

A Skull in Connemara



A CONTEMPORARY THEATRE

PRESENTS

A SKULL IN CONNEMARA

JULY 27 - AUGUST 20

PREVIEWS JULY 21 - 26

-
- | | |
|----|--|
| 7 | Title Page |
| 8 | Notes on Ireland |
| 10 | The Actors |
| 11 | The Production Team |
| 13 | ACT Executive Staff |
| 15 | Now Playing & Coming Up in The Bullitt |
| 15 | Next at ACT |
| 16 | Major Contributors |
| 18 | Board of Trustees & Advisory Council |
| 18 | ACT Staff |
-

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Cover design by Jackie Phillips

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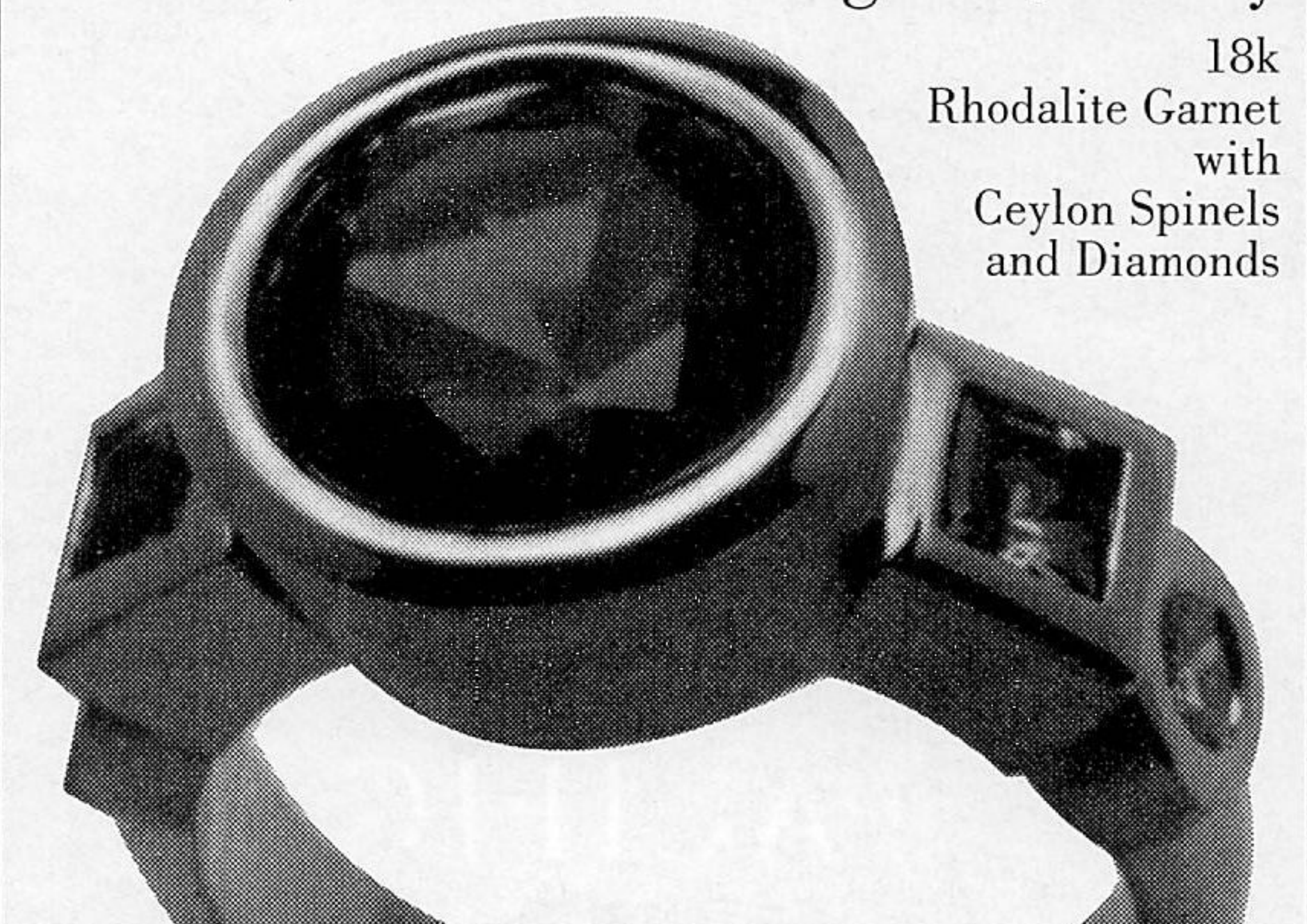
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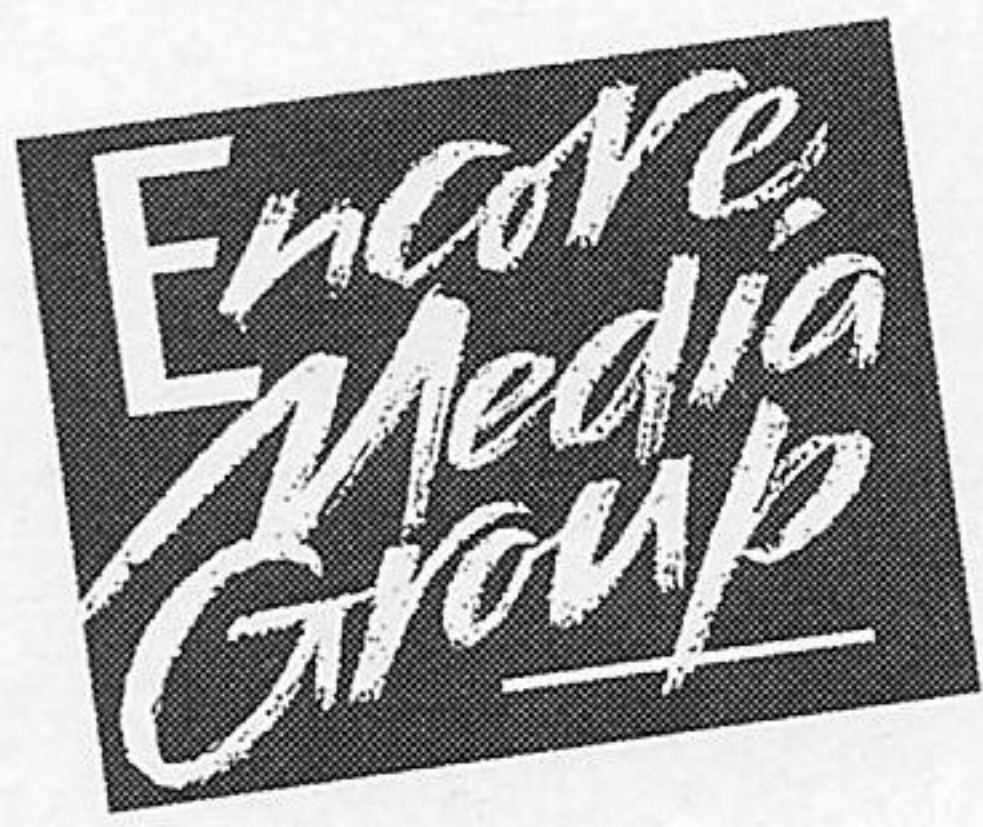
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Volume 13, Issue 4



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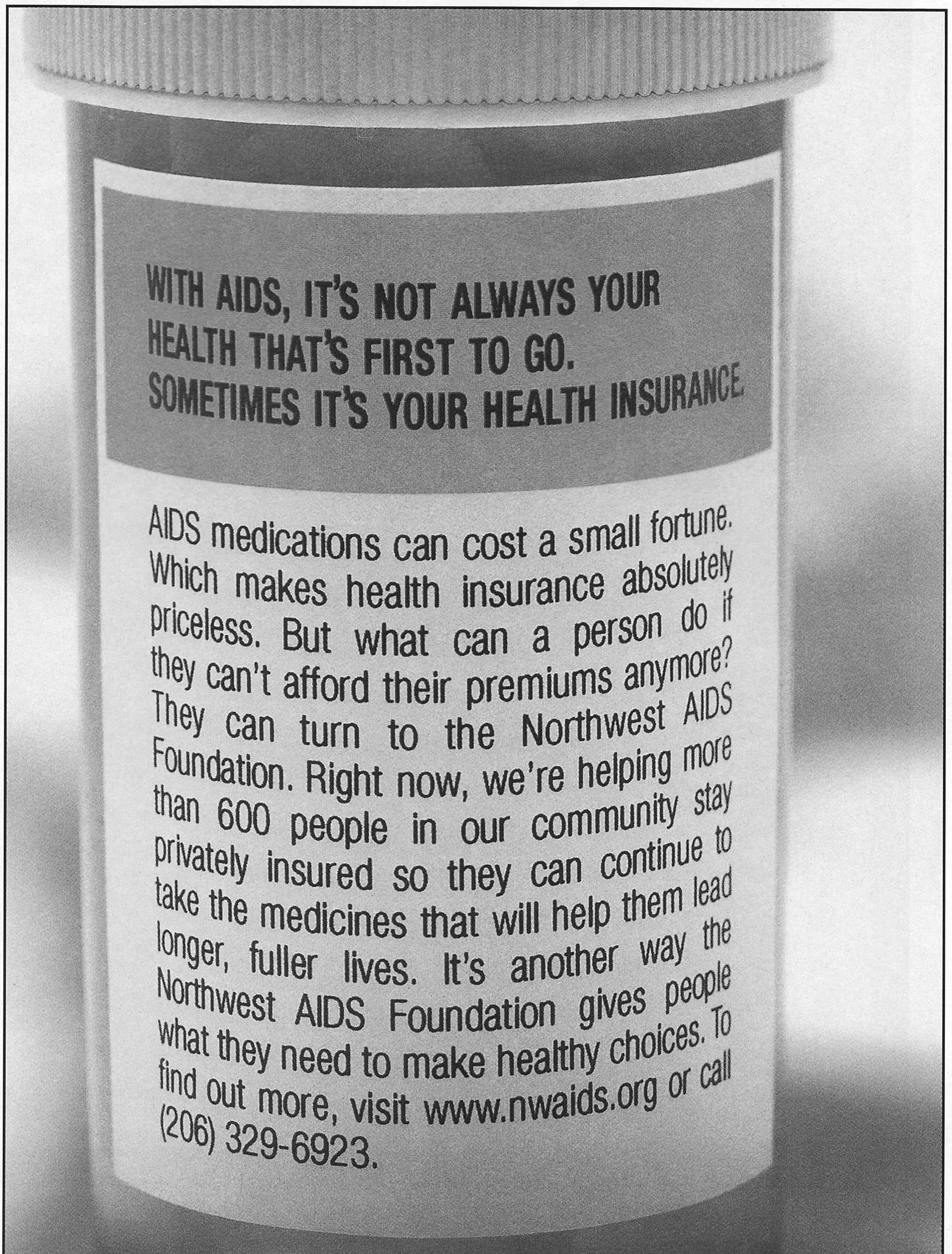
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LEGACY PICTURES

