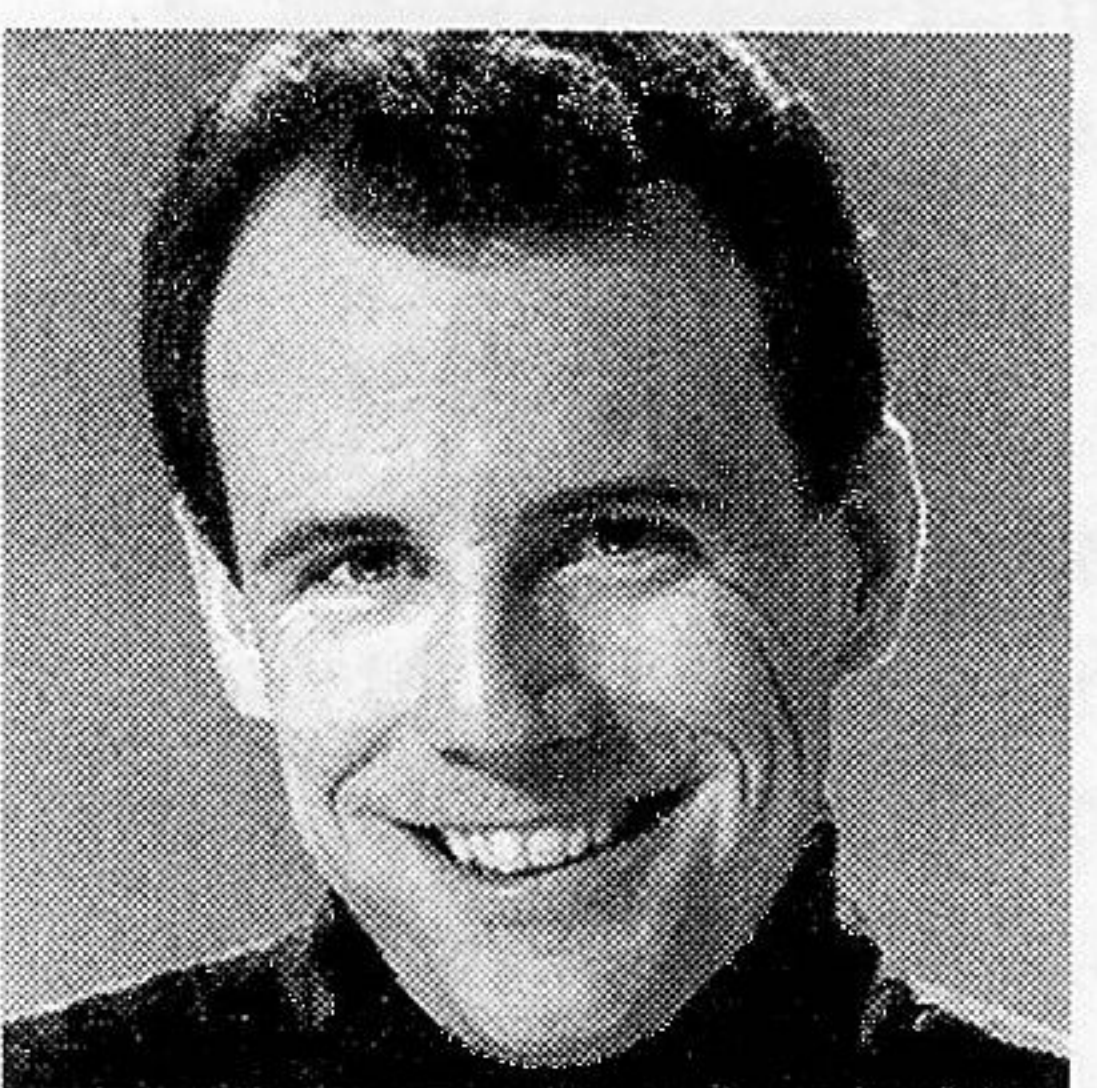


MATTHEW BOSTON

Jack Chapman aka Yankel Tshaptshovits

Matthew's recent theatre credits include the American premiere of Tom Stoppard's *The Invention of Love* as well as *The Cherry*

Orchard, *Arcadia*, *The Matchmaker*, and *Mrs. Warren's Profession* at American Conservatory Theatre in San Francisco; *Galileo* and *Pentecost* at Berkeley Repertory Theatre; *Dancing at Lughnasa*, and *All's Well That Ends Well* at the Dallas Theater Center; *Laughter on the 23rd Floor* at The Cleveland Play House; *Othello* at the Great Lakes Theater Festival; *Julius Caesar* at the New Jersey Shakespeare Festival; *Holiday* at the Alabama Shakespeare Festival; *The Lion in Winter* at La Mirada Theater for the Performing Arts; *Our Country's Good* with Wing and a Prayer Theater Company; *The Diviners* at the International City Theater in Los Angeles; and *Reckless* at Princeton Repertory Theatre. Screen credits include *Ghost Ship*, the television series "Camp Wilderness," and the soap operas, "One Life to Live," and "All My Children."

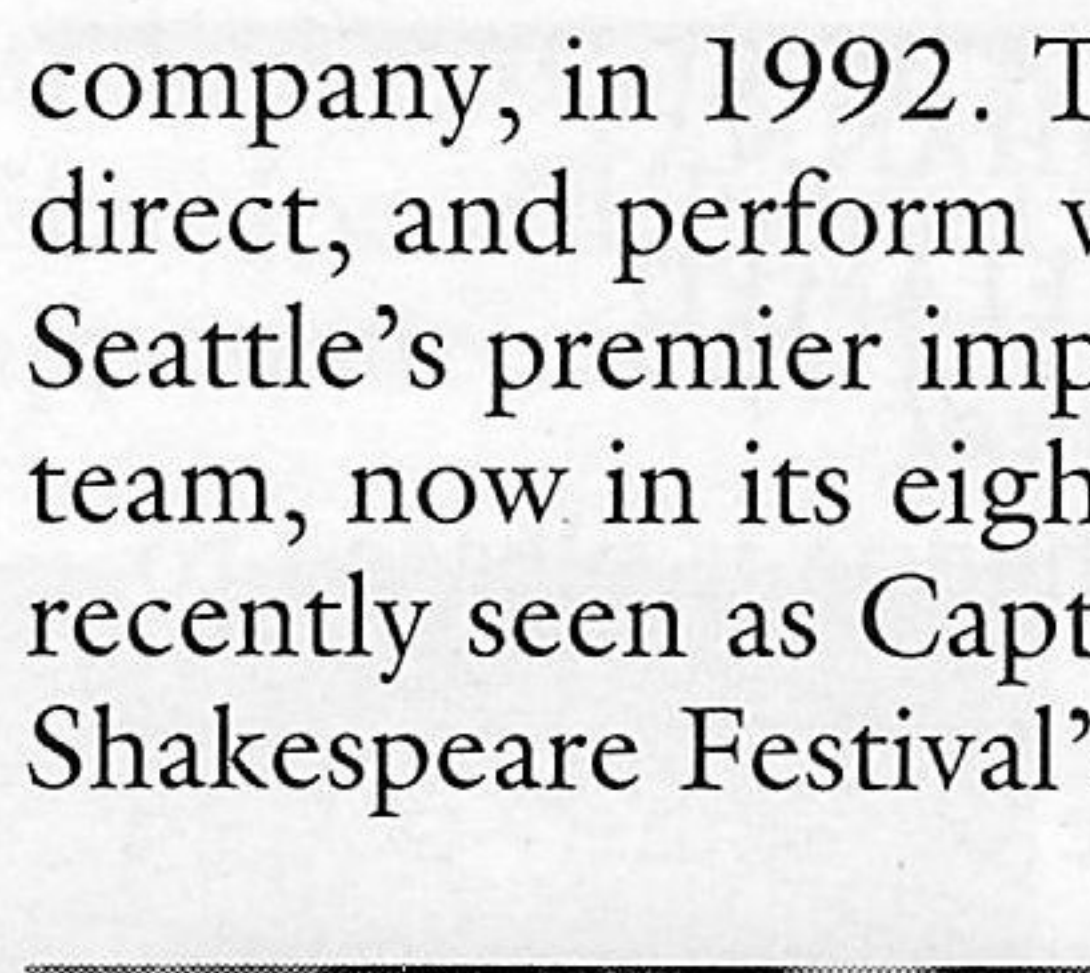


MIKE CHRISTENSEN

Ensemble

Mike received his M.F.A. from the University of Idaho. He and his co-producer, Andrew McMasters, founded

Wing-It Productions, a non-profit theatre

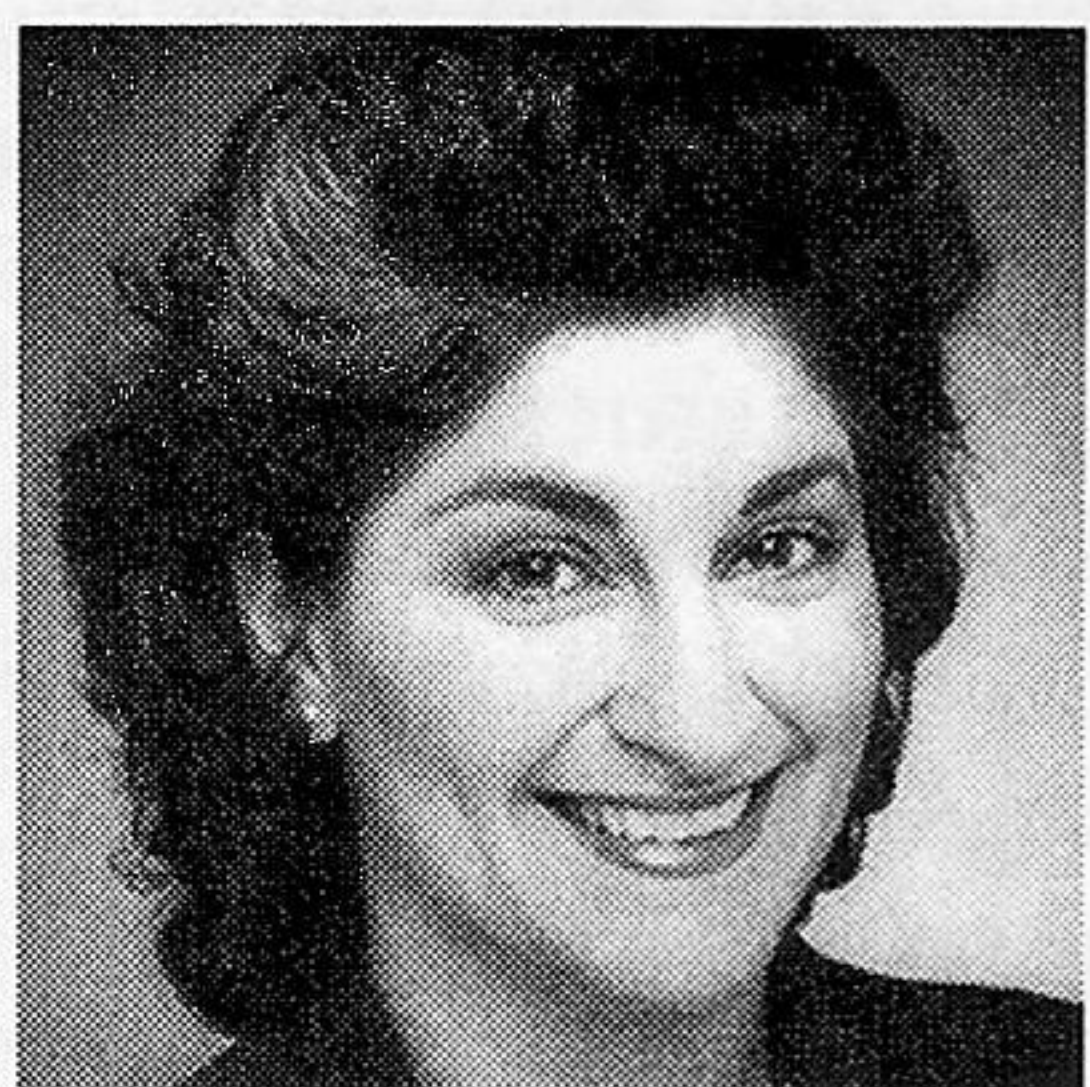


NIKE DOUKAS

Sara

Nike returns to ACT after playing Ruella in last season's *Communicating Doors*. Before that, she appeared in the world premiere of *The Affliction of Glory*,

a joint project of the Mark Taper Forum and the Getty Center. She resides in Southern California where she has played leading roles at the South Coast Repertory, The Old Globe, the Mark Taper Forum, Shakespeare Festival L.A., and the Doolittle. In Northern California she has appeared at American Conservatory Theatre, Berkeley Repertory Theatre, the Berkeley and Vita Shakespeare festivals and Shakespeare Santa Cruz. Television credits include guest spots on "Caroline in the City," "Working," "Beyond Belief," "Almost Perfect" (recurring), "ER," the pilot "On the Line," and the feature *Seven Girlfriends*. She has an M.F.A. from American Conservatory Theatre.

