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A CONTEMPORARY THEATRE





A CONTEMPORARY THEATRE

PRESENTS

# POLISH JOKE

JULY 12 - AUGUST 5

PREVIEWS JULY 6 - 11

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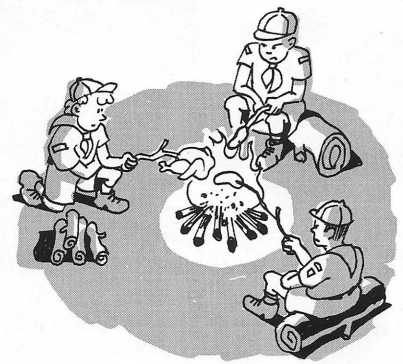
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Cover design by Jackie Phillips

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is available from the house staff.**

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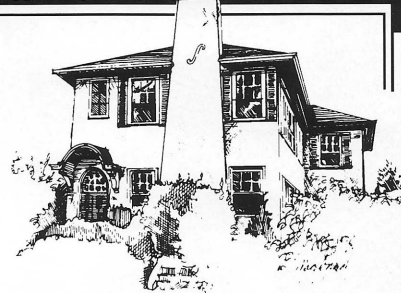
*While the other scouts  
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# A CONTEMPORARY THEATRE

GORDON EDELSTEIN  
*Artistic Director*

JIM LODER  
*Managing Director*

VITO ZINGARELLI  
*Producing Director*

*presents*

the world premiere of

## POLISH JOKE

*by David Ives*

### CAST OF CHARACTERS

*(in order of appearance)*

Roman, Ladislav, Sanitation Worker, Thaddeus, Doctor	<b>Richard Ziman</b>
Jasiu	<b>Ted deChatelet</b>
Voytek, Priest, Cop, Leon, O'Flanagan	<b>John Aylward</b>
Magda, Zosia, Florist, Enid, Mrs. Flanagan, Nurse, Olga	<b>Leslie Law</b>
Helen, Portia, Woman in Black, Rachel, Miss MacFlanagan	<b>Nancy Bell</b>
Director	<b>Jason McConnell Buzas</b>
Set Designer	<b>Loy Arcenas</b>
Costume Designer	<b>Rose Pederson</b>
Lighting Designer	<b>Mary Louise Geiger</b>
Sound Designer	<b>Dominic CodyKramers</b>
Stage Manager	<b>Anne Kearson</b>
Production Assistant	<b>Jessica Bomball</b>
Assistant Lighting Designer	<b>Don Crossley</b>

**There will be one 15-minute intermission.**

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

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

New York casting by Jay Binder.

*Polish Joke* was originally workshopped at the Ojai Playwrights Conference.

This world premiere of *Polish Joke* is sponsored by a generous grant from the Seattle Arts Commission.



SEATTLE ARTS  
COMMISSION

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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. ACT is also a member of the Downtown Seattle Association and the Greater Seattle Chamber of Commerce. This theatre operates under an agreement between LORT and Actors' Equity Association, the union of professional actors and stage managers in the United States. Directors and choreographers at ACT are members of the Society of Stage Directors and Choreographers, an independent national labor union.

## A MESSAGE FROM THE SEATTLE ARTS COMMISSION

Thirty years ago, the City of Seattle recognized the pivotal role played by the arts in creating a vibrant, healthy community by forming the Seattle Arts Commission. While some were ready to turn the lights out on Seattle in June of 1971, a visionary mayor and city council were willing to lay the groundwork for the future of Seattle's artistic vitality.

Today, that vision continues and thrives.

The original ordinance that established the Seattle Arts Commission charged us with the responsibility to "Promote and encourage public programs to further the development and public awareness/interest in the fine and performing arts."

One of the ways the Seattle Arts Commission fulfills that responsibility is by supporting organizations of the caliber and spirit demonstrated by A Contemporary Theatre. In addition to maintaining a high standard of artistic excellence, ACT is committed to reaching the broadest audience possible through community outreach programs.

For more than 35 years, ACT has contributed to the creative life of Seattle and we are proud to play a part in supporting their continued artistic success.

We also recognize the contribution you make, as an audience member. Thank you for participating in the lively, diverse arts community that helps make Seattle such an extraordinary place to live. Ultimately, you are the reason we support theatres and other arts organizations like ACT.