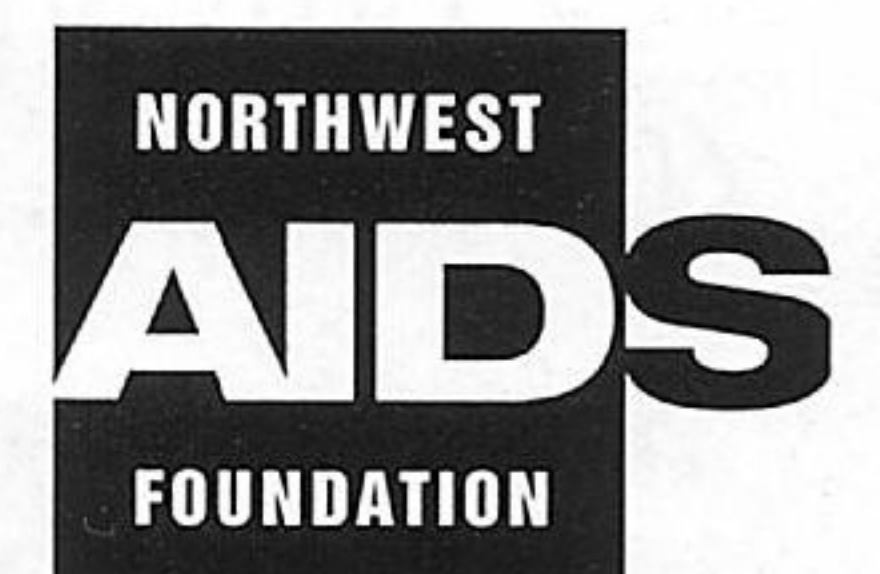
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A CONTEMPORARY THEATRE

GORDON EDELSTEIN
Artistic Director

JIM LODER
Managing Director

VITO ZINGARELLI
Producing Director

presents

the American Premiere of
A SKULL IN CONNEMARA
by Martin McDonagh

THE CAST

(in order of appearance)

Mick Dowd	Kevin Tighe
Maryjohnny Rafferty	Zoanne LeRoy
Mairtin Hanlon	Andrew McGinn
Thomas Hanlon	Christopher Evan Welch
Director	Gordon Edelstein
Set Designer	David Gallo
Costume Designer	Susan Hilferty
Lighting Designer	Michael Chybowski
Composer/Arranger	Martin Hayes, fiddle
	Dennis Cahill, guitar
Sound Designer	Stephen LeGrand
Dramaturg	Liz Engelman
Dialect Coach	Sean McEnaney
Fight Director	Geoffrey Alm
Stage Manager	Jeffrey K. Hanson
Assistant Stage Manager	Anne Kearson
Production Assistant	Stephanie Toste
Assistant Lighting Designer	Ann Ciecko

Place: Rural Galway

There will be one intermission.

A Skull in Connemara was first presented as a Druid Theatre Company and Royal Court Theatre co-production in Galway, Ireland, and then in London in the summer of 1997.

Presented by arrangement with Dramatists Play Service, Inc. in New York.
New York casting by **Laura Richin Casting, Laura Richin/Judy Bowman.**

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

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

A Contemporary Theatre is a member of the League of Resident Theatres (LORT), the American Arts Alliance, the Washington State Arts Alliance, Theatre Puget Sound, 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 are members of the Society of Stage Directors and Choreographers, an independent national labor union.

In Search of Ireland...

from Connemara to Corpses

“Connemara...”

How can it exist in the modern world! ...It begins suddenly as soon as you leave Galway due west by the coast road through Spiddal to Clifden. It is a part of the earth in which Progress—whatever we mean by it—has broken in vain against grey walls; it has been arrested by high hills and deep lakes to the east and by the sea on the west.”

— H.V. Morton, *In Search of Ireland*

“To see Ireland happy you must carefully select your point of view, look for some narrow, isolated spot, and shut your eyes to all the objects that surround it; but wretched Ireland, on the contrary, bursts upon your view everywhere.”

— *Social Life in Ireland, 1805-1845*,
R.B. McDowell (ed.)

“...I resume but not so fast I resume the skull to shrink and waste and concurrently simultaneously what is more for reasons unknown in spite of the tennis on on the beard the flames the tears the stones so blue so calm alas alas on on the skull the skull the skull the skull in Connemara in spite of the tennis the labours abandoned left unfinished graver still abode of stones in a word I resume alas alas abandoned unfinished the skull the skull in Connemara in spite of the tennis the skull alas the stones Cunard tennis...the stones...so calm...Cunard...unfinished...”

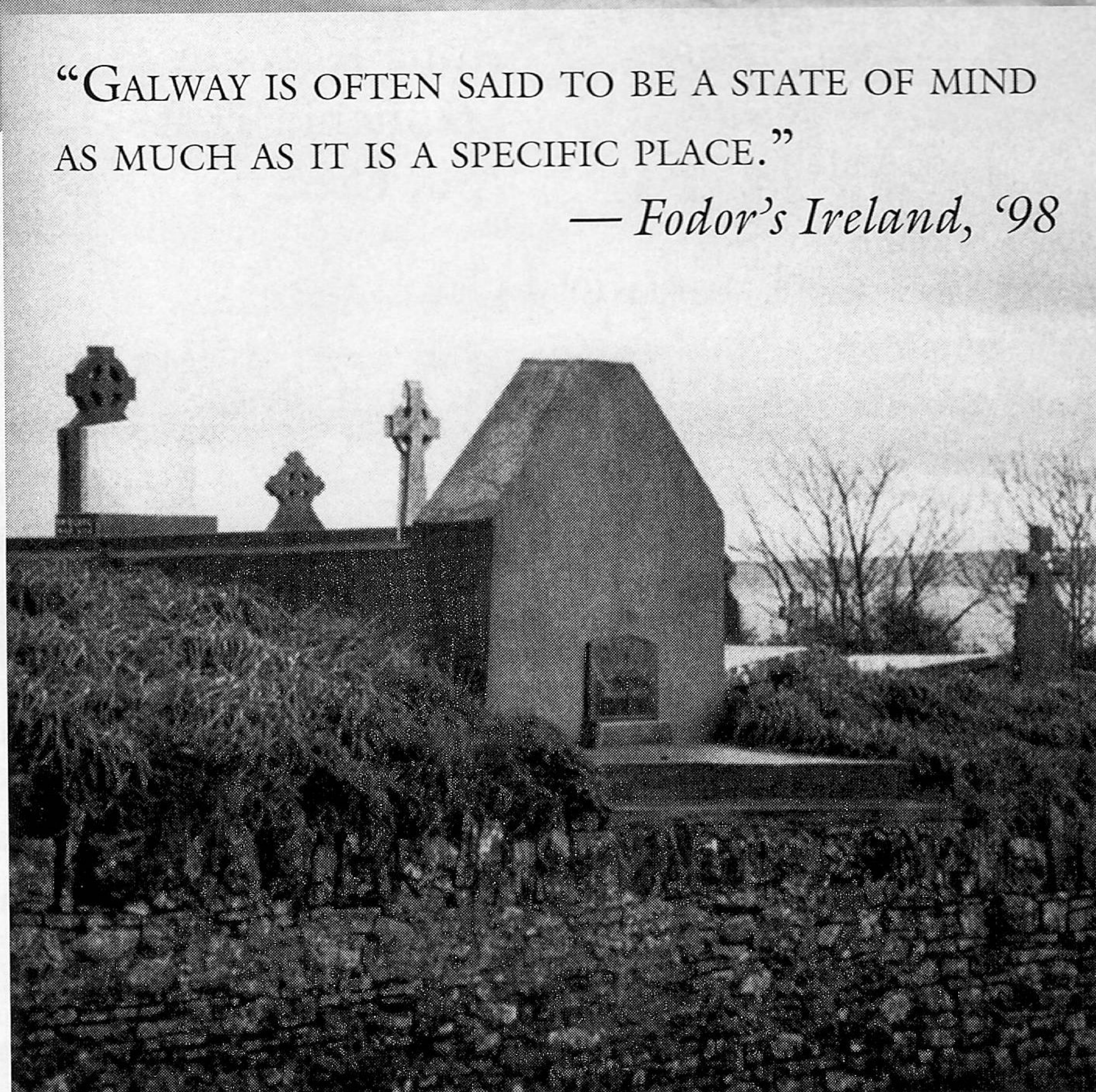
— Samuel Beckett,
Waiting for Godot

“GALWAY IS OFTEN SAID TO BE A STATE OF MIND AS MUCH AS IT IS A SPECIFIC PLACE.”

— *Fodor's Ireland*, '98

“The people are thus inclined: religious, frank, amorous, sufferable of infinite paines, verie glorious, manie sorcerers, excellent horsemen, delighted with wars, great alms-givers, passing in hospitalitie.”