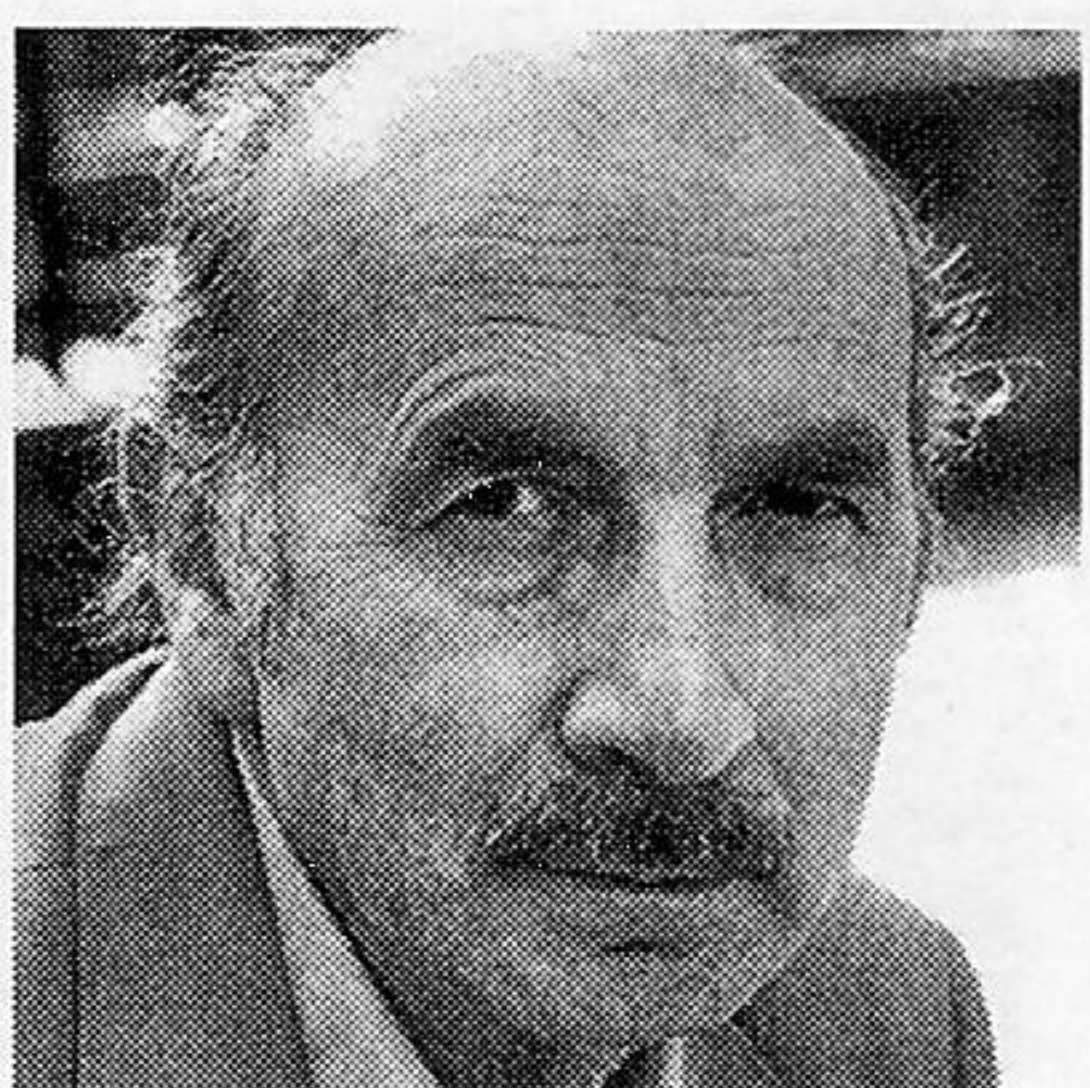


ILENE FINS

Poor Woman

This is Ilene's first appearance with ACT. Locally, she is a performer/teaching artist for Book-It Repertory, Seattle Children's Theatre,

Seattle Shakespeare Festival, Theater Schmeater and Seattle Repertory Theatre. Most recent roles include Mrs. Toothe in A Theatre Under the Influence's *Everything in the Garden* (voted "best ensemble" by *Backstage West*) and Madame Ranevskya in Theater Schmeater's *The Cherry Orchard*. Ilene has toured nationally with ArtReach Touring Theatre of Cincinnati, Ohio. She holds an M.F.A. in acting/directing from The University of North Carolina-Greensboro.



SOL FRIEDER

The Scribe (Reb Aaron)

Sol makes his ACT debut in *God of Vengeance*. He began his theatre training in Switzerland after receiving his doctorate

in Social Science at Lausanne. He immigrated to the U.S. in 1949, working as a stenographer and secretary. By the late 1950s he took up acting again in and around New York, playing Mr. Frank in *The Diary of Anne Frank*, Vanya in *Uncle Vanya*, and many

continued on page 12

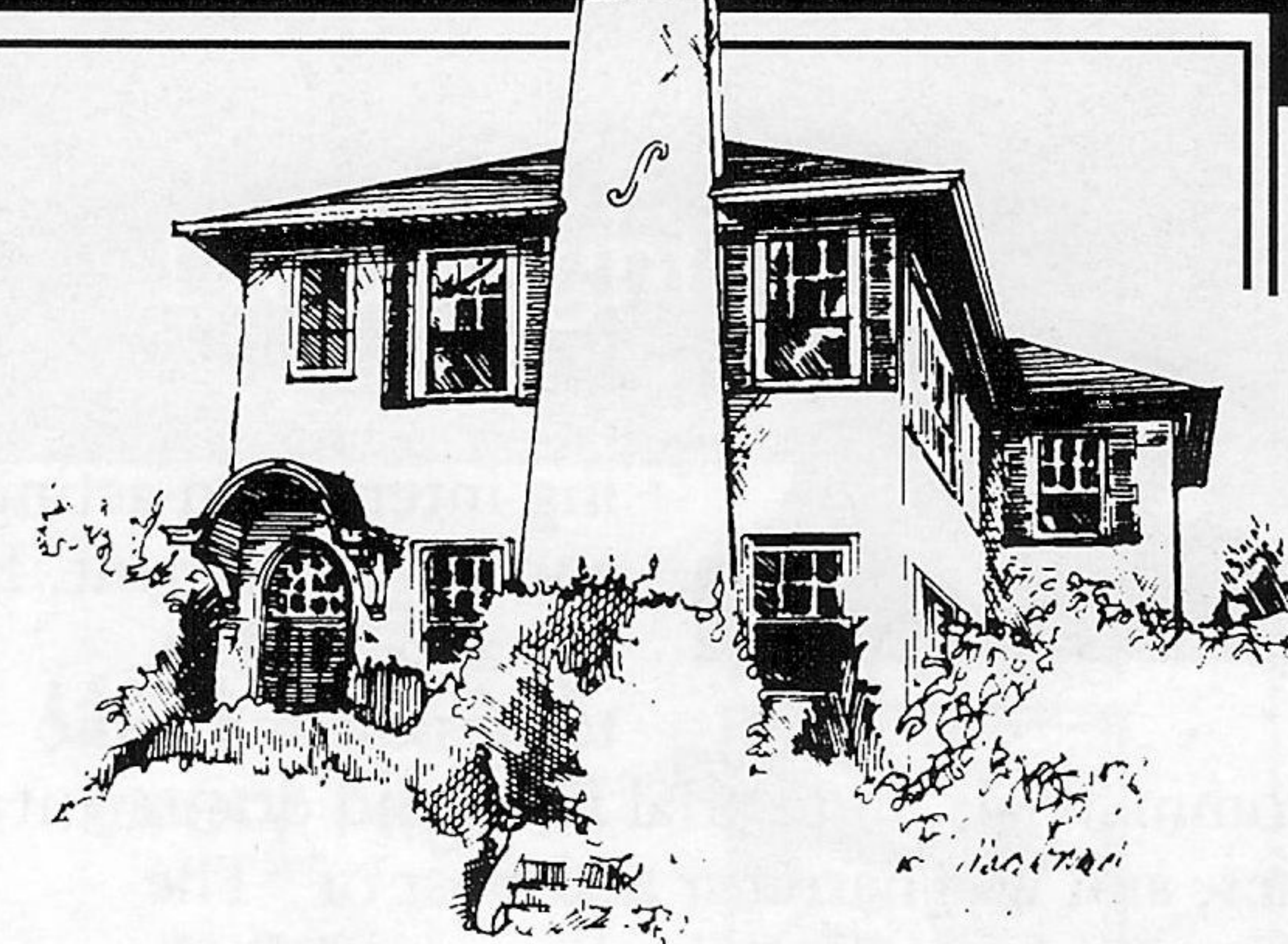
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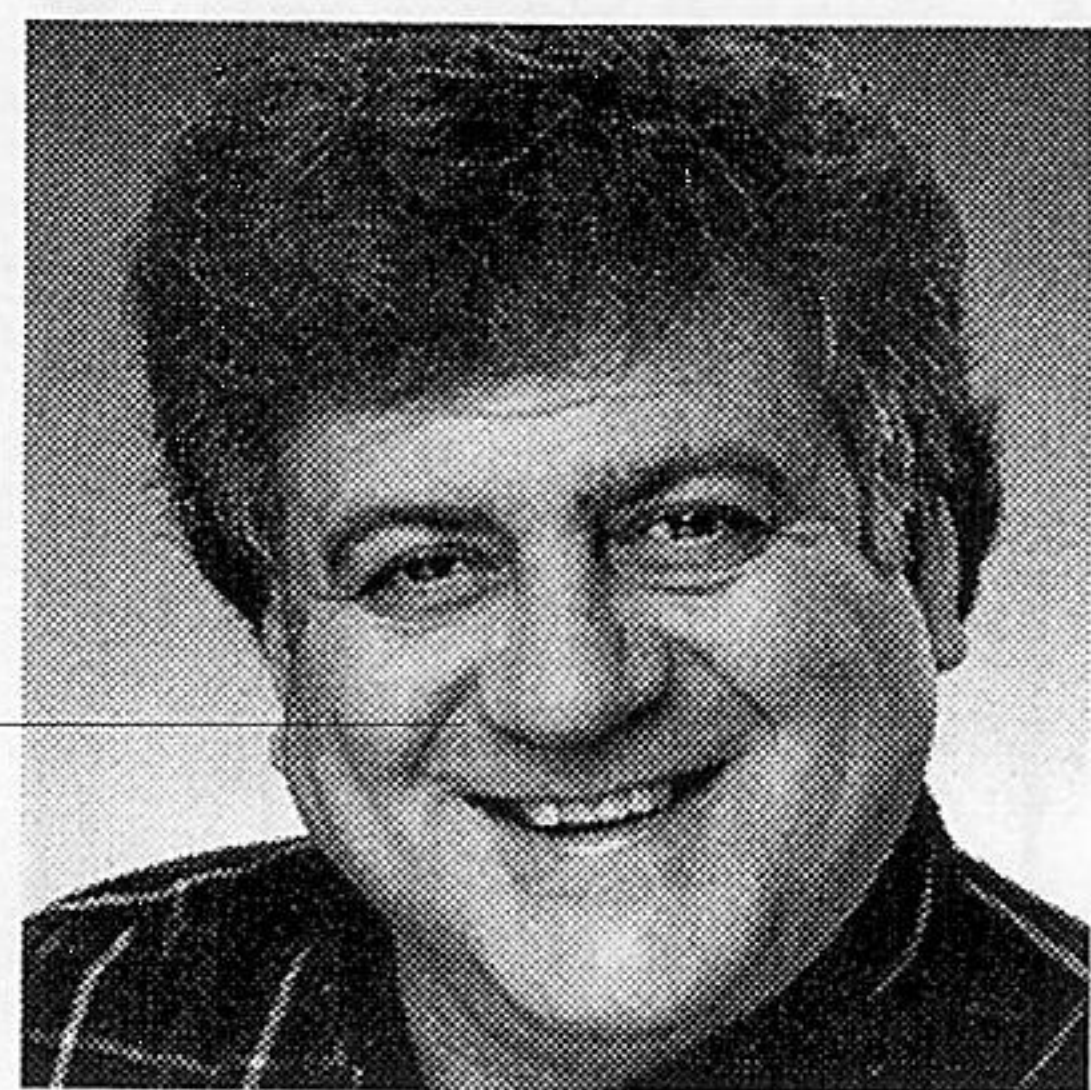
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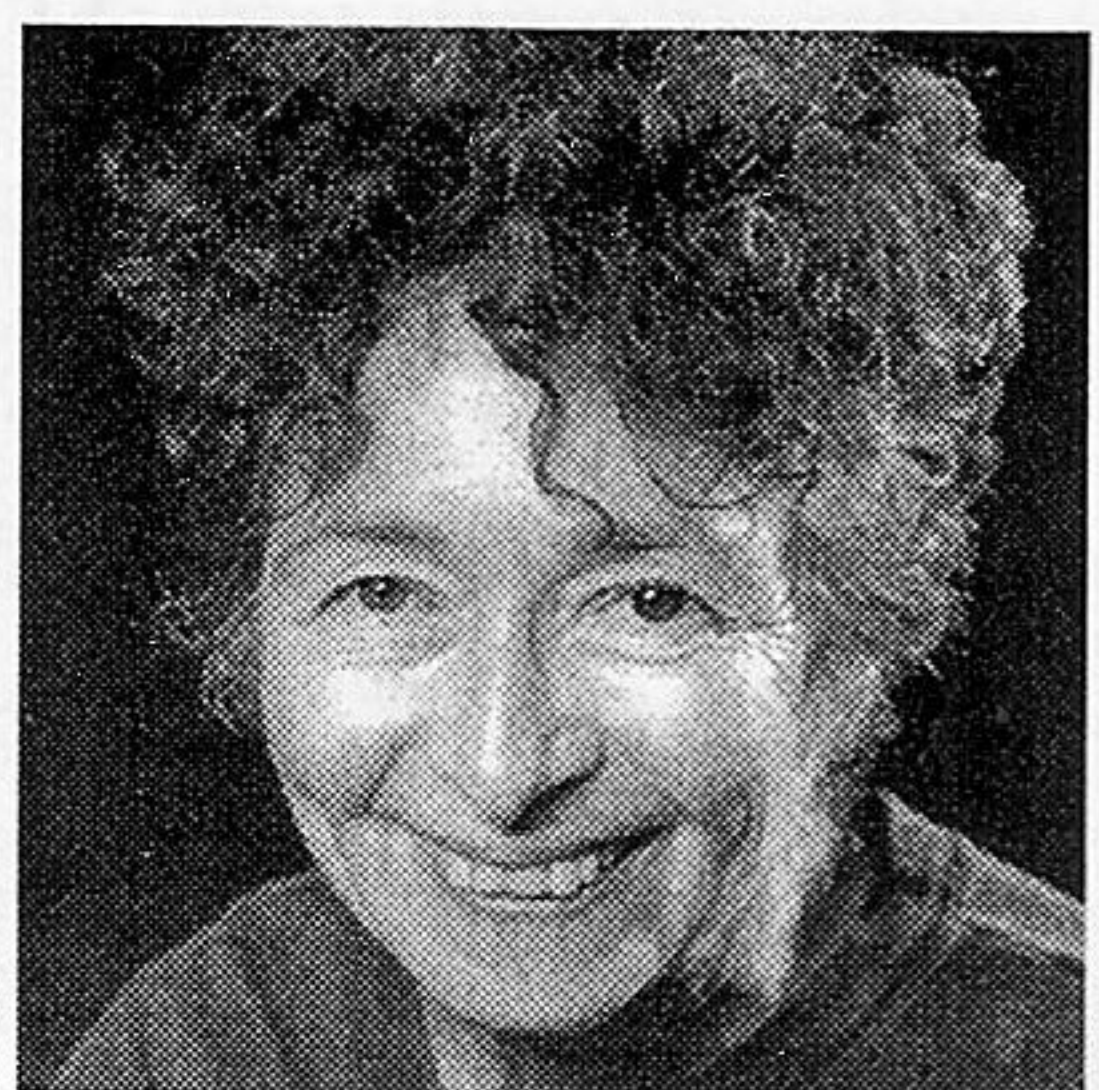
other shows. From 1960 on, he appeared on Broadway with George C. Scott in *The Wall*, with Henry Fonda in *A Gift of Time*, and the roles of Mr. Schultz in *Cabaret* and Rabbi in *Fiddler on the Roof*. His many appearances at the Jewish Ensemble Theatre in Bloomfield, Michigan, include *Cantorial*, *The Price*, *The Caregiver*, *The World of Sholem Aleichem*, and *A Rosen By Any Other Name* for which he received the 1991 Best Supporting Actor Award from the *Detroit Free Press*. His many movie credits include Woody Allen's *Love and Death*, *Crimes and Misdemeanors*, and *A Midsummer Night's Sex Comedy*, and Costa Gavras's *Music Box*.



