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Big Love

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Artistic Director

Jim Loder
Managing Director

Vito Zingarelli
Producing Director

presents

Big Love

by Charles L. Mee

Cast of Characters

(in order of appearance)

Lydia	**Hope Chernov***
Giuliano	**Jose J. Gonzales***
Olympia	**Kirsten Potter***
Thyona	**Danielle Skraastad***
Bella/Eleanor	**Judith Roberts***
Piero/Leo	**Peter A. Jacobs***
Nikos	**Michael Bakkensen***
Constantine	**C. J. Wilson***
Oed	**Jeremy Shaw**
Bride	**Anna Rosa Bjornsson**
Bride	**Melissa Brooks**
Bride	**Magda Rook**

Director	**Brian Kulick**
Set Designer	**Walt Spangler**
Costume Designer	**Anita Yavich**
Lighting Designer	**Michael Chybowski**
Sound Designer	**Dominic CodyKramers**
Movement Choreographer	**Naomi Goldberg**
Dramaturg	**Liz Engelman**
Production Stage Manager	**Jeffrey K. Hanson***
Resident Stage Manager	**Anne Kearson***
Production Assistant	**Jessica Bomball**
Assistant Lighting Designer	**Steven Cochran**
Fight Director	**Geoffrey Alm**

Time: The Present.
Place: The Coast of Italy.

This performance runs without an intermission.

Audience members are reminded to please silence all electronic devices such as cellular phones, pagers, and watch alarms prior to the performance.
* Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.
New York Casting by James Calleri, CSA.
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Love...

"I'm just not willing to hear any more wounded male shit from the men. I simply refuse to meet with them until they first apologize to us for all the damage they've done to women for the last two thousand years. Where do they get off having anything to complain about? They're the ones that made the world a mess. And now they have the nerve to have issues with us? Women have been the victims of the patriarchy, not men! And it's clearly women that are going to save the world now. This is a great group of women and I treasure this time we have to nurture one another. I don't want to sully our time together by rushing right back to the men. Okay?"

—Aaron Kipnis and Elizabeth Herron, *What Women and Men Really Want*

"The male is completely egocentric, trapped inside himself, incapable of empathizing or identifying with others, of love, friendship, affection, or tenderness. He is a completely isolated unit, incapable of rapport with anyone. His responses are entirely visceral, not cerebral; his intelligence is a mere tool in the service of his drives and needs; he is incapable of mental passion, mental interaction; he can't relate to anything other than his own physical sensations. He is a half-dead, unresponsive lump, incapable of giving or receiving pleasure or happiness; consequently, he is at best an utter bore, an inoffensive blob, since only those capable of absorption in others can be charming. He is trapped in a twilight zone halfway between humans and apes, and is far worse off than the apes because, unlike the apes, he is capable of a large array of negative feelings—hate, jealousy, contempt, disgust, guilt, shame, doubt—and moreover he is *aware* of what he is and isn't."

—Valerie Solanis, *SCUM Manifesto*

- Men fear women's power to wound them emotionally; women fear men's power to wound them physically.
- Men say that women are too emotional; women say men don't feel enough.
- Many women feel morally superior to men; many men feel they are more logical and just.
- Men are often afraid to speak about their own vulnerability and victimization; women frequently deny their real power and capacity for abuse.
- Women feel that men don't listen; men feel that women talk too much.
- Many men believe that they must become more like women to be whole; many women are trying to be more like men.

—Aaron Kipnis and Elizabeth Herron, *What Women and Men Really Want*

"Perhaps it's time to look again at the ways and power of love. For many, just the thought that love is a real possibility gives hope to what could otherwise be an empty life. What harm can come from mutual respect, gentleness, goodness, trust and peaceful coexistence? Think about it. Only love has the power to unite without taking away another's dignity, another's self. Only love holds no jealous possession over people and nations. Only love is capable of putting humanity before ideology or race. Only love can supply the endless energies required to overcome hunger and despair."