— Holinshed's Chronicles,
1577

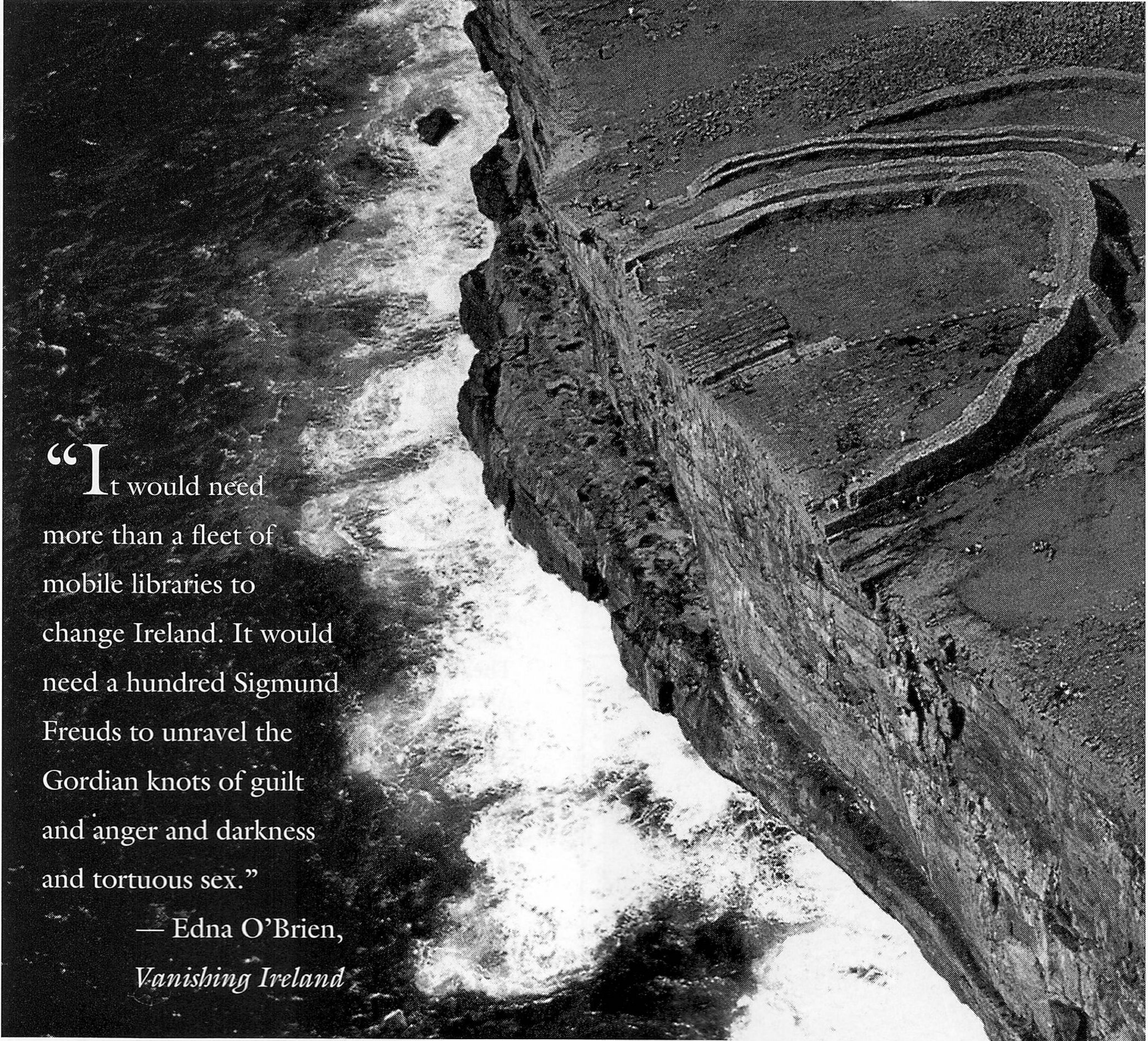


“The Irishman takes his drinking sadly; it is like a mournful symbol that even his beer is black. He drinks to attain forgetfulness of the whole human condition—that condition to which he feels so exceedingly ill-adapted.”

— Arland Ussher

“There can be nothing in the world like the sadness of some parts of Ireland. The rain might be the tears of exiles; the wind might be the crying of those forced to die in foreign lands. It is an atmosphere which speaks of centuries of hunger, eviction, and emigration. Ireland is as moody as its people. Just as an Irishman will follow a mood of laughter with one almost of tears, so this country changes in a few miles from a cheerful, quiet, knowing region which might be the land of Slipper and Flurry Knox to a dreary, sorrowful, neglected area of depression...”


— H.V. Morton, *In Search of Ireland*



“It would need more than a fleet of mobile libraries to change Ireland. It would need a hundred Sigmund Freuds to unravel the Gordian knots of guilt and anger and darkness and tortuous sex.”

— Edna O’Brien,
Vanishing Ireland

“[IRELAND] IS A COUNTRY WHERE THE BONES OF THE EARTH STICK THROUGH ITS STARVED SKIN.”
— George Russell, describing the Rosses region of Donegal



“Posthumous indignity is a fear that has remained widespread long after the passing of the body-snatchers. We still endow a lifeless corpse with the capacity for feeling and hurt and the expectation of respect. All forms of defilement of the dead, especially the thefts or mutilation of corpses, are regarded by the majority as deeply distasteful.”

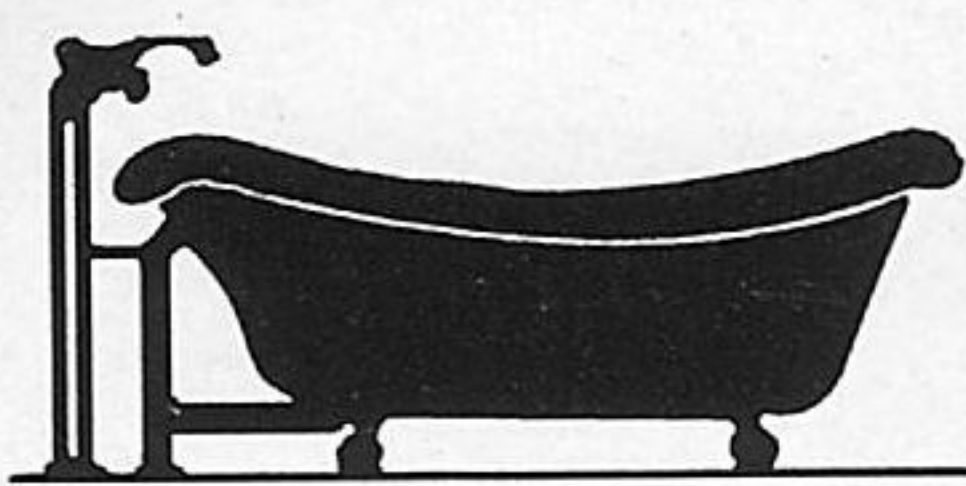
— Robert Wilkins,
*The Bedside Book of Death:
Macabre Tales of Our Final Passage*



“Once you are dead, put your feet up, call it a day, and let the husband or the missus or the kids or a sibling decide whether you are to be buried or burned or blown out of a cannon or left to dry out in a ditch somewhere. It’s not your day to watch it, because the dead don’t care.”

— Thomas Lynch,
The Undertaking: Life Studies from the Dismal Trade

This material was compiled by Liz Engelman and Courtney Bitner.



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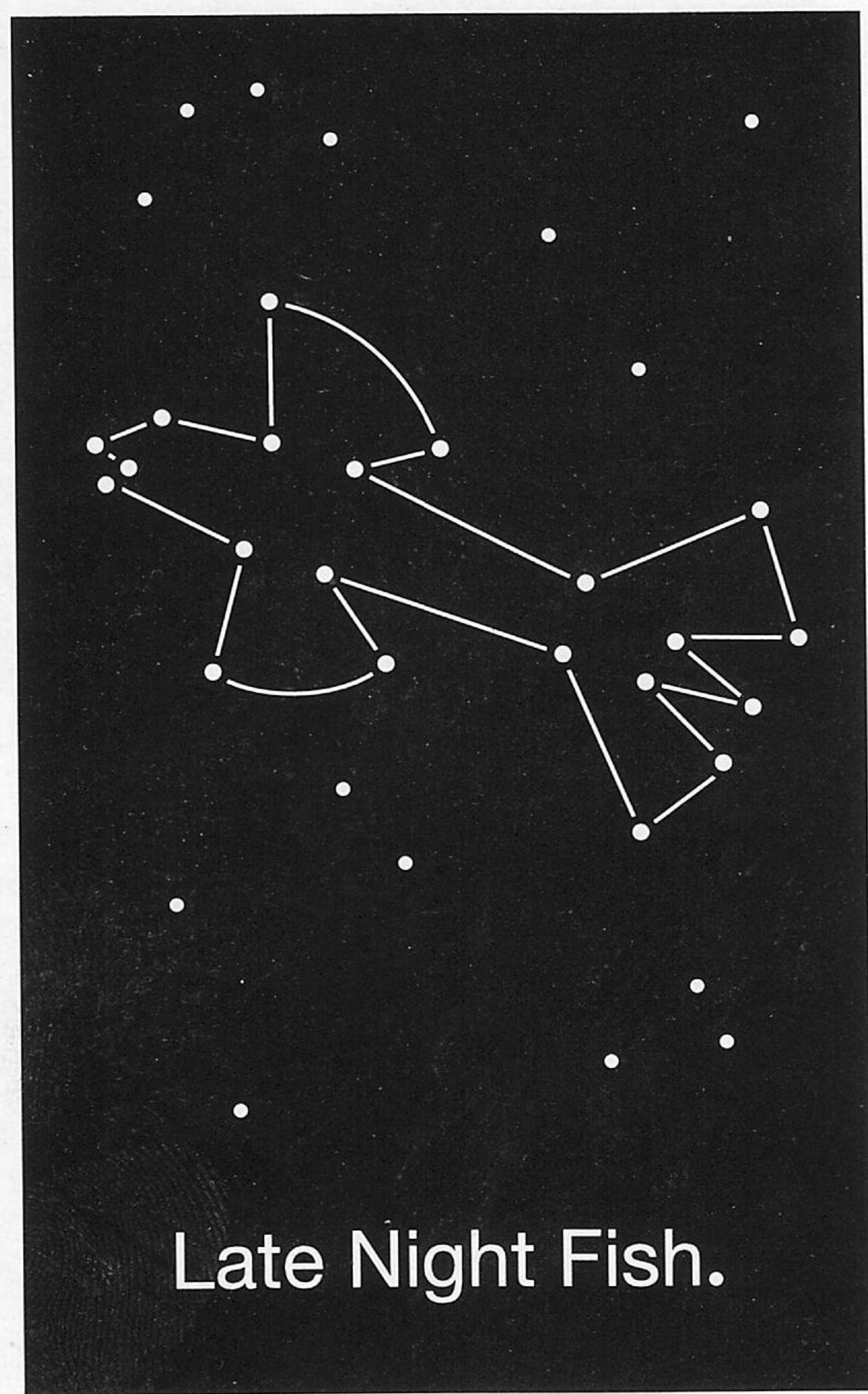
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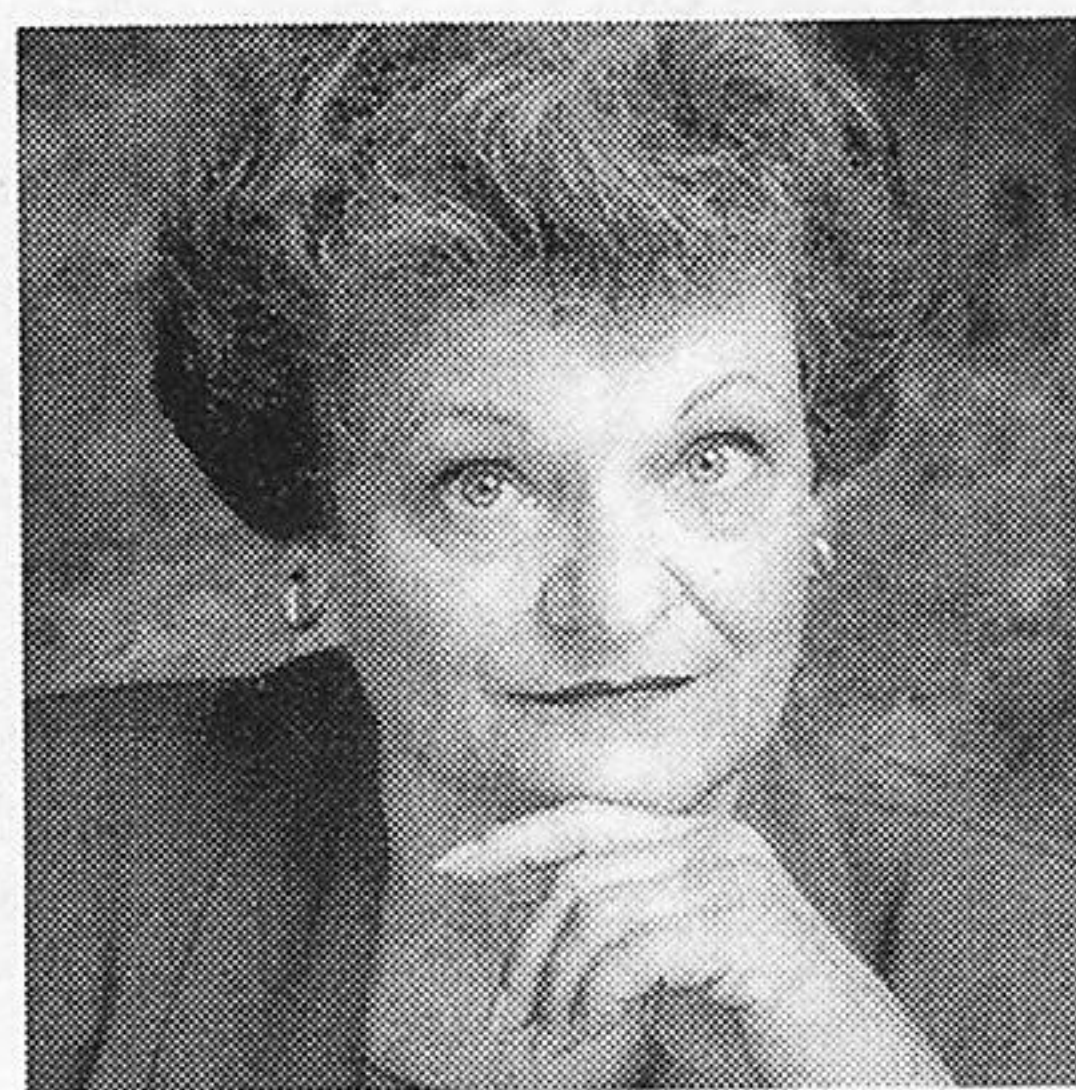
—John Hinterberger, Seattle Times