JAY A. HURWITZ
Indigent Man

Jay is a former educator and business executive now pursuing interests in acting and entertainment. He has appeared in television and radio

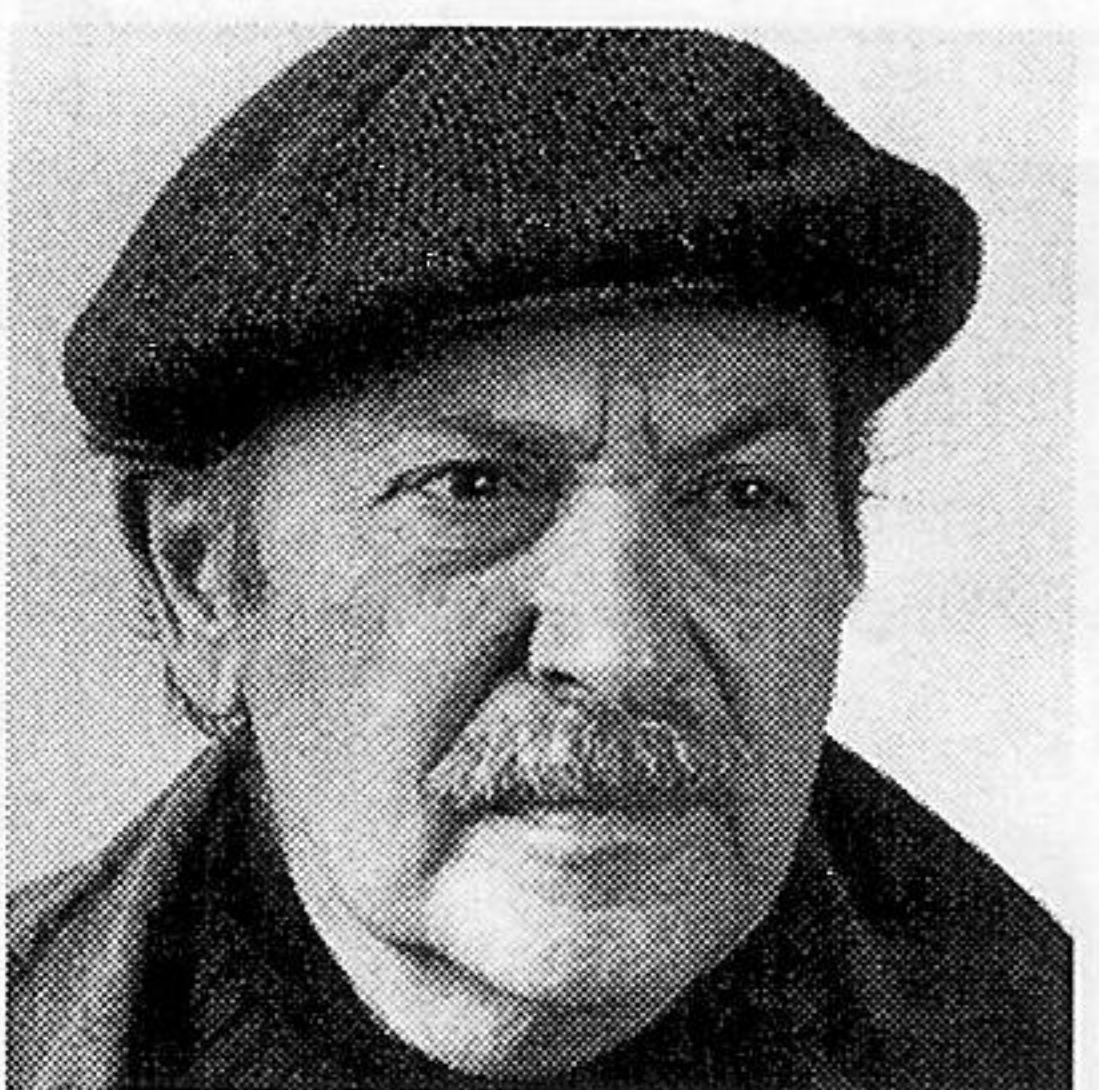
commercials, industrial films and documentaries, and was narrator and host of "The Western Hour" on the Evergreen Radio Reading Service. He has appeared in several local theatre productions, including *You Can't Take It with You*, *Catch Me if You Can* and *Twigs*. He also performs as a stand-up comedy ventriloquist.



HINDA KIPNIS
Poor Woman

This is Hinda's debut in major theatre. She worked in improvisational theatre with Playback Theatre Northwest and she recently played a

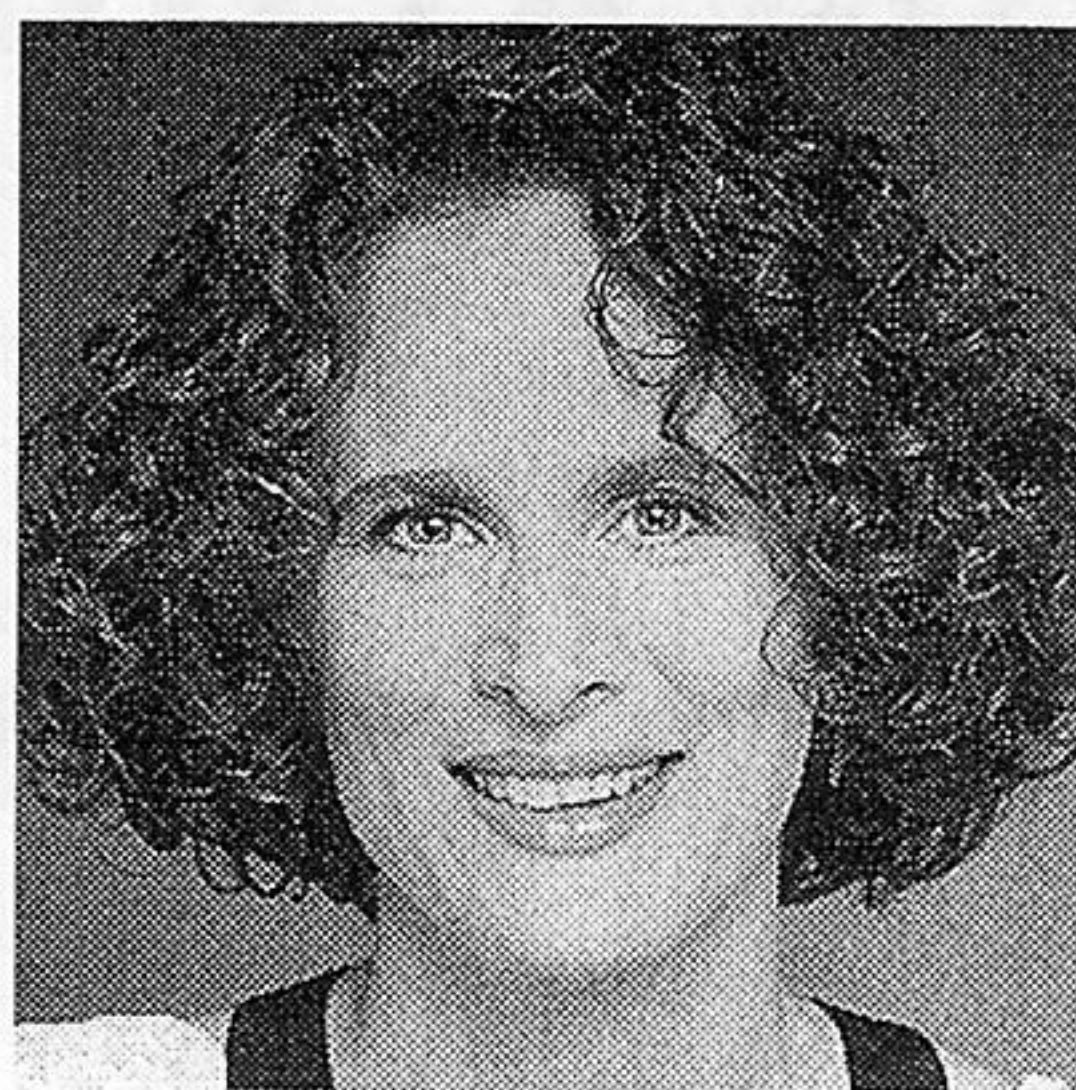
sweatshop girl in *Sacrifice of Annie*, a WTO play. Since last fall, she's been acting out all over town with Seattle's Raging Grannies. She came to the theatre from contemporary dance and psychodrama, and she is certified to teach Skinner Releasing Technique and to counsel for mental health. Currently, Hinda is founding a Yiddish choir.



FRANK KRASNOWSKY
Indigent Man

Frank has been singing and translating Yiddish songs with the vocal/piano duo "Chutzpah" for 20 years. He played Marius Bylevald

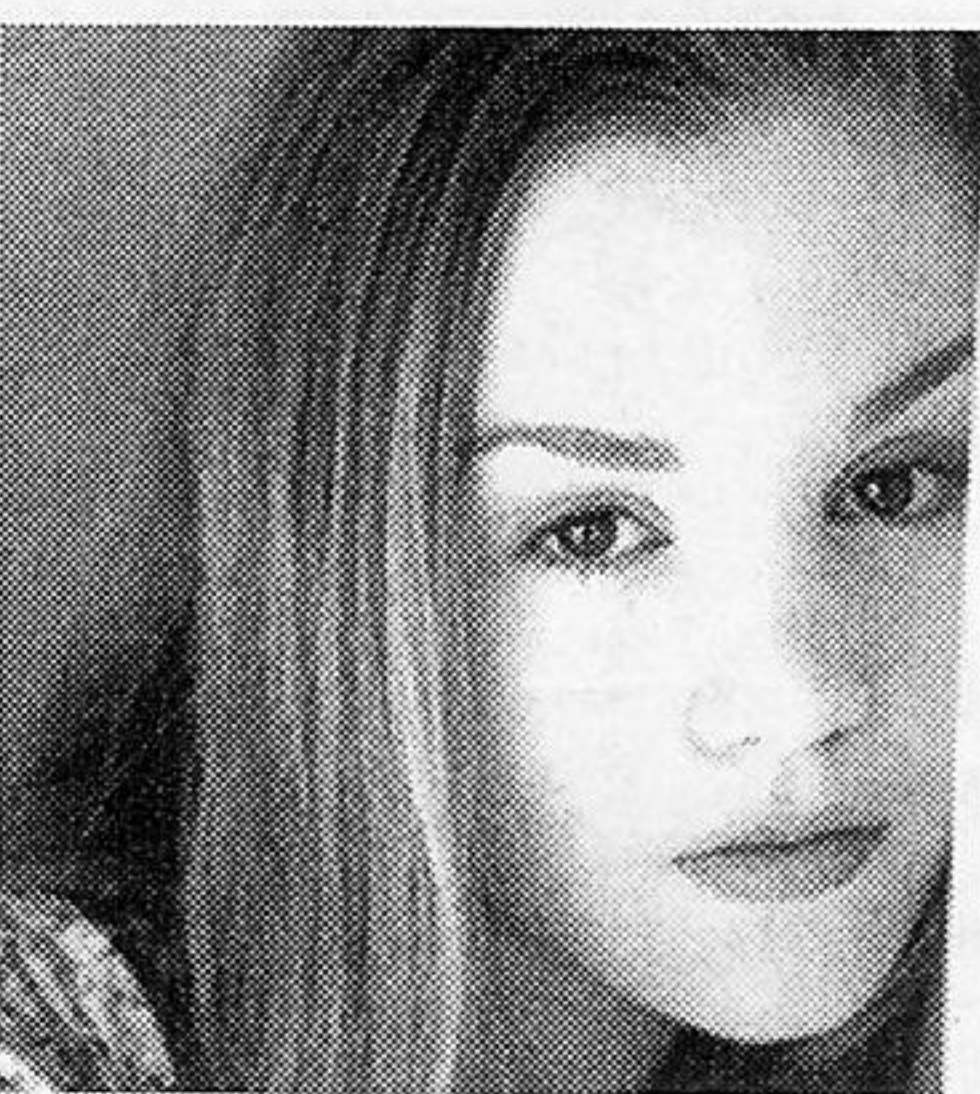
in *The Road to Mecca* and Ben Epstein in *Broadway Bound* for Spokane Interplayers. He played five roles in *The Good Doctor* and was Al Lewis in *The Sunshine Boys* for Good Companions Dinner Theatre. He was Bellomy in Civic Light Opera's production of *The Fantasticks*, and had singing leads in two Yiddish productions.