—Leo Buscaglia, *Bus 9 to Paradise.*

© Estee Lauder

. . . Mee

"I LIKE PLAYS THAT ARE NOT TOO NEAT, TOO FINISHED, TOO PRESENTABLE. MY PLAYS ARE BROKEN, JAGGED, FILLED WITH SHARP EDGES, FILLED WITH THINGS THAT TAKE SUDDEN TURNS, CAREEN INTO EACH OTHER, SMASH UP, VEER OFF IN SICKENING TURNS. THAT FEELS GOOD TO ME. IT FEELS LIKE MY LIFE. IT FEELS LIKE THE WORLD."

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"People speak history; we do all the time without knowing it. Our culture speaks through us."

"Along the way, I stumbled upon things that seemed to have been written for me. By purest chance, I found Georg Buchner's *Woyzeck*— the play that Buchner left unfinished in his desk drawer when he died at the age of twenty-three, a play whose scenes break off suddenly in mid-sentence, where bits of scenes occur out of place, inexplicable things happen; a play composed of chunks and shards, broken pieces, raw, awkward, clumsy, with events crashing into one another without reason or cause; a shattered world, fucked up and roughhewn. From the first time I read it, I loved it; it felt to me exactly like life itself, with all its anguish and ruin and love—not like the well-made plays I saw in high school productions, or later in professional ones, even plays that present themselves as modern or avant-garde but really reduce themselves to the same standards of good play-making, the same pre-existing rules of normality and goodness by which I am judged and found wanting. Well-made plays feel hostile to me, as though they would suffocate me. Buchner left me free to make a whole life from ruins."

"I think those who don't understand that the present moment is shaped by the larger forces of history— by the forces of politics and economics and gender by all constituents of culture— are doomed to stumble forever in darkness, never to understand how their lives are shaped in the most intimate and thoroughgoing ways by these larger forces of the society that creates them as social beings. So I don't think there are so much lessons of the past to be learned, as that, if we don't understand how we are the creatures of history in the largest sense, then we don't understand who or what we are. We will not only repeat the mistakes of the past, we will make up entirely new blunders. We will live as sleepwalkers. Not only will we not know how to vote, it will affect the way we raise our children and the way we make love and the dreams we have at night."

—All above quotes
by Charles L. Mee

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The Actors

Michael Bakkensen

Nikos

Broadway: *The Man Who Came to Dinner* (with Nathan Lane, directed by Jerry Zaks). Regional: *Jack & Jill, The Long Walk* (The Guthrie Theater); *Light Up the Sky* (La Jolla Playhouse); *Romeo & Juliet, Twelfth Night* (New Jersey Shakespeare); *The Power of the Dog*. M.F.A. in Theater from UCSD and B.A. from Yale. Favorite productions there include *The Birthday Party* (Stanley), *Blur* (world premiere), *The King Stag* (directed by Andrei Belgrader), *The Mountain Giants, Uncle Vanya, Hedda Gabler*, and *Who's Afraid of Virginia Woolf*. Film and television: *Stage to Screen* (PBS), "Guiding Light", and *Not Quite Breathless, Not Quite Dead* (independent feature). Michael is a native of Portland, Oregon.

Anna Rosa Bjornsson

Bride

Anna Rosa is pleased to join the team at ACT. She graduated last spring with a B.A. from the UW School of Drama, where she played Anne in *Balm in Gilead*, Roberta in *Danny and the Deep Blue Sea*, and Marie in *Woyzeck*. Last December she performed with the faculty from Shoreline Community College and played Ellida in *Lady from the Sea*. She intends to move to London or NYC, where she has already lived, trained, and performed as Isabella in a Shakespeare showcase. She is currently training with MOAZZ Dance Company and working as a commercial actor in Seattle. Anna Rosa is an Icelandic native.

Melissa Brooks

Bride

Melissa Brooks is thrilled to make her ACT debut. She was last seen in Seattle Shakespeare Company's *The Merchant of Venice* and on the halo of the Space Needle performing with Cirque du Soleil. She is currently working with UMO Ensemble in creating their new piece *Cities: Conversations with Khan* to be performed at On The Boards in June. She will be receiving her B.F.A in Acting from Cornish College of the Arts in May.