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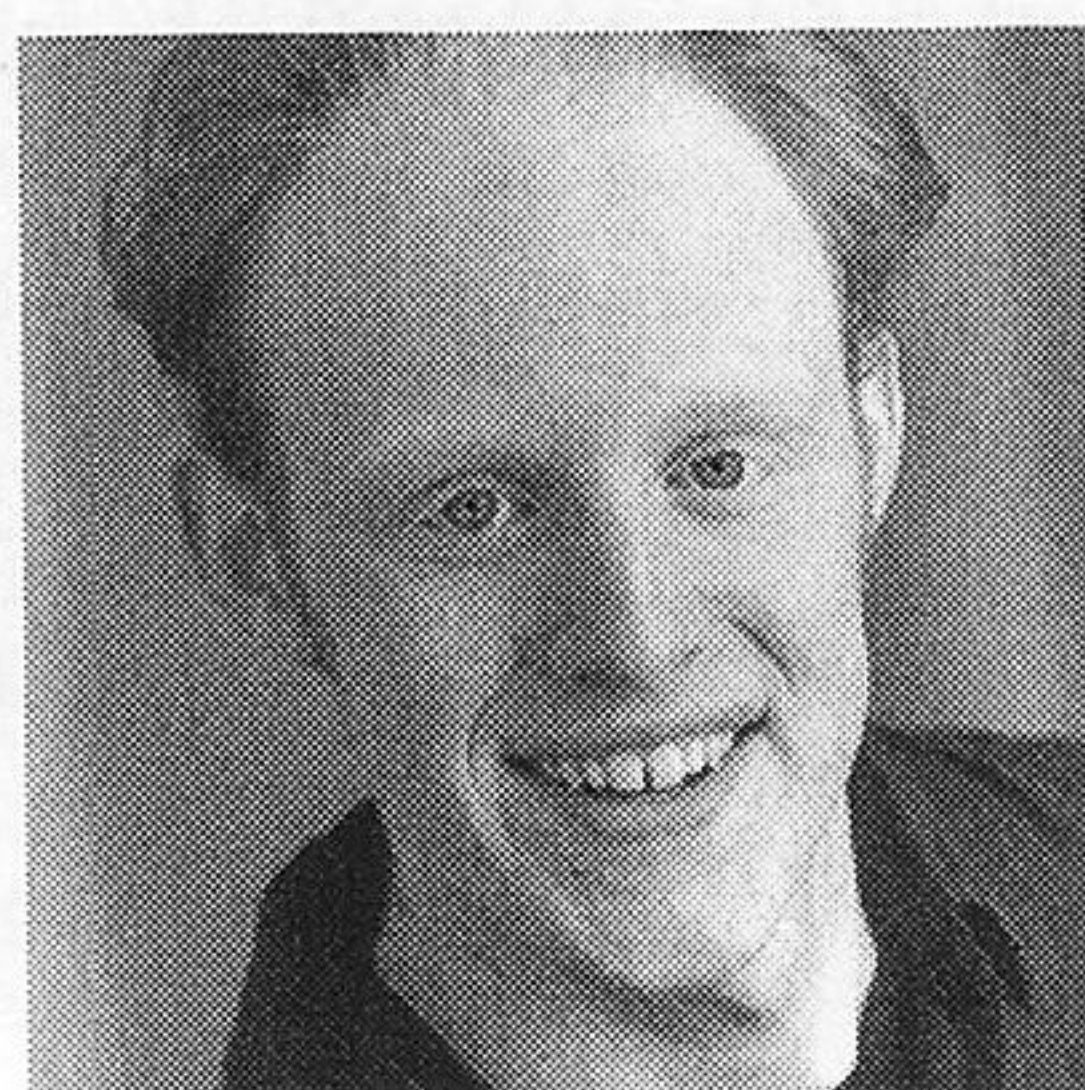
THE ACTORS



ZOANNE LEROY

Maryjohnny Rafferty

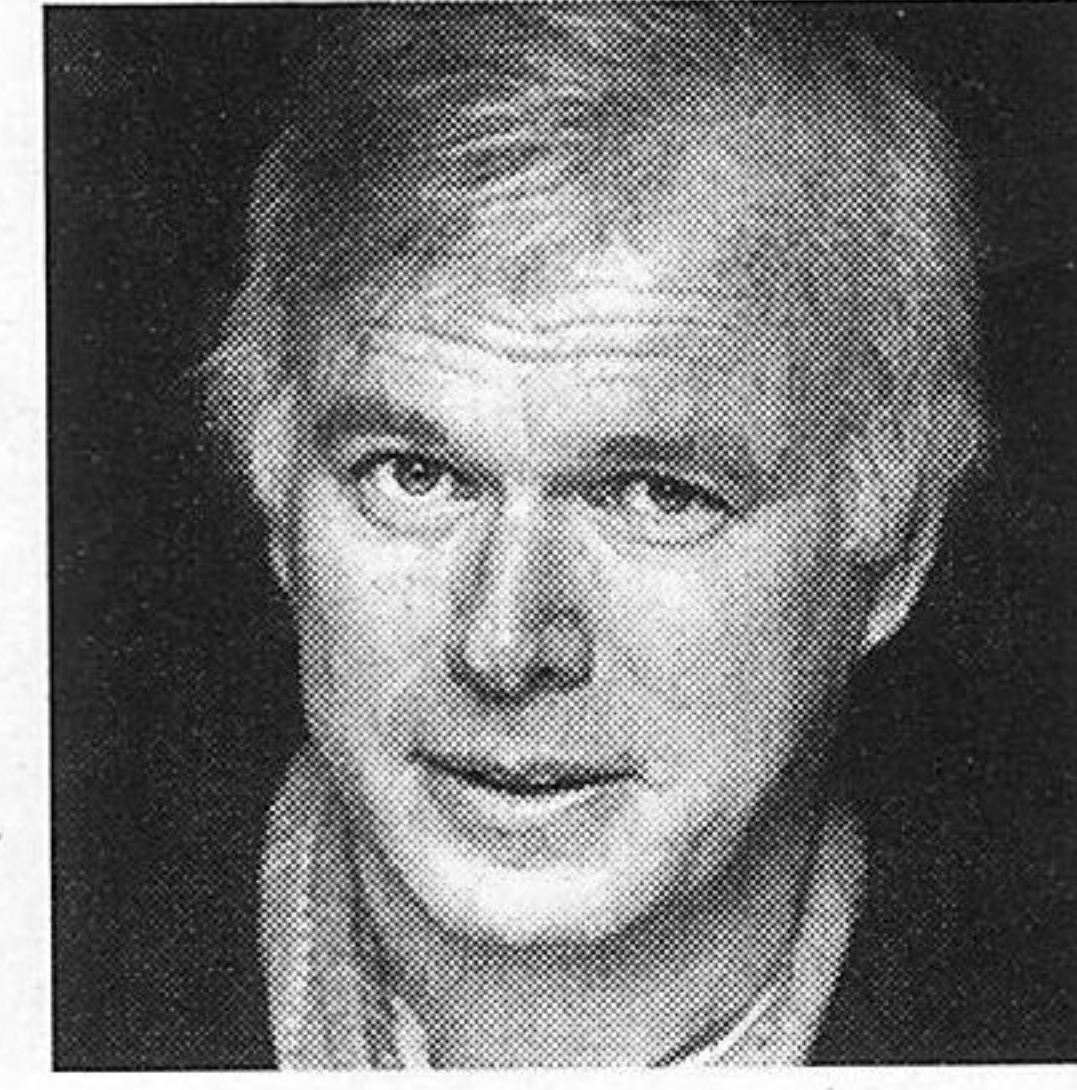
Zoanne last appeared at ACT as Rebecca Nurse in *The Crucible* and prior to that as Nurse Ratched in *One Flew Over the Cuckoo's Nest*, Miss Ramsden in *Man and Superman*, and in diverse roles in *Hot L Baltimore*, *Whose Life is it Anyway?*, and *A Kind of Alaska*. She played Mag Folan in *The Beauty Queen of Leenane* at Seattle Repertory Theatre and repeated the role at both Studio Arena Theatre and Geva Theatre in New York. Other theatres include The Guthrie, Asolo, the Mark Taper Forum, Indiana Rep, Oregon Shakespeare Festival, Actors Theatre of Louisville, and Berkeley Rep in such roles as Ilona in *She Loves Me!*, Phoebe in *The Entertainer*, earning a Bay Area Critics Award, Serafina in *The Rose Tattoo*, Stella in *Light Up the Sky*, and Mary Tyrone in *Long Day's Journey into Night*. Movies and television include *Unstrung Heroes*, *Bad Girls*, *The Truman Show*, *Ghosts of Mississippi*, *The Great Outdoors*, "L.A. Law," "Chicago Hope," "Designing Women," "Roseanne," and "Murder One." She is an award-winning playwright and co-author of *See the U.S.A. with Your Resumé*.