JOHANNA MELAMED
Hindl

Johanna is pleased to be back at ACT where she previously performed in *A Christmas Carol* and *FirstACT*.

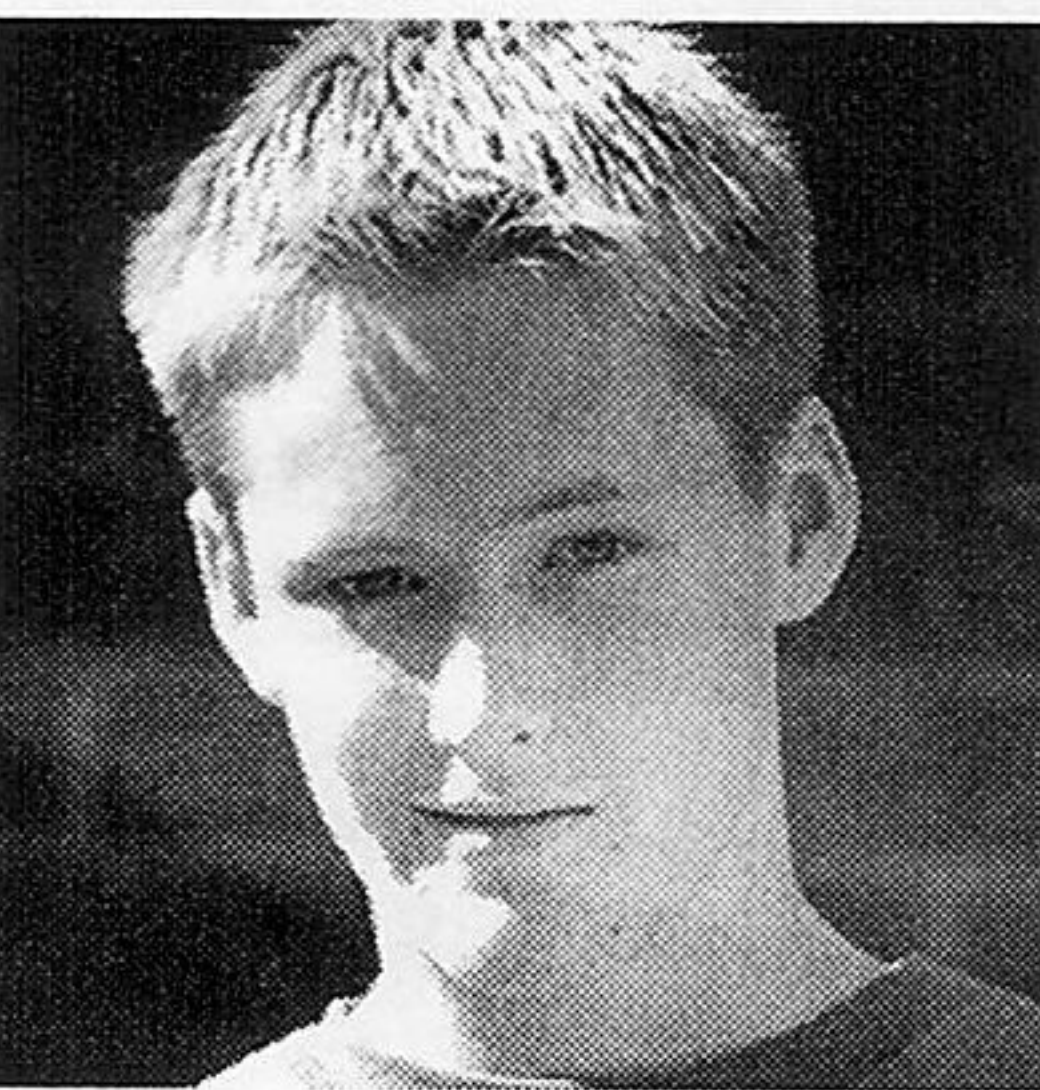
Most recently she portrayed Mrs. Van Daan in *The Diary of Anne Frank* at the Village Theatre. Some of her other favorite Seattle performances include Portia in *Julius Caesar* for Seattle Shakespeare Festival, Stephanie in *Duet For One* and Sylvia in *Sylvia* for Tacoma Actors Guild as well as projects at Intiman, The Group and Seattle Children's Theatre. She has also performed with theater companies across the United States and overseas including The Milwaukee Rep, The Missouri Rep, Ping Chong & Co., Tadashi Suzuki's Japan based S.C.O.T. troupe, and Russia's Omsk State Dramatic Theater. Johanna represented the U.S. in the first Japanese International Solo Festival where she performed her own one woman play (*PARENT*)*thetical* in Tokyo and on tour throughout Japan.



RACHEL MINER
Rivkele

Rachel has been working in film, television, and theatre since age nine. Most recently, she has been seen as a guest on HBO's "Sex in the

City" and as Margot Frank in the Broadway production of *The Diary of Anne Frank*. Her other work includes five years in the role of Michelle Bauer on "Guiding Light" for which she won three Youth in Film Awards and was nominated for an Emmy. She has worked in New York City theatre with such companies as E.S.T., Manhattan Theatre Club, The Public Theater, Naked Angels, and Playwrights Horizons.



IAN NELSON-ROEHL

Lower East Side Kid #1
Ian has been actively involved in Seattle Children's Theatre and local theatre since age nine. He appeared in *Djinn*, an Annex

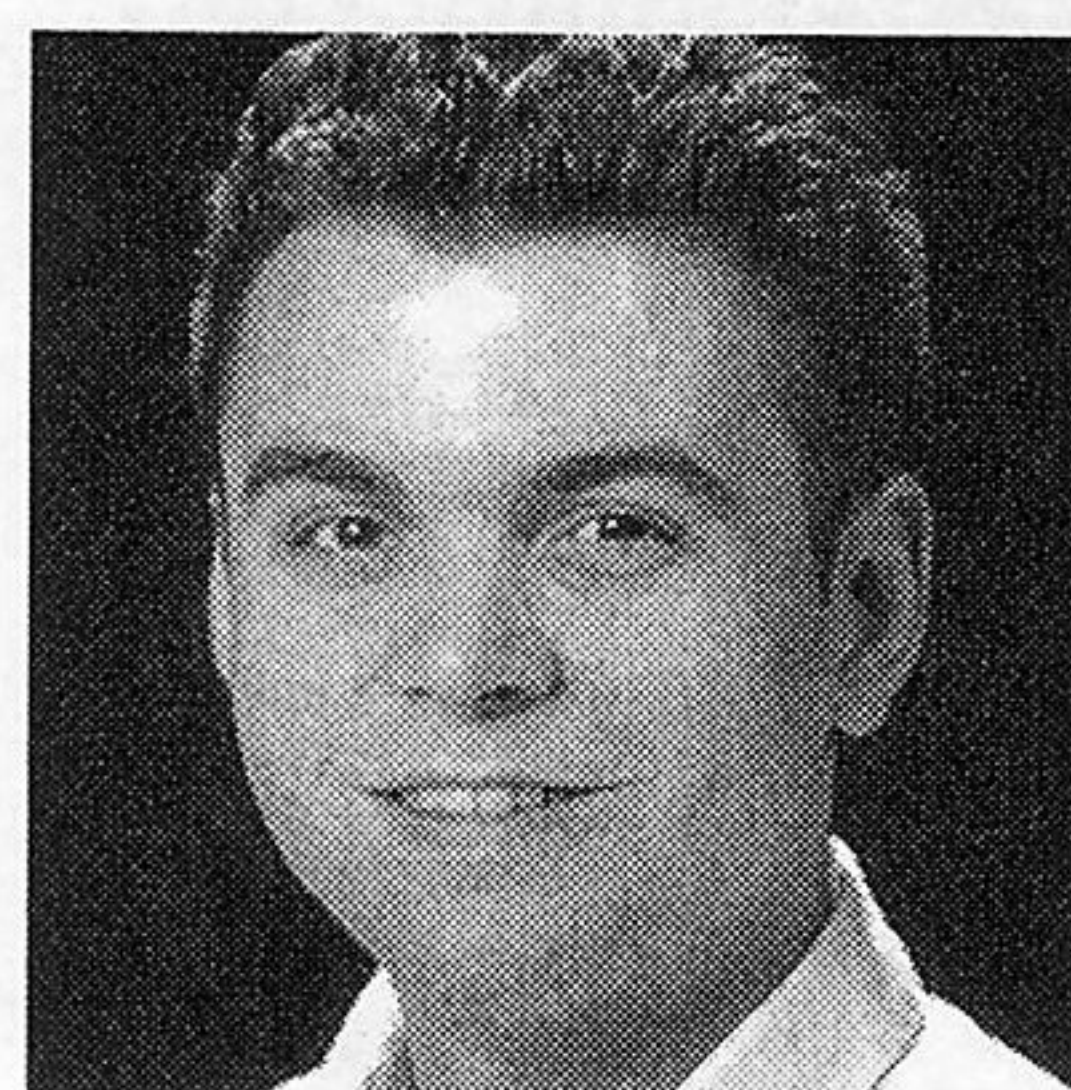
Theatre/House of Dames production, as well as productions at the 5th Avenue Theatre and Freehold Theatre. He is currently attending The Northwest School.



NAAMA POTOK
Manke

Naama's regional credits include *Star-gazers* (The Public Theatre/New Work Now!), *Mirror of the Invisible World* (The Goodman Theatre),

Slides (world premiere, Williamstown Theatre Festival), *Blue Moon Over Memphis* (Lincoln Center Theatre Director's Lab), *God of Vengeance* (Target Margin Theatre), *The Arabian Nights* (Lookingglass Theatre, Actors' Gang, Brooklyn Academy of Music, Steppenwolf Theatre Company), *The Real Thing* and *Helen of Troy/Iphigenia at Taurus* (StageWest), *Henry V*, *Macbeth*, and *The History of the Devil* (Next Theatre). Radio credits include "The Magic Barrel" (WFMT Chicago Theatre On the Air). Film credits include *Changing Grounds*, *Reindeer Games*, *The Chosen*, and *Pleasant Dreams*.