Hope Chernov

Lydia

New York: *Blue Window* (Atlantic Studio), *As Bees in Honey Drown* (Lucille Lortel), *Blithe Spirit, The Seagull, The Country Wife, Miss Julie, Richard II, The School for Scandal, Venice Preserv'd, The Barber of Seville* (Pearl Theater). Regional: *Chapter Two* (South Bay Playhouse), *The Venetian Twins* (The Guthrie Theater), *Private Lives* (Cincinnati Playhouse), *Present Laughter, Design for Living* (Olney Theatre), *Pericles, The Merry Wives of Windsor* (Colorado Shakespeare Festival), *The Crazy Plays* (Walnut Street Theatre). Television: "Law & Order", "NYPD Blue", "Spin City", "Another World". Film: *Tadpole*.

Jose J. Gonzales

Giuliano

ACT audiences saw Jose as Franz Kafka in last season's production of *In the Penal Colony*. Other ACT credits include Young Scrooge in *A Christmas Carol* and various roles in FirstACT workshops. Nationally, Jose reprised the role of Kafka in Chicago at Court Theatre, played Anthony in *A Question of Mercy* at The Alliance Theatre in Atlanta, and was seen as Jonathan Harker in *Dracula* at The Sun Valley Rep. Seattle performances include Buddy Holly in *The Salvation of Iggy Scrooge* and Aldo in *The True History of Coca-Cola in Mexico*, both at The Empty Space, Pablo in *The Conquest of Fear* for Seattle Rep, and Goran in *Sarajevo: Behind God's Back* at the Group Theatre. Jose was featured in the award-winning, locally produced short film, *WhiteFace*.

Peter A. Jacobs

Piero/Leo

Peter played Scrooge in ACT's 1997 *A Christmas Carol* and appeared in *Cheap* and *Hospitality*. Seattle Repertory Theatre: *As You Like It* and *A Midsummer Night's Dream*. Seattle Children's Theatre: *Boxcar Children* and *Animal Farm*. Tacoma Actors Guild: *All in the Timing, Chaps, Blithe Spirit, A Midsummer Night's Dream*, and *A Tuna Christmas*. Seattle Shakespeare Company: *Romeo and Juliet*. He was in the acting company of the California Shakespeare Festival for six seasons. He directed *Twelfth Night* at the Seattle Center and the 1998 Fringe Festival hit, *Black Irish*. Movie/TV credits include *Prefontaine, The Dead Pool, True Believer*, "Eyes of Terror", "Midnight Caller", "Firestorm", "Unsolved Mysteries".

KIRSTEN POTTER
Olympia

Kirsten is new to Seattle, having made her debut as Hermia in Seattle Repertory Theatre's production of *A Midsummer Night's Dream*. She has appeared regionally with the Huntington Theatre, American Conservatory Theatre, the Utah, California, Santa Fe, and Nebraska Shakespeare festivals, and the Milwaukee Repertory Theater where she has been a company member for the last five years. Kirsten is a graduate of Boston University's School for the Arts and has been honored by the National Foundation for Advancement in the Arts, the American Academy of Achievement, and was voted one of the "Top 40 Professionals Under 40" by the *Milwaukee Business Journal* in 1999.

JUDITH ROBERTS
Bella/Eleanor

New York: Lady Saltzburn in *Present Laughter* on Broadway. *Trudy Blue* (Manhattan Class Company), *Richard III* (Pearl Theatre), *Tesla's Letters* and *Maiden Lane* (Ensemble Studio Theatre), *Umbrellas of Cherbourg* and *Zastrozzi* (Public Theater), *Time of the Cuckoo* (York Theatre), *The Lion* (Here). Regional: *Master Class, Medea*, and *The Three Penny Opera* (Repertory Theatre of St. Louis), *The Greeks* and *Summerfolk* (Williamstown Theatre Festival), *A Streetcar Named Desire* (Actors Theatre of Louisville), *Sweet Bird of Youth* (New Jersey Shakespeare Festival), *Steiglitz Loves O'Keefe* at Geva, *A Little Night Music* at George Street Playhouse. TV: "Happy End" for American Playhouse on PBS, and 2000 season premiere of "Law & Order". Film: *Eraserhead, Minnie & Moschewitz, Stardust Memories, Mac, Three Below Zero*, and *Fast Food, Fast Women.*