ANDREW MCGINN

Mairtin Hanlon

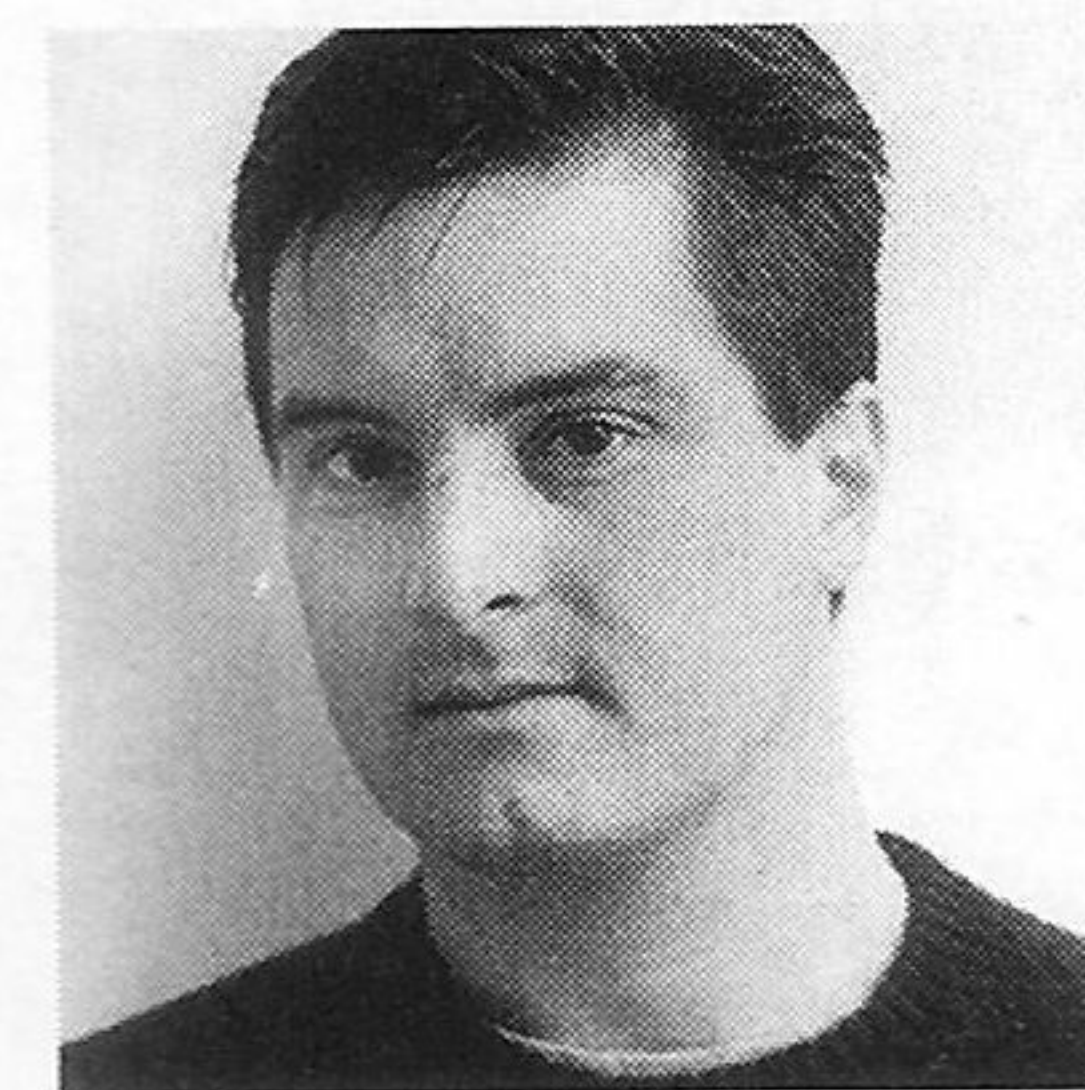
A Skull in Connemara marks Andrew's Seattle debut. He has spent the last two seasons with The Acting Company, touring across 43 states playing Malvolio in *Twelfth Night* (directed by Penny Metropolous), Orgon in *Tartuffe* (directed by Garland Wright/Mark Ax), Sir Anthony in *The Rivals* (directed by Nicholas Martin), and Macduff in *Macbeth* (directed by Anne Justine D'Zmura) which performed last April in nearby Bellingham and Longview. With The Public Theater/New York Shakespeare Festival he performed in *Cymbeline* (directed by Andrei Serban) as well as *The Skin of Our Teeth* and *Henry VIII*. Other New York credits include performances at MCC, Cherry Lane, and Soho Rep. He is a Juilliard graduate where he was presented with the John Houseman Prize and the Michael Saint-Denis Award. For all the McGinns of Ireland and America!



KEVIN TIGHE

Mick Dowd

Kevin makes his ACT debut with *A Skull in Connemara*. He appeared locally at Seattle Repertory Theatre in *Hedda Gabler* and *The Ballad of Soapy Smith*, and in *Execution of Justice* at The Empty Space Theatre. He appeared in *Open Admissions* on Broadway, and regionally in *Buried Child* at Arena Stage, *Night of the Iguana* at McCarter Theatre, *Equus* at Old Globe Theatre, and Yuri Lubymov's production of *Crime and Punishment* at Arena Stage. In England, Kevin appeared in *Design for Living* at the National Theatre of Great Britain. Kevin is a veteran of more than 20 major motion pictures. He received a National Endowment for the Arts Fellowship Grant in Directing while at Seattle Repertory Theatre and received the Canadian Genie Award for Best Supporting Actor in the film *I Love a Man in Uniform*.



CHRISTOPHER

EVAN WELCH

Thomas Hanlon

Seattle credits include *The Illusion* and *Life During Wartime* at ACT; *Macbeth* and *Warrior* at Intiman; *Wolf at the Door* at The Empty Space Theatre; *Scapin*, *She Stoops to Conquer*, *Harvey*, *Pericles*, *The Seattle Experiments*, *The Real Inspector Hound*, and *Buying Time* at Seattle Repertory Theatre; and *Hedda Gabler '55* at Triad Ensemble. Regional credits include *The Cherry Orchard*, *Philadelphia Here I Come!*, *She Stoops to Conquer*, and *The Venetian Twins* at the Guthrie Theater; *Halholbrook* at Red Eye Theatre; *Harvey* at La Jolla Playhouse; *Hamlet* at Colorado Shakespeare Festival; *The Importance of Being Earnest* and *She Stoops to Conquer* at Long Wharf Theatre; *Arms and the Man* and *Rosencrantz and Guildenstern are Dead* at Williamstown Theatre Festival; and *Missing Marisa/Kissing Christine* and *Reverse Transcription* at the Humana Festival, Actors Theatre of Louisville. Broadway: *Scapin*, *London Assurance* (Roundabout). Off-Broadway: *A Streetcar Named Desire* (New York Theater Workshop), *Adam Baum and the Jew Movie* (Blue Light), *Cellini* (New York Stage and Film), and *Come Clean* (P.S. 122). Films: *Chinese Coffee* (director, Al Pacino) and *Hamlet* (director, Campbell Scott). TV: "Third Watch" and "Law & Order: Special Victims Unit." Chris is a graduate of the University of Washington Professional Actor Training Program, 1991 (Jack Clay). He is a member of the band The Ottoman Bigwigs.

PRODUCTION TEAM

MARTIN McDONAGH

Playwright

Martin McDonagh's first play, *The Beauty Queen of Leenane*, premiered in Dublin in 1996, transferred to London's Royal Court Theatre, and then to Broadway where it won four Tony Awards. The play is the first in his Connemara Trilogy, which also includes *A Skull in Connemara* and *The Lonesome West*, which had its Broadway premiere last year. *The Cripple of Inishmaan*, the first of his trilogy of Aran Island plays (which also includes *The Lieutenant of Inishmore* and *The Banshees of Inisherin*), opened at Britain's National Theatre, also transferred to New York, and received productions in several American cities including Los Angeles and Philadelphia. McDonagh is resident playwright at the Royal National Theatre, and recipient of numerous awards including The Evening Standard and George Devine awards for Most Promising Playwright.