MATT PURVIS
Ensemble

Matt is excited to be making his ACT debut in *God of Vengeance*. Recently, he was seen in Book-It Repertory Theatre's production of *An Owen Meany*

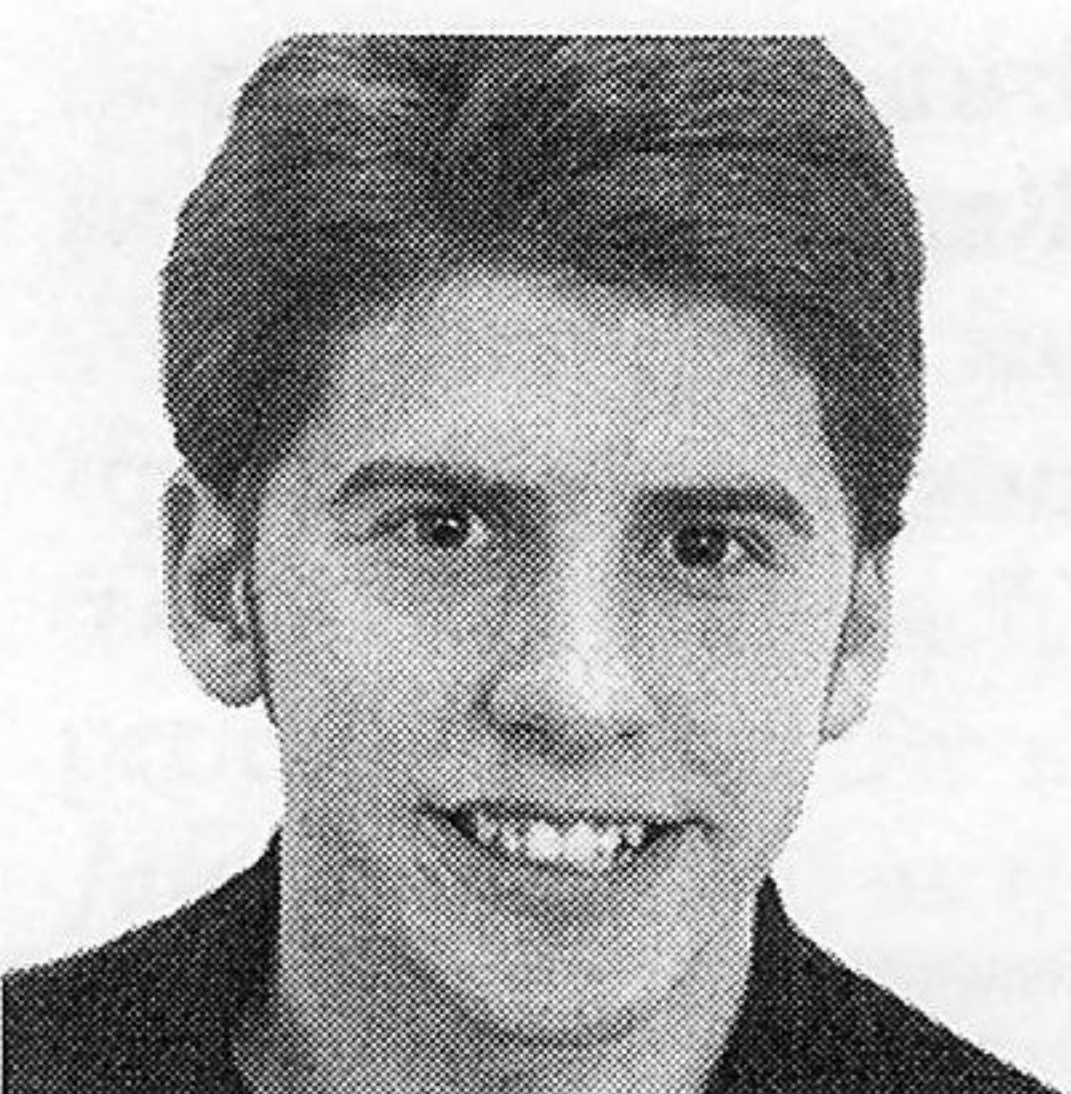
Christmas. He is a graduate of the University of Washington School of Drama. Some favorite roles include Benny in Marsha Norman's *Getting Out*, Giovanni in Dario Fo's *We Won't Pay, We Won't Pay*, and Barnett in Beth Henley's *Crimes of the Heart*. Many thanks to Diane Hostetler, friends, and of course, family.



TRICIA RODLEY
Basha

Tricia is a co-founder and company member of Printer's Devil Theatre, where she recently appeared in the return of Nicky Silver's *Free Will and*

Wanton Lust. Previously at ACT, she was a Minder in *Funhouse*. For Printer's Devil, she is also the producing director of *The Bonanza* workshop series, has directed Heidi Schreck's solo work *Backwards into China*, was part of the *El Cid* ensemble, and will be playing the role of Thea in the upcoming production of *Hedda Gabler*. In Seattle, she has also worked with Annex Theatre (*For Lorne*), Seattle Shakespeare Festival (*The Two Gentlemen of Verona*), and Theater Schmeater (*Pygmalion*).



SCOTT ROSS
Lower East Side Kid #2

Scott was born in Beeville, Texas, and now lives in Snohomish, Washington. He has been involved in the theatrical arts for ten

years and has appeared in such shows as *Working*, *The Diary of Anne Frank*, *The Lion, the Witch, and the Wardrobe*, *A Bad Day at Gopher's Breath*, and many more.

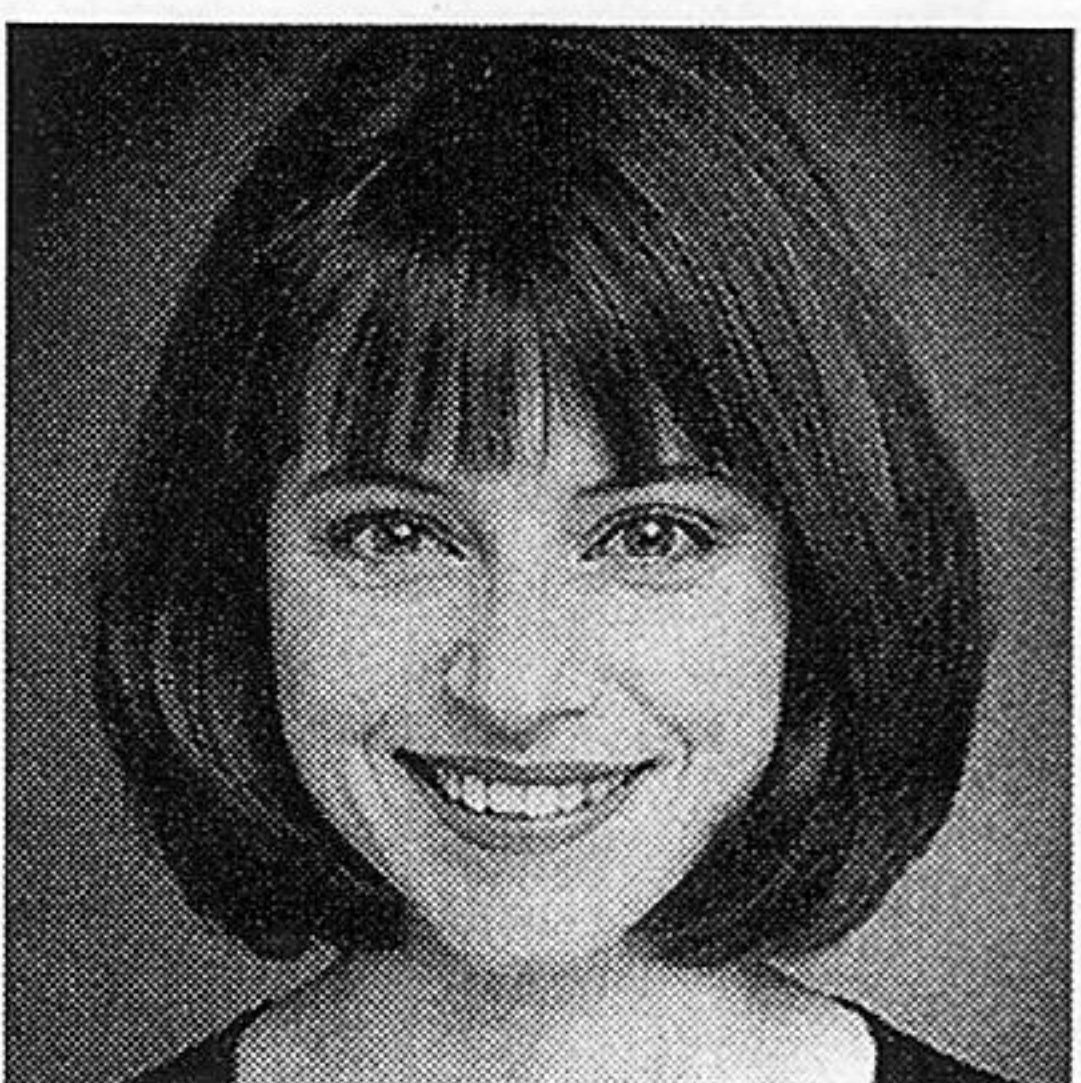
THE ACTORS



MIKAEL SALAZAR
Shloyme

Mikael is thrilled to be making his Seattle area debut at ACT. Last season at San Diego Rep, Mikael played Pablo in *Picasso at the Lapin Agile* and the

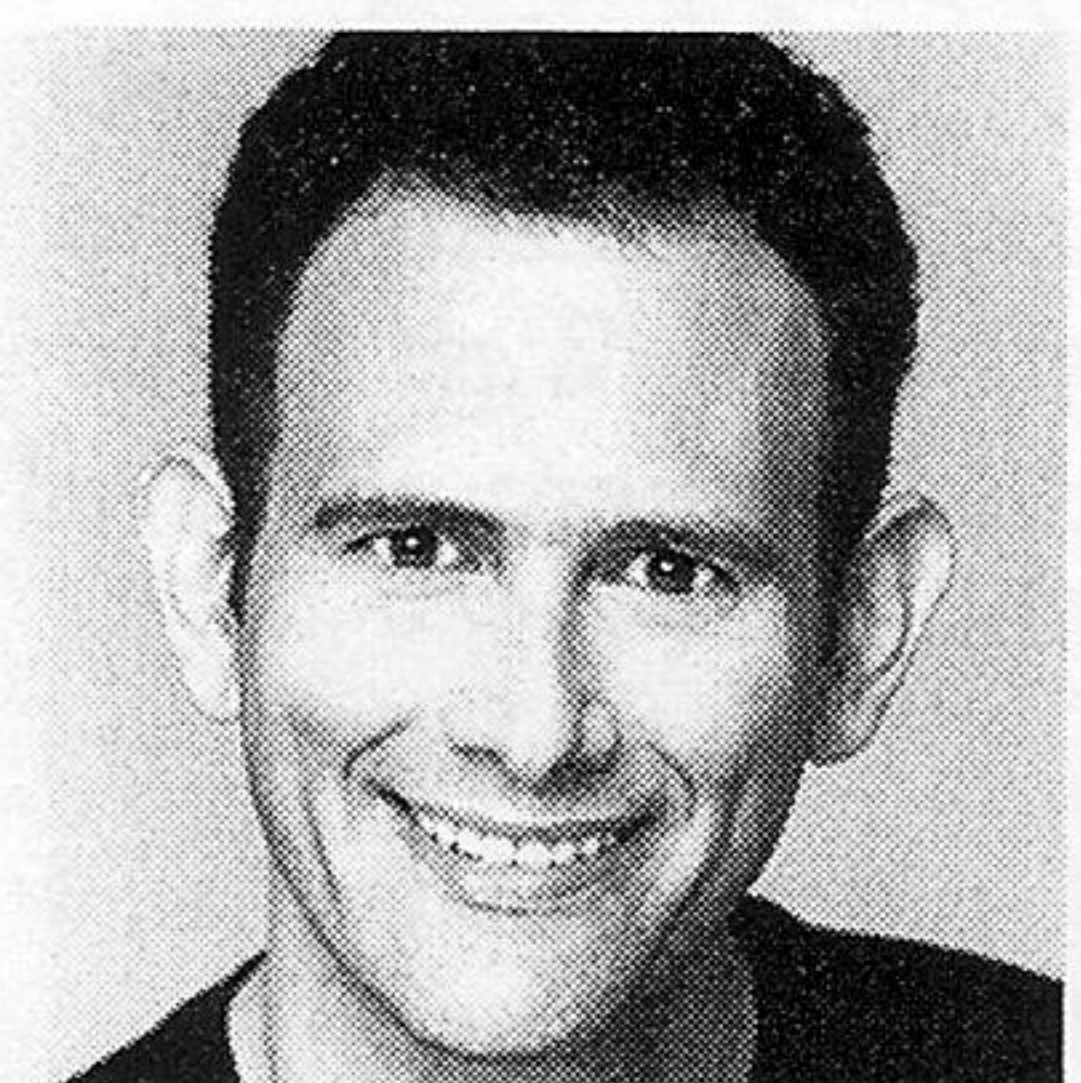
Prodigal Son in Tony Kushner's *The Illusion*. At the Oregon Shakespeare Festival in Ashland, his roles included Shakespeare's Romeo, Neoptolemus in *The Cure at Troy*, Lennox in *Macbeth*, and Longaville in *Love's Labour's Lost*. At South Coast Repertory, he has performed in *The Taming of the Shrew*, *The Misanthrope*, *Loot*, and *The Company of Heaven*. Additional credits include the Sundance Playwright's Lab, Shakespeare Santa Cruz, Shakespeare Orange County, the Colorado Shakespeare Festival, and, in 1990, Mikael traveled to the Centro di Lavoro in Pontedera, Italy, to train with Mr. Jerzy Grotowski. Mikael has appeared on the small screen on "Murphy Brown," "Star Trek: Deep Space Nine," and the NBC TV movie *Border Line*. A graduate of UC Irvine's M.F.A. program in acting, Mikael is proud to be a member of Los Angeles's resident classical theatre group, the Antaeus Company.



BETSY SCHWARTZ
Reyzl

Betsy is excited to be making her ACT debut with this production. Recent roles include Margot Frank in *The Diary of Anne Frank* at the

Village Theatre, and Sylvia Fluellen in *The Psychic Life of Savages* at The Empty Space. Since moving to the Pacific Northwest, Betsy has also been seen as Olga Ivanova in *Romance with Double Bass* at Book-It Repertory Theatre, Viola in New City Theatre's *Twelfth Night*, and Rosaline in *Love's Labour's Lost* for Montana Shakespeare in the Parks. Recent film roles include Anne in *Shadow Life*, a short written and directed by Julia Sweeney for the 1999 Seattle Film Festival's Fly Filmmaking Series. Betsy holds an M.F.A. from the Professional Actor's Training Program at Southern Methodist University, and a B.F.A. from the University of New Mexico.