MAGDA ROOK
Bride

Magda was last witnessed in the Pacific Northwest performing as the Wicked Witch in UMO Ensemble's production of *Expressions of the Spirit: Tales of the Brothers Grimm.* A graduate of The Evergreen State College and the Saratoga International Theatre Institute in upstate New York, she has breathed the inspiration of artists such as Anne Bogart, Ellen Lauren, Karen Finley, and Rachel Rosenthal. Currently she is interning with UMO and their production of *Cities: Conversations with Khan* premiering this summer at On The Boards. Also in the works: a new adaptation of *Our Town* inspired by Chuck Mee's SITI playwriting workshop. Stay tuned for *Kali Town: Doing Mr. Thornton Wilder Proud* destined to mount a Seattle's Mae West Festival. You may also have glimpsed her zipping through Seattle's streets as Boticelli's bike messenger, or turning cartwheels on her rollerblades and reciting Shakespeare to the tune of "I Dream of Genie" in Volunteer Park.

JEREMY SHAW
Oed

Jeremy is thrilled to be in his first production at ACT. A native of Colorado, he has studied at Cornish College of the Arts and had the good fortune to be in some wonderful theater as well as an independent film since moving to Seattle three years ago. Jeremy has been seen on television in commercials, and in a series pilot for Aaron Spelling. He has also done print work as a model. He looks forward to many more opportunities to perform.

DANIELLE SKRAASTAD
Thyona

Regional: Li'l Bit in *How I Learned to Drive*, also *The Red Plays, The Green Plays, The Black and White Plays* at Stageworks. Rose of Sharon in *The Grapes of Wrath* at Capital Repertory Theatre in Albany, NY; Katrina in *The Legend of Sleepy Hollow* at Hudson River Classics. New York: *The Word* (The Kraine Theatre), *Big Times* (Here). TV: "As the World Turns". Training: M.F.A. from NYU.

C. J. WILSON
Constantine

Broadway: *The Best Man*. Off-Broadway: *Race* (Classic Stage Company), *Home of the Brave* (Jewish Repertory Theatre), *Stop Kiss, The Cripple of Inishmaan, The Merry Wives of Windsor* (Public Theater/New York Shakespeare Festival). Regional: *The Weir* (Old Globe). *Love's Labour's Lost, The Taming of the Shrew, Henry VI, Antony and Cleopatra, As You Like It* (Shakespeare Theatre), *Portia Coughlan, Cymbeline* (McCarter Theatre), *Cymbeline* (Hartford Stage), *A Midsummer Night's Dream* (Syracuse Stage), and tours of *Henry V* and *Arms and the Man* with The Acting Company. Film: *Campfire Stories, Neurotica.* TV: "As the World Turns", "One Life to Live", "Deadline", "Law & Order", and "America's Most Wanted".

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PRODUCTION TEAM

CHARLES L. MEE

Playwright

Charles L. Mee's critically acclaimed play, *Big Love*, was a favorite at the 2000 Humana Festival of New American Plays in Louisville, Kentucky. His previous piece, *The Berlin Circle* (an adaptation of *The Chalk Circle*), was produced by Steppenwolf Theatre Company. *Time to Burn* was also produced by Steppenwolf and was nominated for Chicago's prestigious Jefferson Award. His theatre work has been presented at the Public Theater, The Kennedy Center, and at a number of cities throughout Europe. His plays include *The Investigation of the Murders in El Salvador* (1989 New York Theatre Workshop), *Imperialists at the Club Cave Canem* (Public Theater), and *Vienna: Lusthaus*, a collaboration with Martha Clarke which won the OBIE Award for Best Play in 1986. His plays *Another Person is a Foreign Country*, directed by Anne Bogart, *Trojan Women: A Love Story* and *Orestes*, both directed by Tina Landau, were produced by En Garde Arts. He has also written history books and has recently begun to write historically-based theatre pieces. Charles Mee's work is made possible by the support of Richard B. Fisher and Jeanne Donovan Fisher.