GORDON EDELSTEIN

Artistic Director and Director of *A Skull in Connemara*

Gordon Edelstein became artistic director of ACT in September of 1997. Since his arrival, ACT has enjoyed its highest subscription renewal rate in the institution's past 30 years, playing to over 90% capacity. Under his leadership ACT has also been named "Best Theater" two years in a row by readers of the *Seattle Weekly*. This year at ACT Gordon directed the world premiere of Donald Margulies' *God of Vengeance*. Previously at ACT he directed the world premiere of Lisette Lecat Ross's *Scent of the Roses* starring the legendary Julie Harris, the sold-out production of *Death of a Salesman* starring John Aylward, 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*. Since beginning his tenure at ACT, Gordon has also 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 in the fall. Prior to moving to Seattle, he 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 or directed over 30 shows. His New York credits include the acclaimed Broadway revival of Pinter's *The Homecoming* at the Roundabout Theatre Company, and Michael Henry Brown's *The Day the Bronx Died* both off-Broadway and at the Tricycle Theatre, London. His other directing work has been seen around the country, from the Perseverance Theatre in Alaska to Arena Stage

in 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 is married to Joan Berman and has two children, Marlena and Noah.

DAVID GALLO

Set Designer

David Gallo has designed for such Broadway shows as *Epic Proportions*, *Voices in the Dark*, *You're A Good Man Charlie Brown* (Drama Desk Award nomination), *Little Me* (FANY Award nomination), *The Lion in Winter*, *A View From the Bridge* (American Theatre Wing Award nomination), *More to Love*, *Jackie: An American Life* (American Theatre Wing nomination) and *Hughie* (American Theatre Wing nomination). Off-Broadway credits include *Stupid Kids*, *A New Brain*, *Communicating Doors*, *Bunny Bunny* (Drama Desk, Outer Critics Circle, and Lucille Lortel awards), *Blue Man Group/Tubes* (also in Boston, Chicago and Las Vegas), *Dealer's Choice*, *Machinal* (Drama Desk Award nomination), *The Triumph of Love*, *Missing Person's* and *The Sugar Bean Sisters*. Recent productions include *Thunder Knocking on the Door*, August Wilson's *King Hedley II* and *Jitney*, *Les Blancs*, *In Walks Ed*, *Sweeny Todd* and *Just So Stories*. David designed the national tour of *Angels in America* for which he won the LA Drama Critics Circle Award. Other recent and upcoming projects include *Thunder Knocking on the Door* on Broadway, the world premieres of *The Wild Party* and *Bubbly Black Girl*, *Jitney* at the Mark Taper Forum and Second Stage Theatre, *Blues Clues* for Pace Theatricals and Nickelodeon, and *Theatre of Blood*, a new Broadway-bound musical on the West End.

SUSAN HILFERTY

Costume Designer

Susan Hilferty returns to ACT, having designed costumes for *Born in the R.S.A.* and for the Flying Karamazov Brothers' production of *L'Universe*. She has designed over 300 productions for theaters across America from Broadway to the Bay Area, and internationally from London to South Africa. She works with such well known directors as Athol Fugard (with whom she has co-directed and/or designed sets and costumes since 1980), Robert Falls, Robert Woodruff, the late Garland Wright, Mark Lamos, Frank Galati, Des McAnuff, Sharon Ott, David Petrarca, Richard Nelson, Chris Ashley, Max Meyer, David Warren, Tracy Brigdon, Marian McClinton, Irene Lewis, Carole Rothman, Mark Linn-Baker, James Lapine, and Emily Mann. She designs for opera, film, TV, and dance and is currently chair of the Department of Design for Stage and Film at NYU's Tisch School of the Arts and she has won many awards for her work. Her recent work includes Laurie Anderson's *Moby Dick*, *Jitney*, and *Dirty Blonde* on Broad-

way. She recently received an Obie Award for Sustained Excellence.

MICHAEL CHYBOWSKI

Lighting Designer

Michael returns to ACT after designing lighting for the 1999 production of *The Crucible*. Michael recently designed the New York Shakespeare Festival's *Cymbeline* at the Delacorte in Central Park, and *Wit* with Kathleen Chalfant at the Union Square Theatre. As resident designer at American Repertory Theatre in Cambridge he has designed *The Bacchae*, *The Taming of the Shrew*, *In the Jungle of Cities*, *The Wild Duck*, *Phaedra*, and *The Merchant of Venice*. Other recent work in New York includes *The Grey Zone*, directed by Douglas Hughes, which received the Lucille Lortel Award for best off-Broadway lighting design; *A Question of Mercy* in its premiere at New York Theatre Workshop; and *Waiting for Godot* at Classic Stage Company. His recent work with the Mark Morris Dance Group includes *Dancing Honeymoon* and *Greek to Me*. Other recent projects include Laurie Anderson's *Moby Dick and Other Stories*, the premiere of a new John Guare piece for the Signature Theatre in New York, as well as productions in Boston, Princeton, and Seattle.

MARTIN HAYES

Composer/Arranger

Fiddle virtuoso Martin Hayes was born in Ireland and now resides in Seattle. His musical accomplishments extend far and wide, both artistically and geographically. He has been an All-Ireland fiddle champion six times over, and has taken home a National Entertainment Award, the Irish equivalent to the Grammy Award. Martin plays in the slow, lyrical style of his native East County Clare. He grew up playing traditional music with his father, P.J. Hayes, leader of the famed Tulla Ceili Band. Martin teamed up with American guitarist Dennis Cahill in the 1980s to form a jazz/rock/fusion band called Midnight Court in which they experimented with a variety of musical styles. Eventually they went back to their traditional roots and in 1997 they released *The Lonesome Touch*. In 1999 they released their second duet, *Live in Seattle*, recorded during live performances at the Tractor Tavern.

STEPHEN LEGRAND

Sound Designer

Stephen designed sound for ACT's production of *Stonewall Jackson's House* and *Temporary Help* last season. Also at ACT, he designed sound for *Death of a Salesman* and *Collected Stories* in 1998 and the previous season he designed *Going to St. Ives* and *Old Wicked Songs*. His work has also been heard in Seattle in *As You Like It* and *Stop Kiss* at Seattle

continued on next page

ACT FACTS

A Contemporary Theatre (known as "ACT"), is the professional non-profit theatre company that produces a season of plays, special events and *A Christmas Carol* from its home in downtown Seattle.

Kreielsheimer Place (pronounced CRY-uls-hy-mer), is the facility at 7th & Union where ACT produces its plays. It was formerly known as the Eagles Building and underwent a \$35.4 million renovation before opening in September, 1996. The building was re-named in honor of a \$3 million gift from the Seattle-based Kreielsheimer Foundation. ACT's Production Shops, Box Office and Administrative Offices are also located at Kreielsheimer Place.

The Falls Theatre and Allen Theatre are the two main performance stages at Kreielsheimer Place. ACT's mainstage season of plays is split between the two stages.

The Falls Theatre (named for ACT's Founder, Gregory A. Falls), is a 381-seat thrust stage with seating on three sides. It is located on the lower levels of the building.

The Allen Theatre (named in honor of a gift from the Allen Foundation for the Arts), is a 387-seat arena stage, or theatre-in-the-round. It is located on the third floor.

Buster's (named in honor of Dr. Ellsworth C. "Buster" Alvord), is located on the second floor and houses the long-running hit, *Late Nite Catechism*.

The Bullitt (named in honor of the late Dorothy S. Bullitt) is a flexible performance space where ACT's Bullitt Season and other events are held. It is located next to the Falls Theatre on the lower level.

PRODUCTION TEAM, CONTINUED

Repertory Theatre and in *Crumbs from the Table of Joy* at Intiman. He has worked as both a composer and/or sound designer in theaters throughout the United States including the Manhattan Theatre Club, Playwrights Horizons, the Huntington Theatre of Boston, the Mark Taper Forum, Berkeley Repertory Theatre, and the La Jolla Playhouse. Prior to moving to Seattle, he served as resident sound designer for the American Conservatory Theatre in San Francisco.

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.

SEAN MCENANEY

Dialect Coach

Sean is a graduate of the Royal Academy of Dramatic Arts and the North Carolina School of the Arts, and he is a former staff instructor at the Guildhall School of Drama in London. He recently directed *The Normal Heart* at Theater Schmeater and *Wilder Wilder Wilder* at Cornish College of the Arts. He was a 1999 grant recipient and the first playwright-in-residence at Centrum in Port Townsend for his play *Hortisexuality*.

GEOFFREY ALM

Fight Director

Geoffrey is very pleased to return to ACT where he served as fight director for this season's *God of Vengeance*, and last season for *Communicating Doors* and *Temporary Help*. Additional credits at ACT include *Violet* and *Death of a Salesman*. Other credits around town include *The Shaughbraun* 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 Shaughbraun* 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.

JEFFREY K. HANSON

Stage Manager

Jeffrey K. stage managed his first production at ACT, *Lloyd's Prayer*, in 1990. Now in his 10th season, he has stage managed over 30 ACT productions including this season's *Talley's Folly*. Other highlights from past seasons include *Quills*, *Laughter on the 23rd Floor*, *The Gospel at Colonus*, *The Revengers' Comedies*, *Halcyon Days*, and *The Illusion*. When not at ACT, Jeffrey K. has stage managed at Seattle Repertory Theatre on such productions as *Metamorphoses* and *The Cider House Rules, Parts I and II*. Other regional credits include productions at Intiman Theatre, Arizona Theatre Company, and New Mexico Repertory Theatre.

ANNE KEARSON

Assistant Stage Manager

Anne is pleased to return to ACT, having stage managed *God of Vengeance* and *2.5 Minute Ride* this season, *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 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).

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. He arrived at ACT with 12 years of experience in theatre management, company management, facilities management and operations, as well as human resources experience. He also has an extensive background in construction management and quality assurance. 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 Theater in Minneapolis under the artistic leadership of Michael Langham and moved to Seattle in 1978 where he continued his work as a stage manager with seasons at the Milwaukee Repertory Theater and Alaska Repertory Theatre as well as at the original Empty Space Theatre in Seattle. Vito became the Seattle Repertory Theatre's first production manager from 1980 - 85 working under the artistic leadership of both John Hirsch and Daniel Sullivan. He also enjoyed a close collaboration with then technical production director, Robert Scales, in The Rep's building and move into the Bagley Wright Theatre, where for the first time Seattle Rep's performance stages, production shops and administrative offices were combined under one roof. After serving as producing director for the Washington State Pavilion at EXPO '86 in Vancouver, Canada, he joined Sharon Ott at the Berkeley Repertory Theatre and served as production manager from 1987 - 92. He returned to the Pacific Northwest most recently in 1995 after serving as director of production for all producing activities at North America's largest resident theatre company, the Stratford Shakespeare Festival in Ontario, Canada. Prior to his appointment at ACT, Vito produced several independent productions and tours to Europe and Japan as well as serving as executive director of the Whidbey Island Center for the Arts near his home on Whidbey Island in Puget Sound.