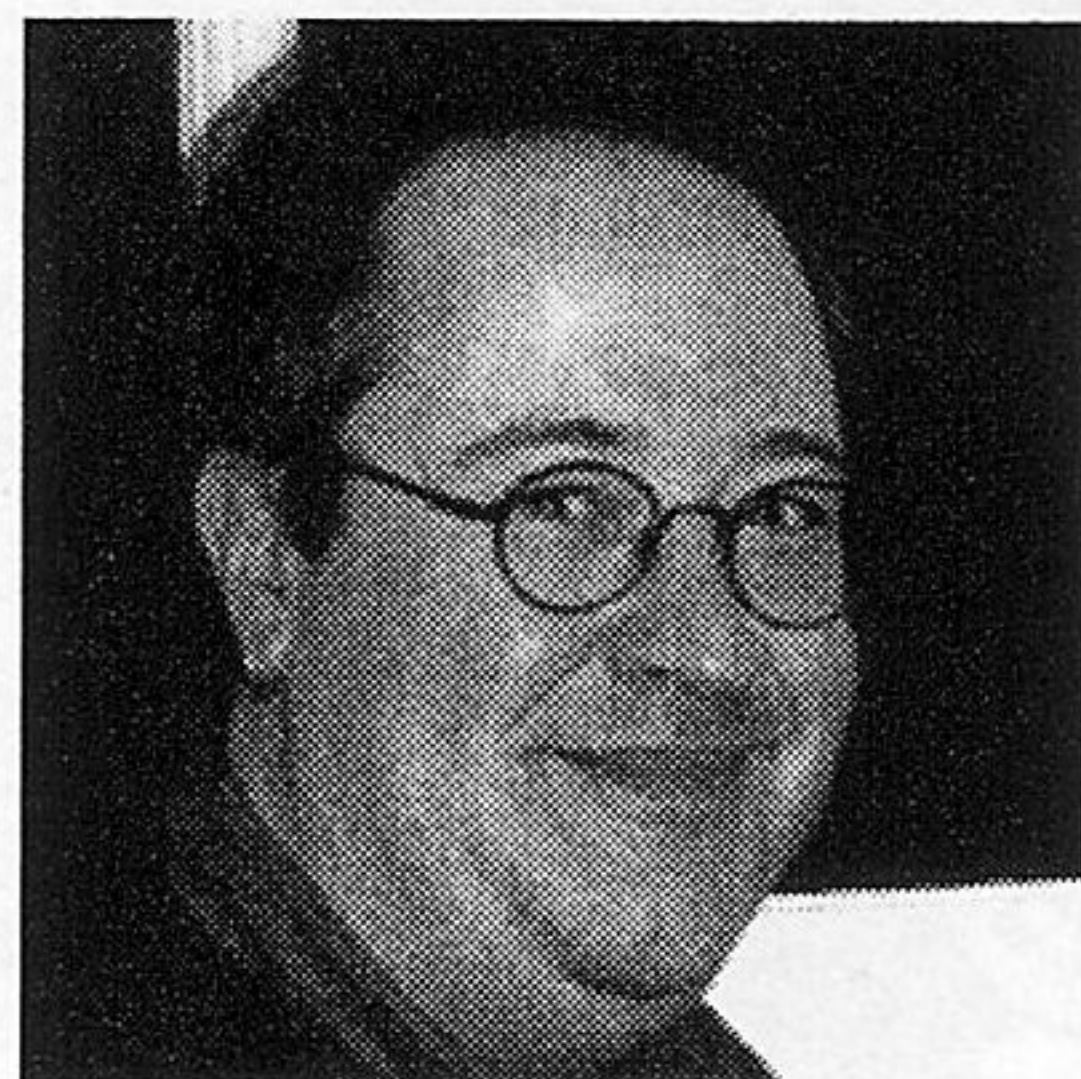


JOE SHAPIRO
Ensemble

Joe's theatrical experience began in New York where he practiced sound engineering and lighting design. After moving to Seattle, he

spent three years as a tenor in the Seattle Symphony Chorus and performed several times at Bumbershoot in *The Big Jewish Show*. Recently he appeared in the music video *Without Your Love* by M-PACT, and in

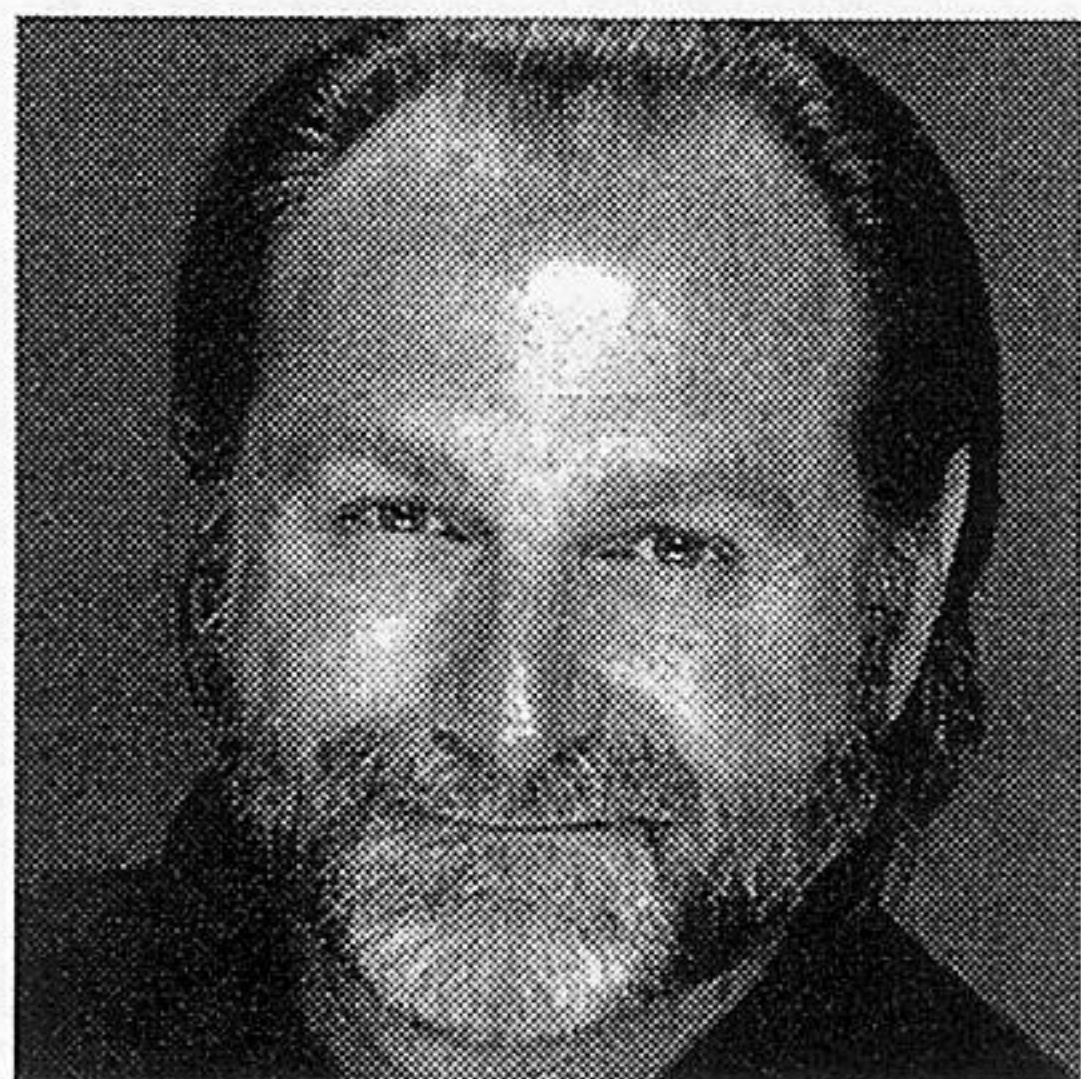
Muerto Canyon, an NYU graduate student film. Joe is delighted to be making his first appearance at ACT.



WAUCHOR STEPHENS

The Prospective In-Law
Wauchor has worked as an actor, director, and writer. You might know him as Stephen Locklear. He was founding artistic

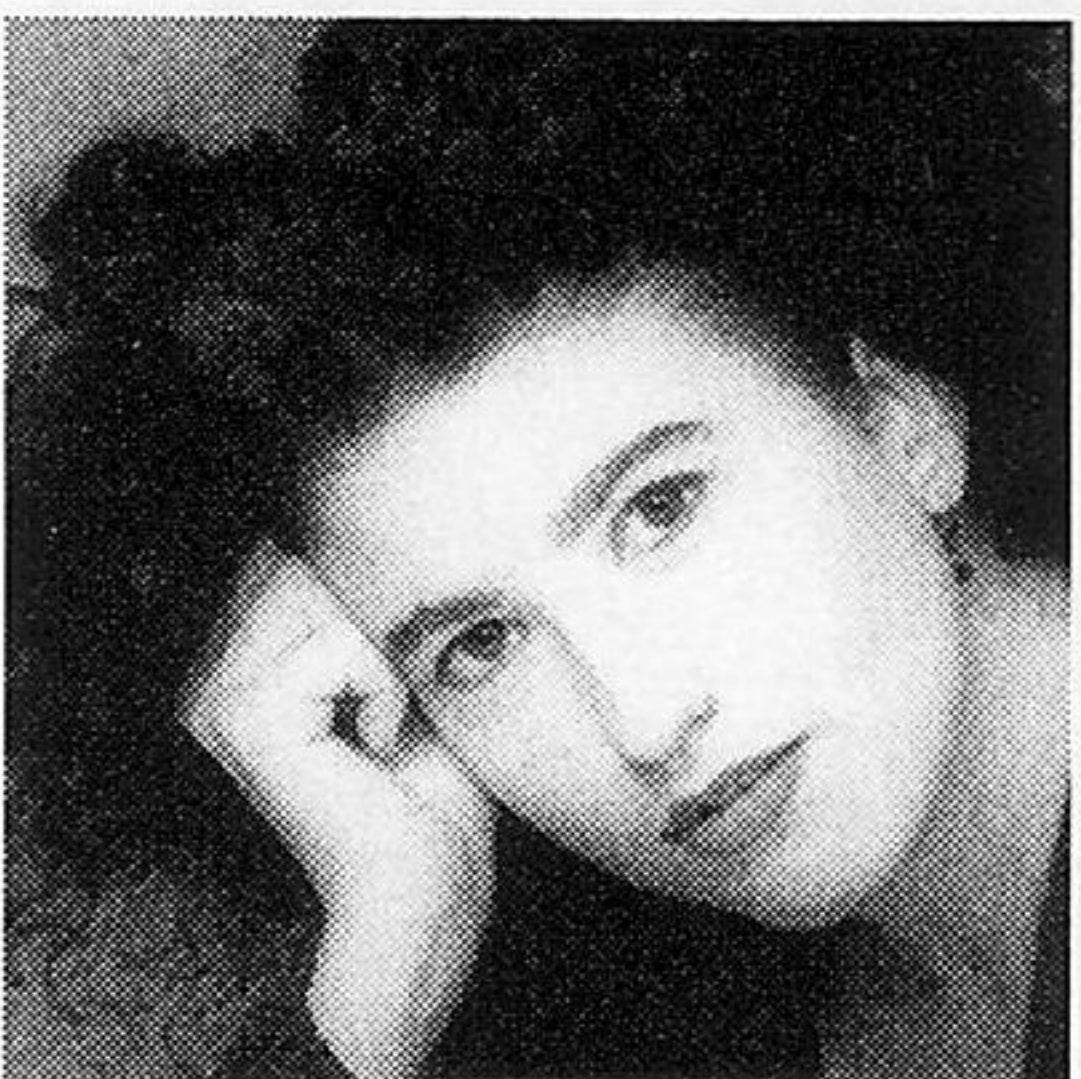
director of ETC, a theatre devoted to modern musicals at Seattle Center. He has performed such roles as The Baker in *Into the Woods*, Hysterium in *A Funny Thing Happened on the Way to the Forum*, and Kenneth in *Cock-Ups*. His latest role was in *Traditions*, which was televised in and toured Russia.