BRIAN KULICK

Director

Brian has directed Charles L. Mee's *The Bacchae* (Mark Taper Forum's New Works Festival) and *Agamemnon* (Actor's Gang). His most recent work includes *The Winter's Tale, Pericles, Timon of Athens, A Dybbuk*, and *Kit Marlowe* (all for The Public Theater). He has directed premieres of works by Tony Kushner, Eric Overmyer, Nilo Cruz, Han Ong, Kathleen Tolan, and Anthony Clarvoe. His work has been seen at Playwrights Horizons, New York Theater Workshop, Blue Light Theatre, Classic Stage Company, Trinity Repertory Company, McCarter Theatre, Mark Taper Forum, The Magic Theatre, Long Beach Opera, Repertory Theatre of St. Louis, and Cincinnati Playhouse in the Park. Brian was an artist-in-residence at the Mark Taper Forum, associate artistic director of Trinity Repertory Company, artistic associate at The Public Theater, and has recently become artistic director for The Shakespeare Society in New York.

NAOMI GOLDBERG

Movement Choreographer

Choreography for theater,opera and concert dance includes *The Winter's Tale*, *The Taming of the Shrew*, *Pericles* and *Timon of Athens*, New York Shakespeare Festival; *A Dybbuk*, The Public Theater; *Day Standing On Its Head*, Manhattan Theater Club; *A Christmas Carol*, McCarter Theatre; *Into the Woods*, Trinity Repertory Company; *Floating Islands*, Mark Taper Forum; *The Golem*, Henson International Puppet Festival; *FireDance*, Connelly Theater; *Carmen*, Long Beach Opera; *The Marriage of Figaro*; San Luis Obispo Mozart Festival; Donna DiNovelli, Chuck Mee, Han Ong, and Kelly Stuart's new works for the Mark Taper Forum's New Works Festival and PLAY; and KlezDanz! National Tour. Film credits include Disney's animation feature *The Hunchback of Notre Dame*. Founding artistic director/choreographer of Los Angeles Modern Dance & Ballet; most recent production *Twelve Dancing Princesses*. Dance and movement consultant to MTF's Other Voices, a lab for artists with disabilities.

Production Team, continued

Walt Spangler
Set Designer
Off-Broadway: *The Water Engine, Mr. Happiness, The Hothouse, Wolf Lullaby, Mojo* (Atlantic Theatre Company); *The Wax* (Playwrights Horizons); *This Lime Tree Bower, High Life* (Primary Stages), *Eyes for Consuela* (Manhattan Theater Club), *Adam Baum and the Jew Movie* (Bluelight Theater Company); Regional: The Goodman Theatre, The Shakespeare Theatre, CenterStage, Actors Theater of Louisville, Hartford Stage Company, The Prince Music Theater, Goodspeed Opera House, Long Wharf Theatre, Yale Repertory Theatre. Walt is a graduate of the Yale School of Drama.

Anita Yavich
Costume Designer
Anita recently designed costumes for *The Oresteia* at Berkeley Repertory Theatre. Her New York credits include *Kit Marlowe, The Winter's Tale, Civil Sex*, and *Pericles* at New York Shakespeare Festival; *Texts for Nothing*, directed by and featuring Bill Irwin at Classic Stage Company; *Geography-Tree* by Ralph Lemon at Brooklyn Academy of Music and Yale Repertory Theatre; *Forgiveness* at Asia Society, Walker Art Center, Festival d'Automne a Paris, and Hebbel Theatre, Berlin; *Sueño* at Manhattan Class Company, *Red* at Manhattan Theatre Club and Long Wharf Theatre, *Mere Mortals and Others* at John Houseman Theatre, *Trojan Women, A Love Story* with En Garde Arts; and *The Universe* at The Ontological Hysterics. Opera credits include *Madame Butterfly* at Houston Grand Opera and Grand Theatre de Genéve, *The Silver River* written by David Henry Hwang and composed by Bright Sheng at Spoleto Festival, and *Arshak* at San Francisco Opera.

Michael Chybowski
Lighting Designer
Michael has recently lit *Four Saints in Three Acts* for the English National Opera and the Mark Morris Dance Group, *The Last of the Thorntons* for Signature Theatre, *Running Man* for Music-Theater Group, and *Orfeo & Euridice* for the Chicago Opera Theatre. Other recent work includes *Moby Dick*, the multi-media work touring internationally by Laurie Anderson, the Pulitzer Prize winning production of *Wit*, and many productions at American Repertory Theatre in Cambridge, where Michael has been the resident designer for the 1998-2000 seasons. Upcoming productions include new pieces by Mark Morris for the San Francisco Ballet and American Ballet Theatre, as well as shows at the Public Theater and at Long Wharf. Michael is the recipient of the 1999 OBIE Award for Sustained Excellence in Lighting Design, the 1999 Maharam Award for his work on *Wit* and two Lucille Lortel awards for his work off-Broadway.