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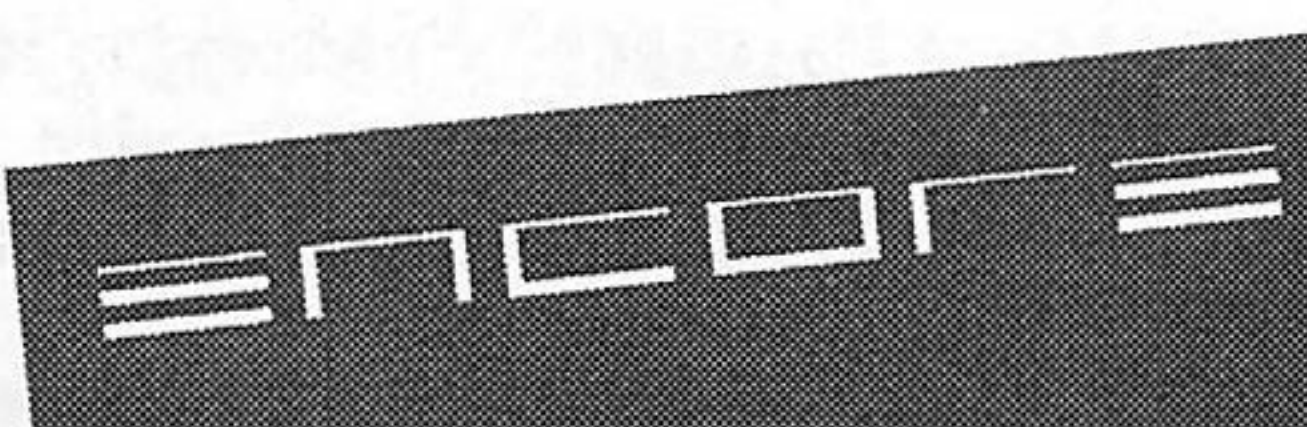


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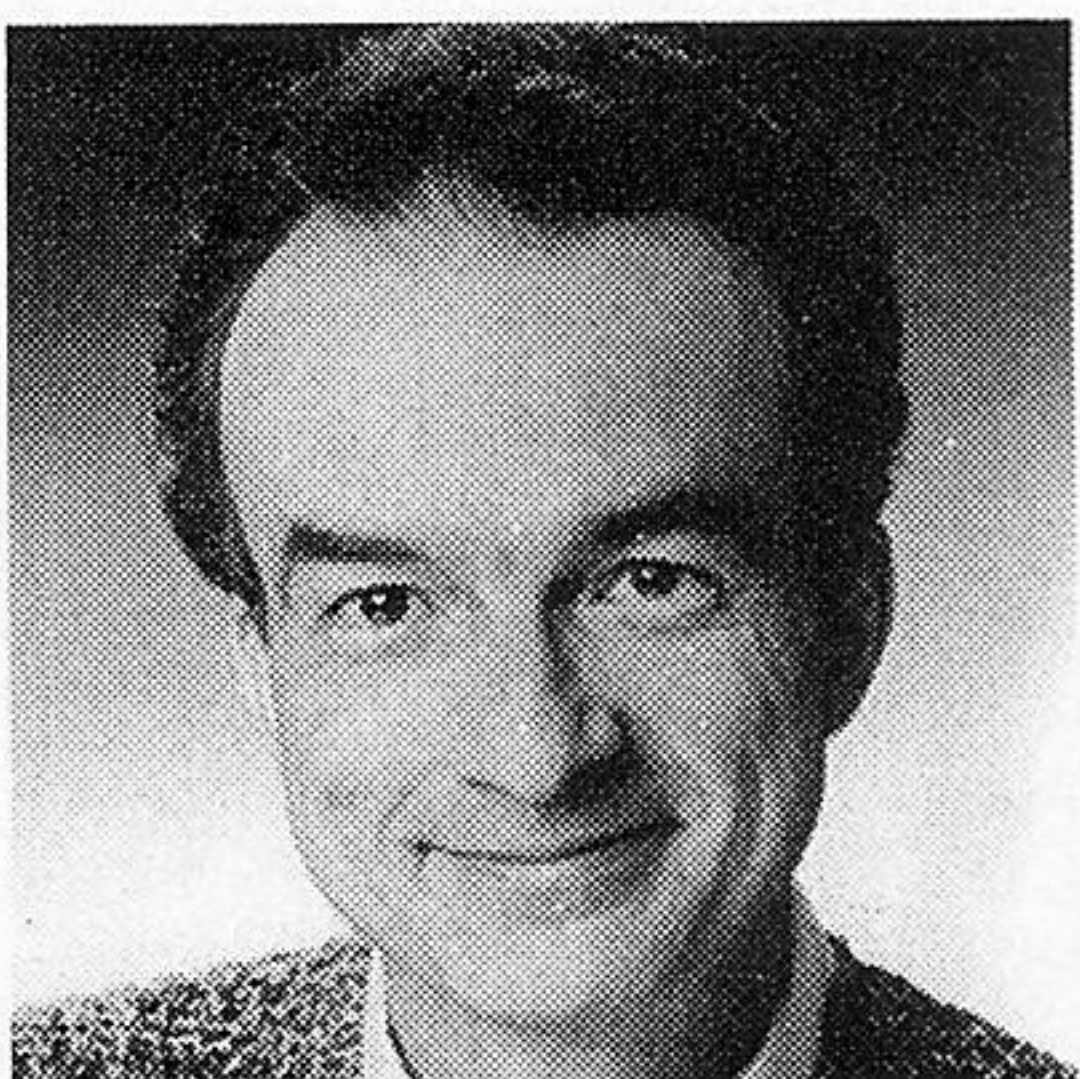
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Via Dolorosa

by David Hare

Featuring David Pichette

Directed by Kurt Beattie



DAVID PICHETTE

Via Dolorosa is playwright David Hare's autobiographical tale of his journey to the Middle East, where he ventures deep into both Israeli and Palestinian territories to meet the people who live the headlines. Familiar ACT favorite David Pichette (*Communicating Doors*, *Side Man*) offers Hare's intelligent and sensitive observations on one of the most critical and impassioned conflicts of the century.

"Always, (Hare) offers offbeat humor amid contradictions, poignancy in moments of terror, and squalor plus humanity behind the political convictions."
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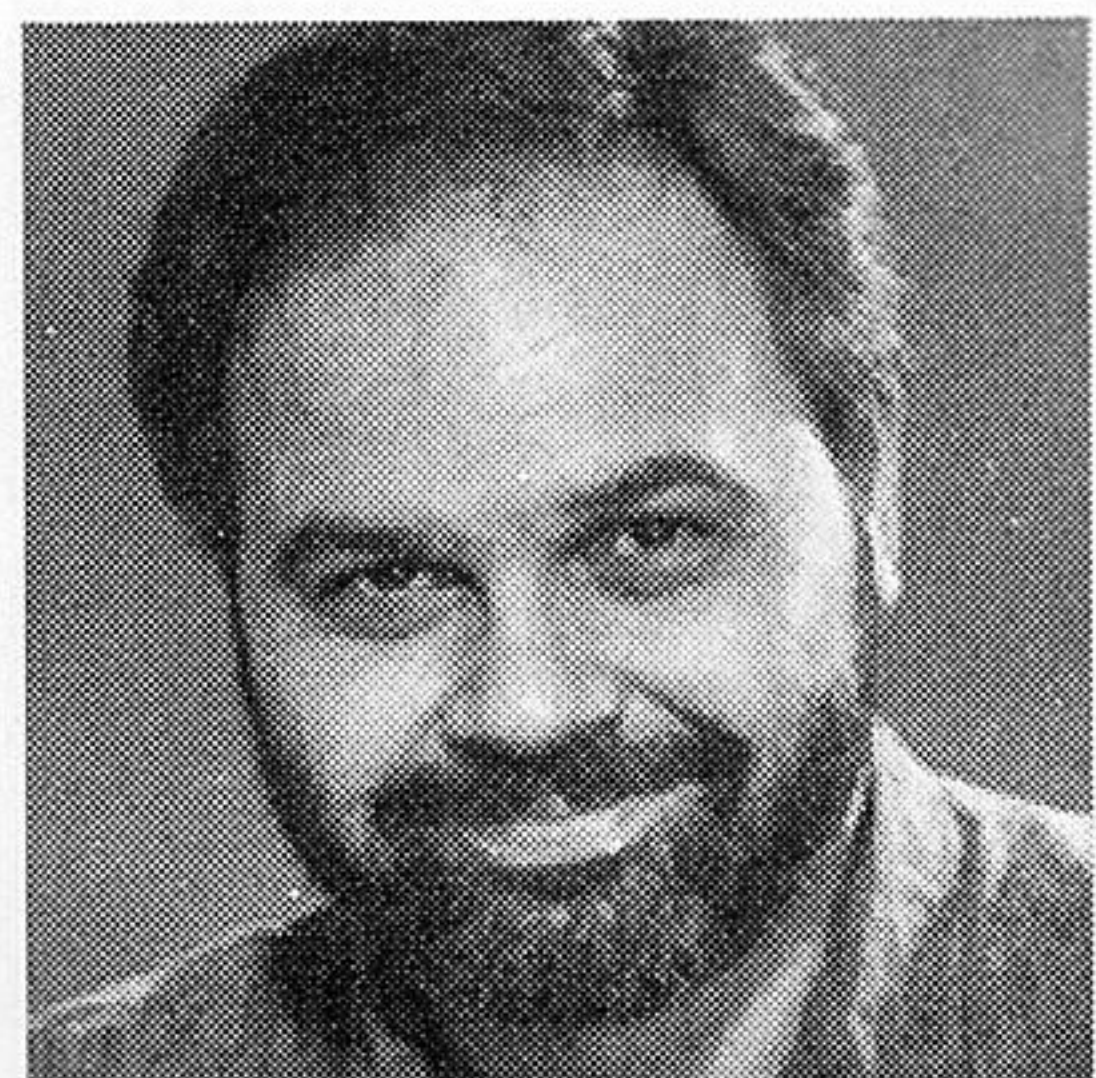
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St. Nicholas

by Conor McPherson

Featuring Laurence Ballard

Directed by Jeff Steitzer



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A New Opera Theater Work
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Directed by JoAnne Akalaitis

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An historic collaboration of world-class artists, this world premiere piece of music, theatre, and movement will be a rare opportunity for Seattle audiences to experience an international theatrical event.