ANDREW TRAISTER
An Orthodox Man

This is Andrew's debut as an actor at ACT. He has appeared as Sagot in *Picasso at the Lapin Agile* at Arizona Theatre Company and Gaston in *Picasso at the*

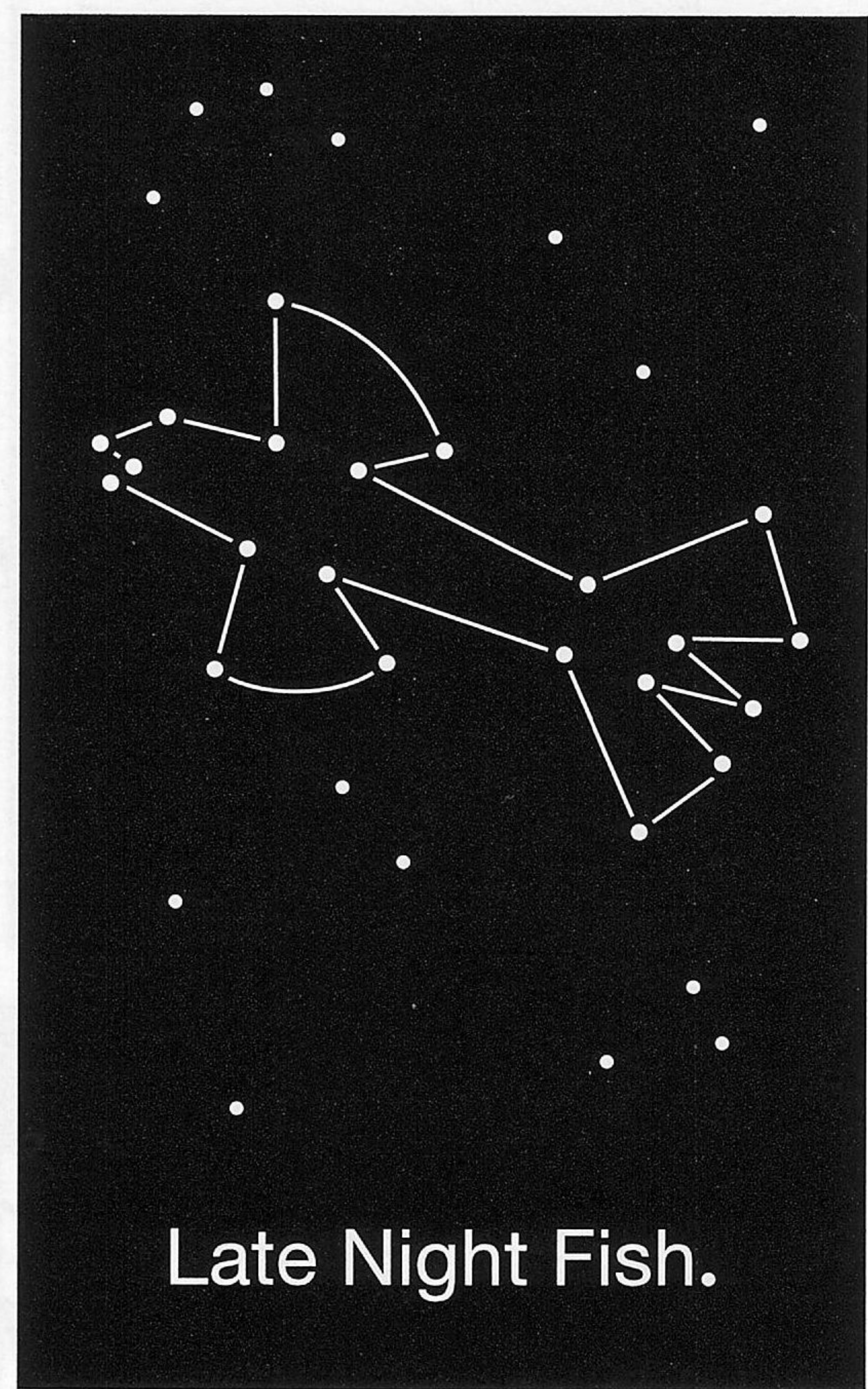
Lapin Agile at Geva Theatre. At the Old Globe Theatre he has appeared in *Mr. Roberts*, *Terra Nova*, *Arsenic and Old Lace*, *Breakfast with Les and Bess* and *Rashomon*. At the Oregon Repertory Theatre, Andrew's work included *Krapp's Last Tape*, *A Thousand Clowns*, *Room Service*, and *Last of the Red Hot Lovers*. His films include *Personal Best*, *Zontar* and *Making Contact*. In 1994, Andrew directed ACT's production of *Keely and Du*. He has also directed at the Old Globe, Alaska Repertory Theatre, Arizona Theatre Company, Actors Theatre of Phoenix, Milwaukee Repertory Theater, Intiman Theatre, Tacoma Actors Guild, Geva Theatre, Oregon Shakespeare Festival, San Diego Repertory Theatre, and many others across the country. He has taught at Cornish College of the Arts, California Institute of the Arts, SUNY Binghamton, and SUNY Brockport. From 1987-89 Andrew was artistic director of Alaska Repertory Theatre, and in 1980 he was the recipient of an NEA Directing Fellowship.



MARY UNRUH
Ensemble

This is Mary's first appearance at ACT. Previously, she's apprenticed at the Williamstown Theatre Festival where she appeared in the

ensemble of Albert Innaurato's *Dreading Thekla*. At the California Shakespeare Festival, also as an apprentice company member, she performed several roles in Marlowe's *Edward II*. Mary received her B.F.A. from Cornish College of the Arts. Some of her work there includes Fefu in *Fefu and Her Friends*, and Shirley Talley in *Fifth of July*.

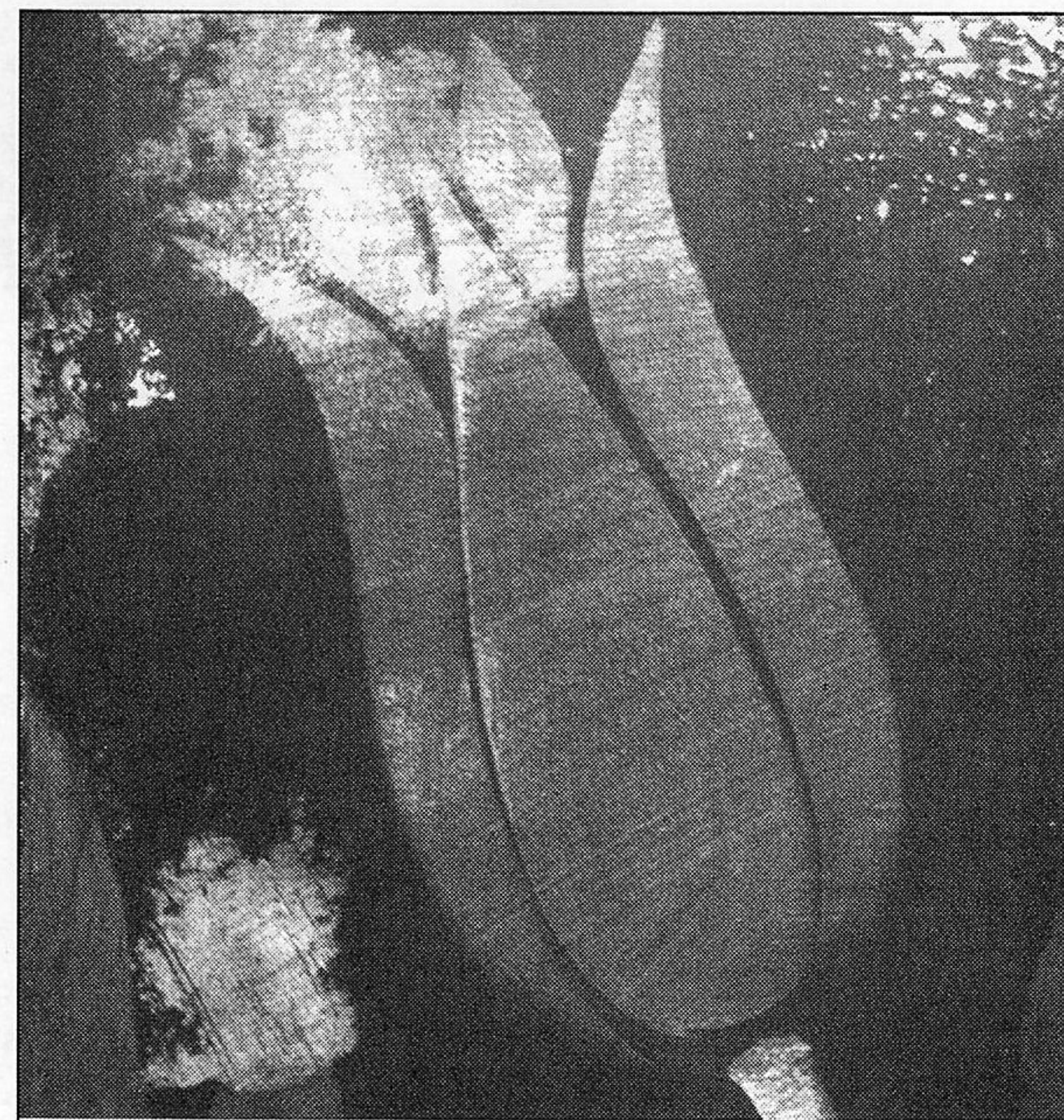


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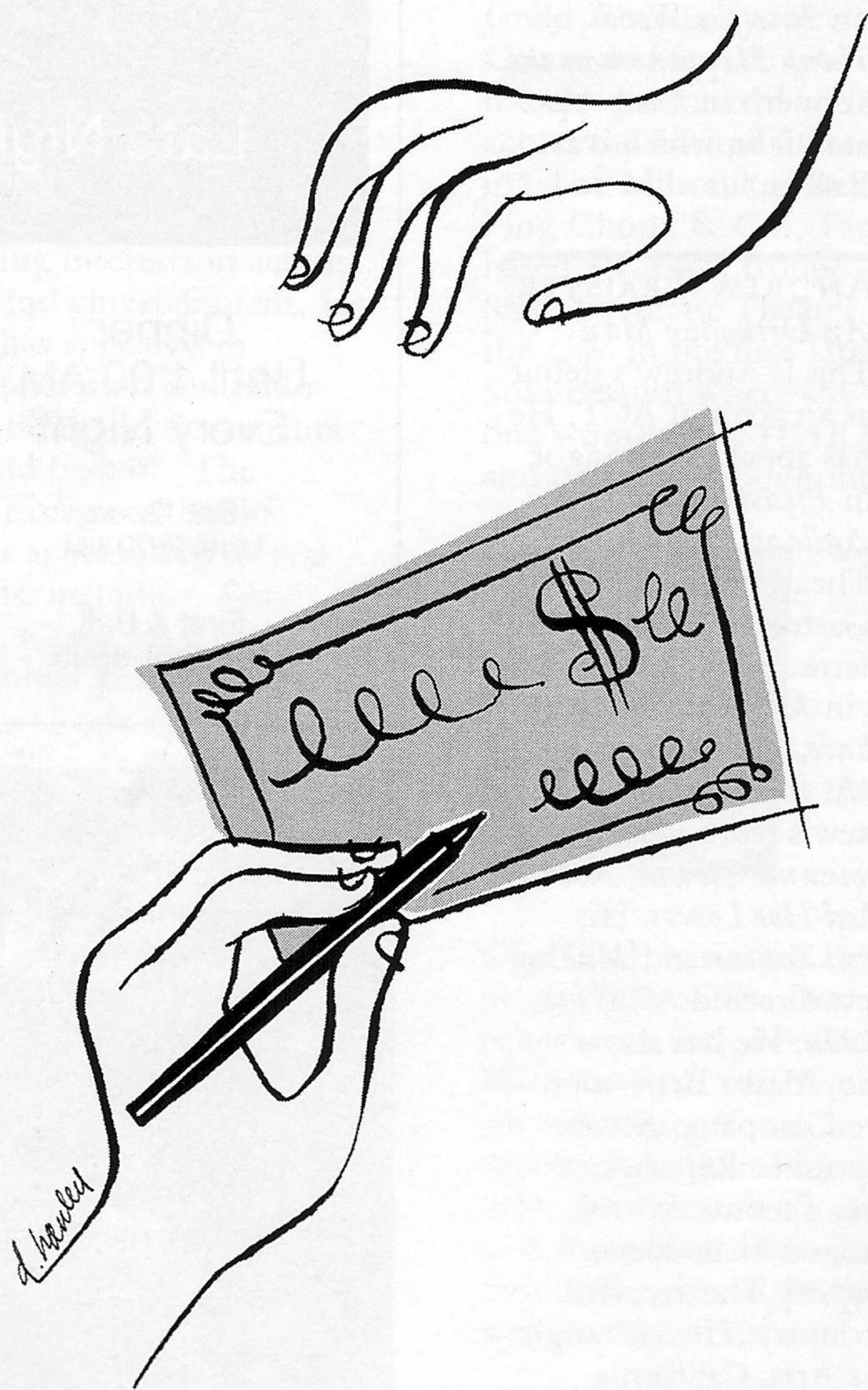
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DIRECTORS AND PRODUCTION STAFF

DONALD MARGULIES

Playwright/Adaptor

Donald Margulies was born in Brooklyn, New York, in 1954 and studied art at Pratt Institute before taking up playwriting at the State University of New York College at Purchase. After a brief career as a graphic artist, he made his off-off Broadway debut as a playwright in 1982 with *Luna Park*, his adaptation of Delmore Schwartz's short story "In Dreams Begin Responsibilities." Two years later Joseph Papp produced *Found a Peanut* at the New York Shakespeare Festival/Public Theater which was followed by *What's Wrong With This Picture?* (Manhattan Theatre Club, 1985), *The Model Apartment* (Los Angeles Theater Center, 1988) and *The Loman Family Picnic* (Manhattan Theatre Club, 1989). His breakthrough play, *Sight Unseen*, had its world premiere in 1991 at South Coast Repertory in Costa Mesa, California (which had commissioned it); the following year it was produced in New York at Manhattan Theatre Club and went on to win the Obie Award for Best New American Play. *Collected Stories* (produced at ACT in 1998) was also commissioned and produced by South Coast Repertory and Manhattan Theatre Club, and had a subsequent off-Broadway production with Uta Hagen. It has been widely produced around the United States and throughout the world. *July 7, 1994* had its premiere in the 1995 Humana Festival of New American Plays at Actors Theatre of Louisville. The 1998 Humana Festival saw the world premiere of *Dinner With Friends*, which is currently enjoying open-ended runs in New York and Paris. Donald has twice been a finalist for the Pulitzer Prize. He is an alumnus of New Dramatists and serves on the council of The Dramatists Guild of America. Donald lives with his wife and son in New Haven, Connecticut, where he teaches playwriting at Yale University.