Dominic CodyKramers
Sound Designer
Since joining the ACT family a bit over a year ago, Dominic has designed sound for *Monster, In the Penal Colony, Talley's Folly*, the Flying Karamazov Brothers' *L'Universe*, and *Communicating Doors*. He is also proud to serve as a member of ACT's production staff in the role of master sound engineer. Dominic holds an M.F.A. from the California Institute of the Arts and has been honored with the United States Institute for Theatre Technology's "Clear-Com Sound Achievement Award." Additional sound design credits include Universal Studios Hollywood, Pasadena Playhouse, Santa Clarita Repertory Theatre, Pacific Conservatory of the Performing Arts, and the Oregon Cabaret Theatre.

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.

Jeffrey K. Hanson
Production Stage Manager
Jeffrey K. stage managed his first production at ACT, *Lloyd's Prayer*, in 1990. Now in his 11th season, he has stage managed over 30 ACT productions including last season's *The Odd Couple, A Skull in Connemara* and *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 Seattle Children's Theatre, Intiman Theatre, Arizona Theatre Company, and New Mexico Repertory Theatre.

Anne Kearson
Resident Stage Manager
Anne is pleased to return to ACT, having stage managed *God of Vengeance, In the Penal Colony*, and *2.5 Minute Ride* last season, *A Christmas Carol, Side Man, Stonewall Jackson's House*, and *The Crucible* in 1999, and serving as assistant stage manager for *Violet* in 1998. Locally she has worked at Seattle Repertory Theatre (*The Beauty Queen of Leenane, An Ideal Husband, Seven Guitars*), and Tacoma Actors Guild (*Miss Julie, Oleanna, The Glass Menagerie*). 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 Edelstein became artistic director of ACT Theatre 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 120,000 patrons per year. Under his leadership ACT was also named "Best Theater" two years in a row by readers of the *Seattle Weekly*. Last year at ACT Gordon directed the world premiere of Donald Margulies' *God of Vengeance*, which has been optioned for Broadway, and the American premiere of Martin McDonagh's *A Skull in Connemara*, which ran with great success in New York at the Roundabout Theatre Company. 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, an 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 is still currently running off-Broadway. 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.

Jim Loder
Managing Director

Jim was appointed managing director of ACT Theatre in February of last 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, is on the board of ArtsWest Theatre 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 Theatre as producing director in 1998 after more than 20 years as a producing director, production manager and stage manager, independently and 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.

Acknowledgments

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Bruce T. Goto, *Secretary*
Walter Walkinshaw, *Founding Secretary*
Catherine McConnell, *VP, Institutional Advancement*
Neil B. McCurdy, *VP, Community Relations*
Jeff Michaelson, *VP, Fund Development*

Joan Barokas
Mary L. Bass
Charles R. Blumenfeld
Brian K. Bogen
Paul Davis
Daniel D. Ederer
Frank Fleetham
Elise Fortin
Lawton Henry Hansell
Sara Comings Hoppin
Katherine Ann Janeway
Jonathan Klein
Keith Larson
Louise J. McKinney
Gloria Moses
Thomas W. Murphy
Douglas E. Norberg
Kristin G. Olson
Donald B. Paterson
Katherine L. Raff
Alan Rappoport
Catherine B. Roach
Jo Anne Rosen
Patrick M. Shanahan
Shannon R. Williams
George V. Willoughby
Stacey Winston-Levitan
Dr. William Womack

CCA BOARD INTERNS

Barbara L. MacLean
Kelly A. Miller

ADVISORY COUNCIL

Rosemary (Wade) Ballinger
Richard C. Clotfelter
Aubrey Davis
P. Cameron DeVore
Jean Burch Falls
Jack Faris
Carolyn H. Grinstein
C. David Hughbanks
Jane W. Lyons
Ray Moore
Nadine H. Murray
Eric Pettigrew
Pamela Powers
Brooks G. Ragen
Sam Rubinstein
George S. Schairer
Mrs. Walter E. Schoenfeld
Marvel Stewart
Samuel N. Stroum
Dr. Robert Willkens
David E. Wyman, Jr.
Jane H. Yerkes