Commissioned by ACT, internationally-renowned composer Philip Glass has created a spellbinding and stirring original score for string quintet. Based on one of Kafka's masterpieces, *In the Penal Colony* is a heart-stopping tale about the dehumanization of the individual. Using Kafka's resounding voice as a starting platform, Glass and director JoAnne Akalaitis, collaborating with a brilliant design team including John Conklin, Susan Hilferty, and Jennifer Tipton, and choreography by Pat Graney, complete an approach to theatre that will stretch the boundaries of conventional storytelling.

ACT's production of *In the Penal Colony* combines one of the greatest works of literature of the early 20th century with one of the greatest American composers' first work of the 21st century, creating a hypnotic, beautifully realized, and thrilling way for us to learn from the past and imagine the future.

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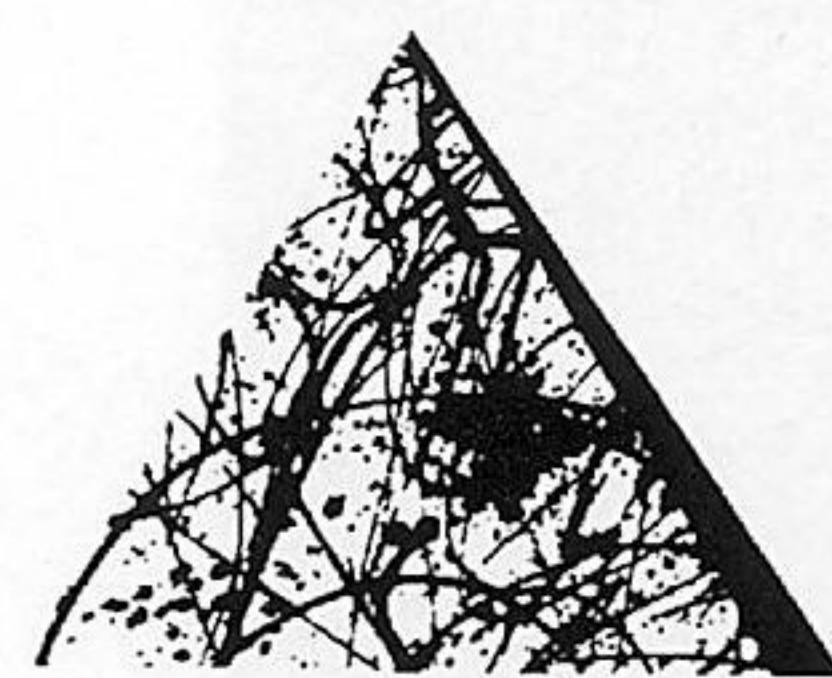
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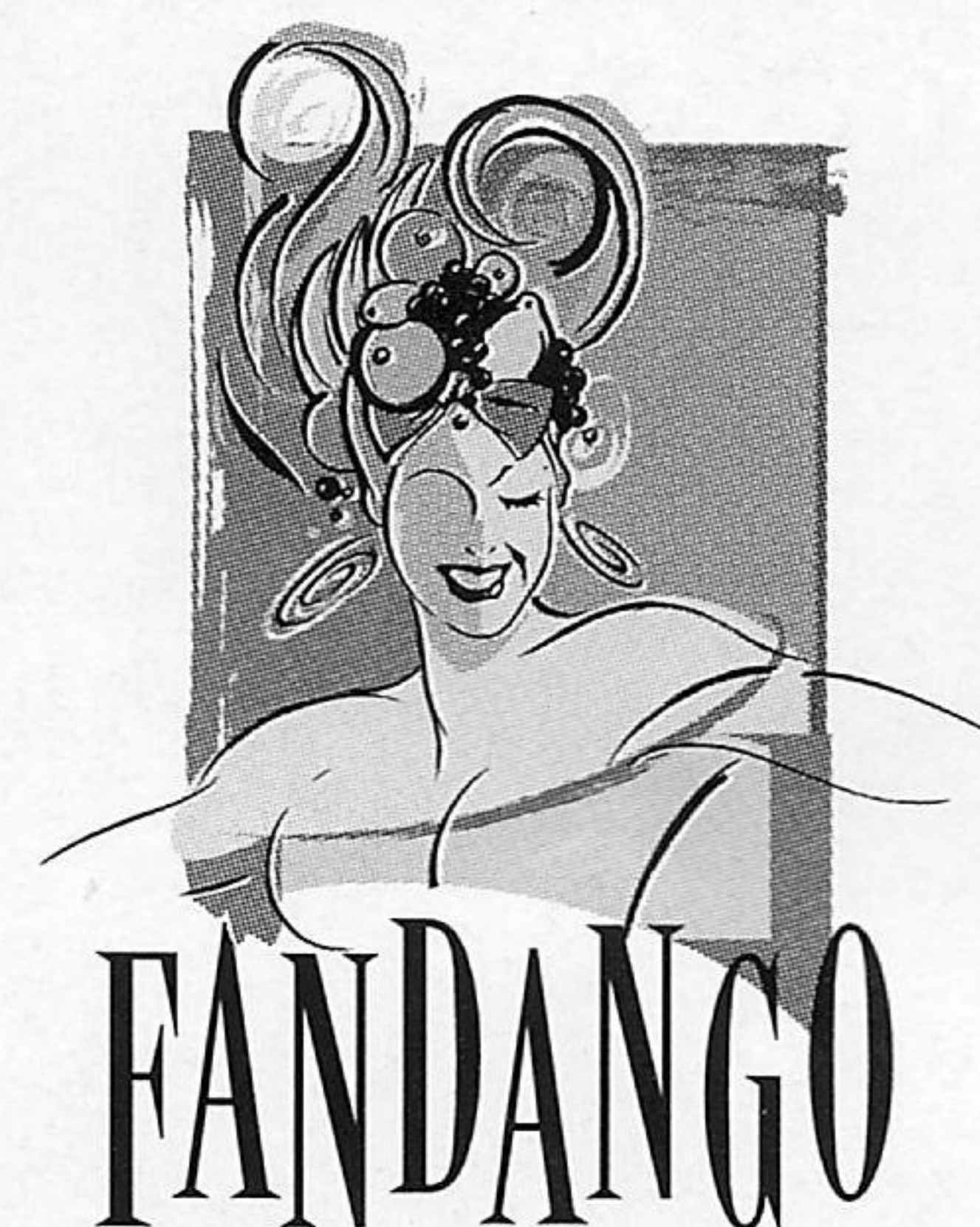
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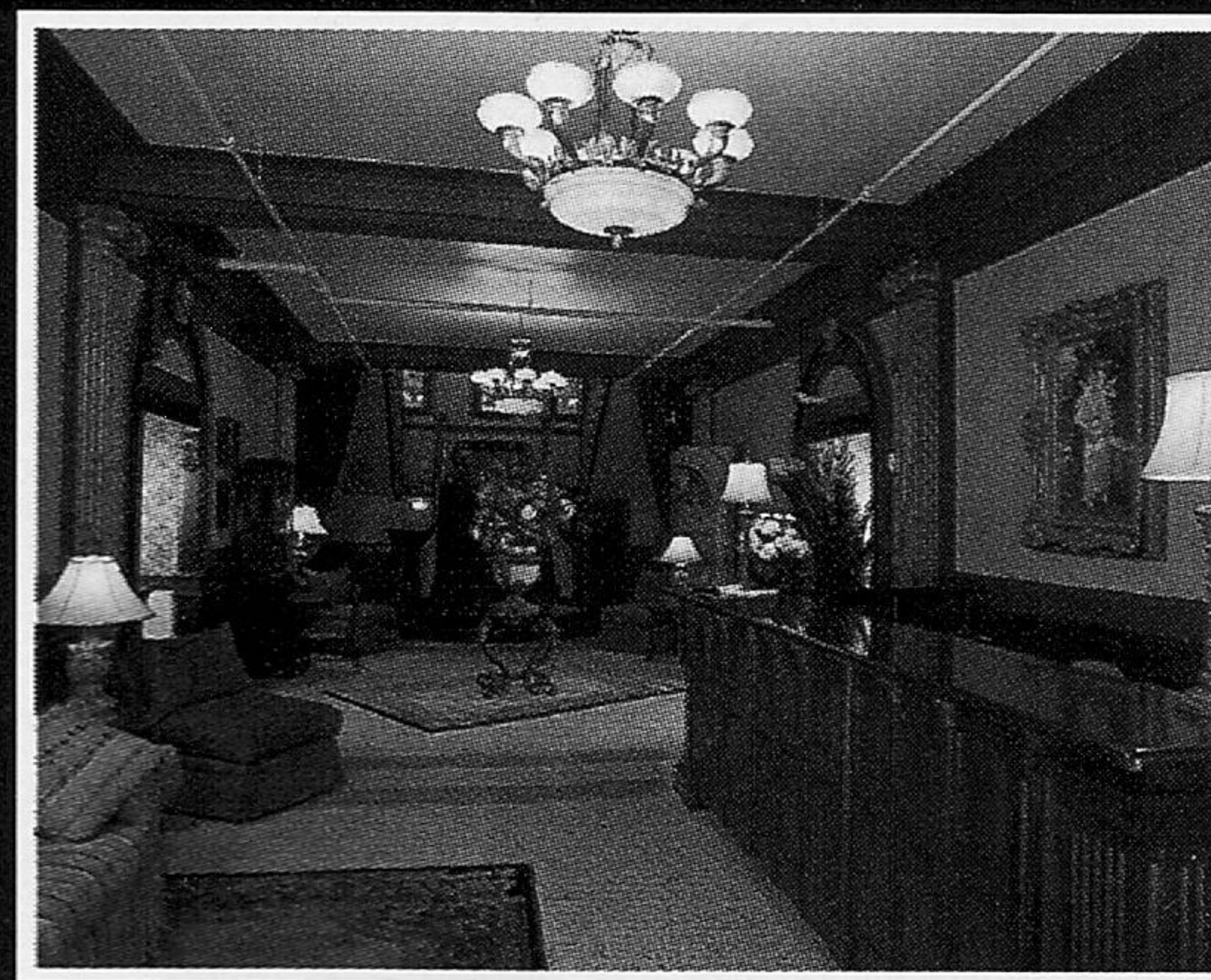
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