GORDON EDELSTEIN

*Artistic Director and Director of
God of Vengeance*

Gordon Edelstein became artistic director of ACT in September of 1997. Since his arrival, ACT has enjoyed its highest subscription renewal rate in 16 years, its first increase in subscribers in five years, and was named "Best Theater" two years in a row by readers of the *Seattle Weekly*. Gordon directed ACT's world premiere of Lisette Lecat Ross's *Scent of the Roses* starring the legendary Julie Harris, and directed last season's acclaimed production of *The Crucible*, which was named one of the top productions in the country by *The Wall Street Journal*, as well as the world premiere of David Wiltse's *Temporary Help* which is currently slated for an off-Broadway run in 2000/2001. Previously at ACT, he directed the sold-out production of *Death of a Salesman* starring John Aylward. Gordon produced the world premiere of *Power Plays* which went on to a hit run off-Broadway, Eve Ensler's *The Vagina Monologues* which is currently running in New York at the West Side Arts, and the world premiere of Pamela Gien's *The Syringa Tree* which will open off-Broadway later this year.

DIRECTORS AND PRODUCTION STAFF

Prior to moving to Seattle, Gordon was associate artistic director of the Long Wharf Theatre in New Haven, Connecticut, where he directed over 15 productions, and he was the associate artistic director of the Berkshire Theatre Festival in Stockbridge, Massachusetts, where he produced over 30 shows. His other directing work has been seen around the country, from Alaska to Washington, D.C. Gordon was 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 has served on the Boards of the Stage Directors and Choreographers Foundation and the Seattle fringe company, House of Dames. Gordon is married to Joan Berman and has two children, Marlena and Noah.

HUGH LANDWEHR

Set Designer

Hugh returns to ACT where he designed scenery for last season's *Temporary Help* and for *Collected Stories* in 1998. He has designed scenery throughout the United States. On Broadway, he has been represented by productions of *Bus Stop*, *All My Sons*, and *A View from the Bridge*; off-Broadway by *The Baby Dance*, *Candide*, *The Entertainer*, *Filumena*, and others. He has continuing relationships as a designer with many regional theatres including The Long Wharf Theatre, Center Stage in Baltimore, Seattle Repertory Theatre, Alley Theatre of Houston, The Guthrie Theater, The Old Globe, and Actors Theatre of Louisville. During the summer, he frequently returns to design at the Williamstown Theatre Festival in Massachusetts. He has been a member of the faculties of Williams College and the University of Wisconsin, Madison, and presently teaches at the North Carolina School of the Arts. He was educated at Yale College.

ANNA OLIVER

Costume Designer

This is Anna's first show at ACT. Her costume design credits include *Il Viaggio a Reims* and *Hansel and Gretel*, New York City Opera; *As You Like It*, Old Globe Theatre; *Puppet Master of Lodz* and *The Price*, Marin Theatre Company; *The Guardsman*, American Conservatory Theatre; *Magic Fire*, Berkeley Repertory Theatre and Old Globe; *Journey Beyond the West*, Brooklyn Academy of Music; *Norma*, Canadian Opera Company; *Turandot*, Minnesota Opera and Canadian Opera Company; *Rigoletto*, *The Postman Always Rings Twice*, Boston Lyric Opera; *I Pagliacci*, Milwaukee's Skylight Opera; *Postcard from Morocco*, Opera Festival of New Jersey; *The Orestia*, The Juilliard School; and numerous operas at Wolf Trap Opera Company, Juilliard Opera Center, Manhattan School of Music as well as shows at New York Fringe Festival, Yale Repertory Theatre, Vermont's Weston Playhouse, Santa Cruz Shakespeare Festival, and California Shakespeare Festival. Recent projects include *Macbeth* at The Acting Company, *Hansel and Gretel* at L.A. Opera, and *The House of Mirth* at American Conservatory Theatre.

ROBERT WIERZEL

Lighting Designer

Robert returns to ACT where he designed lighting for Tom Stoppard's *Arcadia* in 1996. His theatre credits include David Copperfield's *Dreams and Nightmares* on Broadway; *The Deep Blue Sea* at Roundabout Theatre; *Enigma Variations* at the Mark Taper Forum and Royal Alexander Theatre; *Lives of the Saints* at Philadelphia Theatre Company and Berkshire Theatre Festival; as well as regional productions throughout the U.S. Additional credits include Bill T. Jones/Arnie Zane Dance (several Bessie awards); Goldhuber and Lasky's *Worse Case Scenario* (Bessie Award); *Les Indes Galantes* at Paris Opera; *Opera Chushingura* at Tokyo Opera; Philip Glass's *1000 Airplanes on the Roof* and *Hydrogen Jukebox* (American Theatre Wing Award); and productions at Glimmerglass Opera, New York City Opera, Virginia Opera, Seattle Opera, Boston Lyric Opera, and San Diego Opera. Robert holds an M.F.A. from the Yale University School Of Drama and is currently a faculty member of the Design Department at NYU Tisch School of the Arts.

JOHN GROMADA

Composer & Sound Designer

Last season at ACT, John was the composer and sound designer for *The Crucible* and the previous season for *Scent of the Roses* and *Quills*. Broadway credits include original scores for the recent revivals of *Summer and Smoke* and *Misalliance* at the Roundabout, *Holiday* at Circle in the Square and Jonathan Miller's production of *Long Day's Journey Into Night*. His music was also featured in the Broadway and road productions of *A Few Good Men*. At the New York Shakespeare Festival, his music and sound score for *The Skriker* earned him a 1997 Drama Desk Award, and his score for *Machinal* won him an Obie Award in 1991. He has designed sound for numerous original productions in New York and his music and sound have been heard at many regional theatres including Center Stage in Baltimore and the Hartford Stage Company in Hartford, Connecticut, two theatres with which he is closely associated. A resident of Nyack, New York, John has received grants from the NEA and the state arts councils of New York and New Jersey. He is married to scenic artist Barbara Cohig.

LIZ ENGELMAN

Dramaturg

Liz joined ACT in 1998 as literary manager and dramaturg. Previously she was the literary manager and dramaturg at Intiman Theatre and 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.

JULI ROSENZWEIG

Dialect Coach

Juli is happy to be coaching her first show at ACT. She has recently done dialect coaching at Intiman for *Dear Liar* and *Fires in the Mirror*, at Seattle Repertory Theatre for *Stop Kiss*, and at Seattle Children's Theatre for *The Book of Ruth*. Juli recently completed a two-month artist-in-residency at Whitman College where she coached *Playboy of the Western World* and *Last Night at Ballyhoo*. Juli studied voice with Arthur Lessac and is currently completing a masters degree in Speech Pathology at the University of Washington.

GEOFFREY ALM

Fight Director

Geoffrey is very pleased to return to ACT where he served last season as fight director for *Communicating Doors* and *Temporary Help*. Past credits here include *Violet* and *Death of a Salesman*. Other credits around town include *The Shaughraun* and *The Beauty Queen of Leenane* at Seattle Rep, *The King of Ireland's Son* at Seattle Children's Theatre and *Don Giovanni* at Seattle Opera. Out of town credits include *The Shaughraun* and *Shipwrecked* in Boston and *The Illusion* at Arizona Theatre Company. Geoffrey is a certified fight director with the Society of American Fight Directors and teaches stage fighting for the Professional Actor Training Program at the University of Washington as well as at Freehold Theatre Studio Lab.

ANNE KEARSON

Stage Manager

Anne is pleased to return to ACT, having stage managed *A Christmas Carol*, *Side Man*, *Stonewall Jackson's House*, and *The Crucible* last season and serving as assistant stage manager for ACT's production of *Violet* in 1998. 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.

LAURA RICHIN

New York Casting

Broadway: David Mamet's *The Old Neighborhood*, *Shadowlands* (U.S. consultant), *Cy*

continued on page 19

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Coleman's *The Life* (original casting), and *A Change in the Heir*. Film: *Beloved* (consultant), *Shadowlands* (U.S. consultant), *The Eden Myth* (Cannes; NY Independent & Kudzu Film Fests: Best Picture & Best Actor Awards). Television: "That '70s Show", "The Damon Wayans Show", "Grace Under Fire", & "Men Behaving Badly". New York & International theatre: Kenneth Branagh's *Public Enemy* (NY, LA, London & Ireland), *And the World Goes Round*, Scott Ellis/Susan Stroman (NY & tours), *The Rothschilds*, *Rags*, *Nunsense*, *Pageant*, Carly Simon's *Romulus Hunt* (Metropolitan Opera/Kennedy Center), & *Misery* (London's West End). Recently, David Mamet's *Glengarry Glen Ross* (revival with Charles Durning) at McCarter Theatre; American Repertory Theatre, Actors Theatre of Louisville Humana Festivals and seasons since 1993. Simon & Schuster Audiobooks: newly-published works by Ethan Coen, Stephen King, Elmore Leonard, and Ernest Hemingway.

ACT EXECUTIVE STAFF

JIM LODER

Managing Director

Jim was appointed managing director of ACT in February of this year, after serving as ACT's general manager since July of 1999. Prior to joining ACT, Jim spent five years with Seattle's Intiman Theatre as general manager and another five years as company manager for The Utah Shakespearean Festival. He also spent two years at Seattle Repertory Theatre. For the last three years he has been on the Board for the Northwest AIDS Foundation's "Audiences Fight AIDS" project, and has served on the Technical Advisory Committee for Seattle Central Community College's Arts Management Certificate Program. Jim holds an M.F.A. in Drama from the University of California at Irvine and a B.A. in Theatre from Southern Utah State College.

VITO ZINGARELLI

Producing Director

Vito joined ACT as producing director in 1998 after more than 20 years 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 Theatre in Minneapolis under the artistic leadership of Michael Langham and became Seattle Repertory Theatre's first production manager from 1980-85 working under the artistic leadership of both John Hirsch and Daniel Sullivan. Vito also served as the production manager at the Berkeley Repertory Theatre with Sharon Ott 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.



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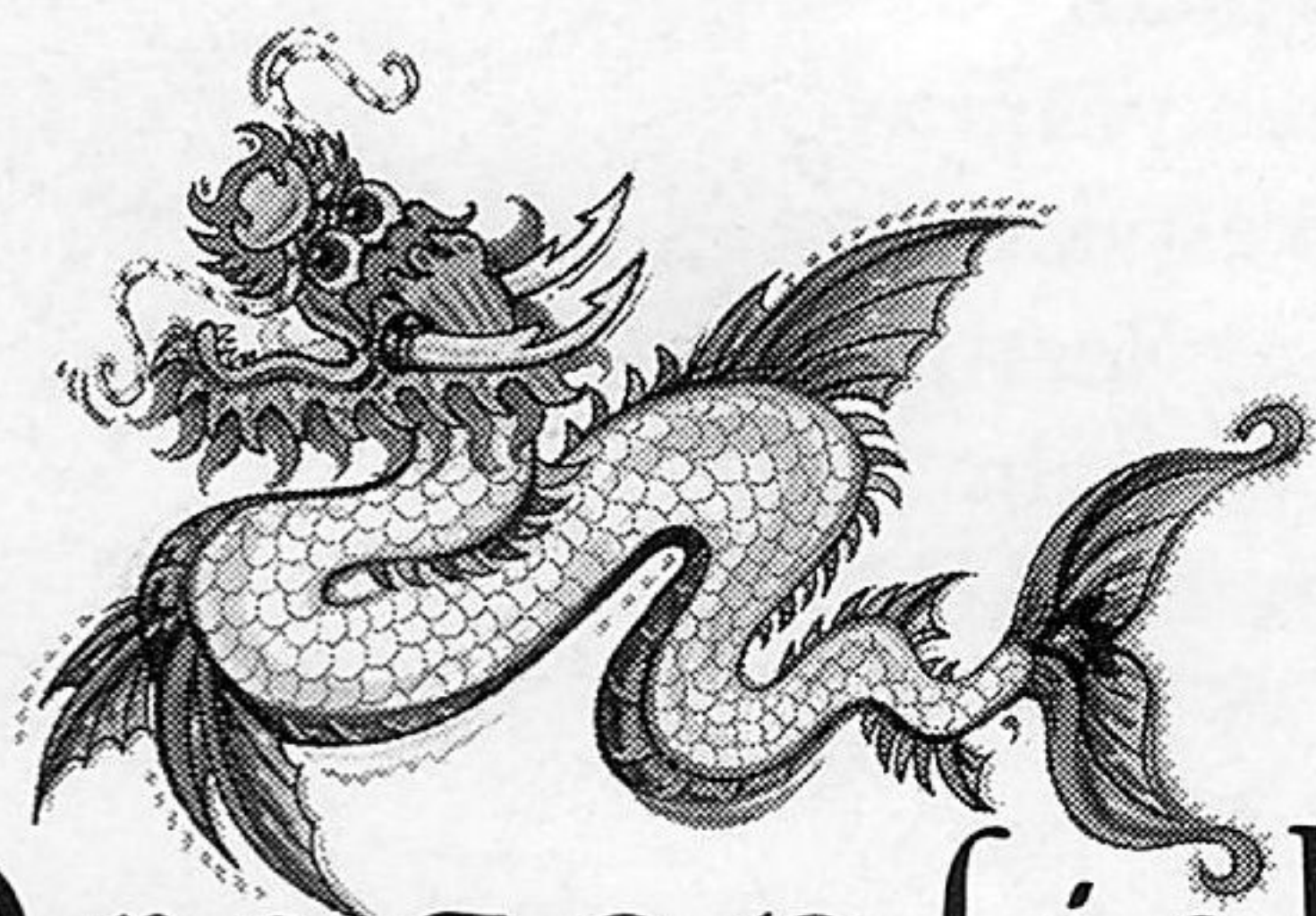
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The 2000 E. Donnall Thomas Medal of Achievement will be awarded to H. Jon Runstad of *Wright Runstad & Company* and Judith M. Runstad of *Foster Pepper & Shefelman PLLC*, honoring their individual and collective accomplishments that illustrate their commitment to serving our community.

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