ACT Staff

Gordon Edelstein
Artistic Director

Jim Loder
Managing Director

Vito Zingarelli
Producing Director

ARTISTIC

Liz Engelman
Literary Manager & Dramaturg

Margaret Layne
Artistic Associate & Casting Director

Clare Aronow
Artistic Administrator

M. Louise Lytle
Artistic Intern

ADMINISTRATION

Claudette Evans
Associate Managing Director

Gartha Ferrand
Assistant to the Managing Director

Paul N. Kramer
Systems Administrator

Linaye Solomon
Receptionist

Dave Parmley
Facilities Manager

Teddy Heard
Facilities Maintenance

Harley Rees
Director of Patron Services

Rachel Welker
Ticket Office Manager

Derek Pavone
Subscriptions Coordinator

W. Stacy Branum
Melissa J. Gray
M. Louise Lytle
Ryan Rowell
Ticket Office Assistants

Sara Bathum
House Manager

Elisabeth A. Price
Assistant House Manager

Sara May
Suzanne Turbeville
Carly Skone
Scott Siegert
Stephen Jackson
Cheryl Roorda
Sean Patterson
Leah Pettis
Laura Castle
Nianna Bray
Thomas Bidle
Sabrina Yaras
Michael McIntosh
House Staff

Christine Jew
Usher Coordinator

Gary Smith
Sign Interpretation Coordinator

Jesse Minkert
Audio Description Coordinator

COMMUNICATIONS

Allison Mollner
Communications Director

Gary D Tucker
PR Manager

Jayme Powers
Marketing Manager

Barry Allar
Communications Manager

Sarah Esch
Traffic Coordinator

Jackie Phillips
Graphic Designer

Chris Bennion
Photographic Services

DEVELOPMENT

Ashley Leasure
Development Director

David Kaz
Associate Development Director/ Corporate & Foundation Relations

Shawna Akin
Development Manager

Christine Exline
Development Operations Manager & Website Manager

Adam Moomey
Events Operations Manager

M. Louise Lytle
Grants & Research Manager

FINANCE

Mary Rabal
Finance Director

Sherida Bornfleth
Accounting Manager

Madeline Clayton
Payroll Administrator

Rebekah Wong
Accounting Assistant

PRODUCTION

Ann Ciecko
Assistant Producing Director

Susan E. Jeter
Company Manager

Sara Compton-Swift
Technical Production Assistant

STAGE MANAGEMENT

Jeffrey K. Hanson
Production Stage Manager

Anne Kearson
Resident Stage Manager

Jessica Bomball
Production Assistant

COSTUME DEPARTMENTS

Carolyn Keim
Costume Director

Connie Rinchiuso
Costume Shop Foreman

Jeanna M. Gomez
Costume Assistant

Denise Barry
Imelda Daranciang
Shellie Guinn
Misty Reubens
Stitchers

Sally Mellis
Wardrobe Master

Kim Dancy
Lead Dresser

Joyce Degenfelder
Wig Master

SCENIC DEPARTMENTS

Steve Coulter
Technical Director

John Barnett
Assistant Technical Director

James E. Peters
Master Scenic Carpenter

James Nichols
Austin Smart
Alex Korahais
Michael Northrup
Luke Mathis
Scenic Carpenters

Mona Lang
Scenic Charge Artist

Lisa Bolero
Assistant Charge Artist

Cheryl Tomblinson
Properties Master

Giles Thompson
Master Properties Artisan

Ken Ewert
Properties Artisan

STAGE OPERATIONS

Andrew Ball
Stage Operations Supervisor

James Nichols
Master Stage Carpenter

Karen Anderson
Master Electrician

Dominic CodyKramers
Master Sound Engineer

Jason Montgomery
Stage Crew

Scenery, Stage and Costume work is performed by employees represented by I.A.T.S.E. Locals No. 15, 488, and 887.