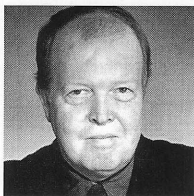
*Susan B. Trapnell*

Susan B. Trapnell  
Executive Director



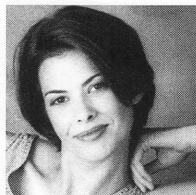
SEATTLE ARTS  
COMMISSION

## THE ACTORS



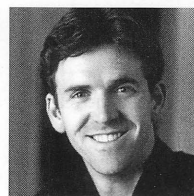
**JOHN AYLWARD**  
*Voytek, Priest, Cop, Leon, O'Flanagan*  
Over the years, John has performed numerous roles at ACT, most recently as Willy Loman in *Death*

*of a Salesman*, Vic Parks in *Man of the Moment* and Ebenezer Scrooge in *A Christmas Carol*. Some of his other favorites roles at ACT include Teddy in *When You Comin' Back, Red Ryder?*, Zangler in *On the Razzle*, Shelly Levine in *Glengarry Glen Ross* and Daffyd Ap Llewellyn in *A Chorus of Disapproval*. As a member of the Seattle Repertory Theatre's resident acting company he played leading roles in *Waiting for Godot*, *Scapin* (with Bill Irwin), *The Real Inspector Hound*, *Twelfth Night*, *The Miser*, *House of Blue Leaves*, *Curse of the Starving Class*, *Inspecting Carol*, *A Flea in Her Ear* and *Tartuffe* among many others. John appeared on Broadway with Stacy Keach in *The Kentucky Cycle*, at the Dallas Theatre Center playing the mad Inspector Truscott in Joe Orton's *Loot*, and at the Mark Taper Forum in Los Angeles with *Psychopathia Sexualis*. Television work includes the recurring role of Dr. Anspaugh on the hit NBC series "E.R." His film credits include *Buddy*, *Instinct*, and *Teenage Mutant Ninja Turtles III*. He has worked in numerous theatres throughout the U.S. and Canada including Oregon Shakespeare Festival, Berkeley Rep, Cincinnati Playhouse, Manitoba Theatre Center, the Old Globe Theatre, and he is a founding member of Seattle's Floating Theatre Company and The Empty Space Theatre, where he has also directed several productions.



**NANCY BELL**  
*Helen, Portia, Rachel, Woman in Black, Miss MacFlanagan*  
Nancy most recently appeared earlier this year at the Berkeley Repertory Theatre in

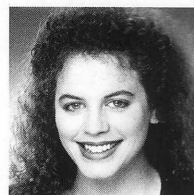
*Fall*, a co-production with Baltimore's Center Stage, where it was staged last fall. Other regional theatre credits include work at South Coast Repertory, McCarter Theatre, Dallas Theatre Center, Studio Arena Theatre, Berkshire Theatre Festival, Cincinnati Playhouse, Repertory Theatre of St. Louis, and the Paper Mill Playhouse. In New York, her work has been seen at New York Theatre Workshop and Ensemble Studio Theatre, among others. On television, she has appeared on "Chicago Hope," "Mad About You," "Newsradio," "Star Trek: Voyager," "Cover Me," "Payne," "The Journey of Alan Strange," "Guiding Light," and the television films *Thirst* and *American Tragedy*.



**TED DECHATELET**  
*Jasius*

Ted recently moved to the Pacific Northwest from New York City where he performed with the Classic Stage Com-

pany, Queens Theatre in the Park, and the Culture Project, among others. Regional credits include the Milwaukee Repertory Theatre, Buffalo's Studio Arena Theatre, Repertory Theatre of St. Louis, New American Theatre, and the Colorado, Georgia, Illinois, and North Carolina Shakespeare festivals. In January, he returned to New York to film the independent feature *Macbeth, a comedy?*, which will premiere at the New York Independent Film Festival in September. When not in Seattle, Ted lives in McMinnville, Oregon, with his partner Janet, and teaches at Linfield College.

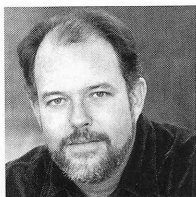


**LESLIE LAW**  
*Magda, Zosia, Florist, Enid, Mrs. Flanagan, Nurse, Olga*  
Leslie is delighted to be back at ACT, having appeared here over the years in *Man*

*of the Moment*, *The Cover of Life*, *The Revengers' Comedies*, and two seasons of *A Christmas Carol*. She has been seen at many area theatres including Book-It, Seattle Shakespeare Company, One World Theatre, Centerstage, Tacoma Actors Guild, The Bathhouse, AHA! Theatre, Civic Light Opera, and Seattle Repertory Theatre where she performed most recently in *As You Like It*, a co-production with Arizona Theatre Company. This winter she played Anna in the chamber musical *After the Fair* at the Village Theatre. A familiar face at Seattle Children's Theatre, her many productions there include *Animal Farm*, *Time Again in Oz*, *Still Life with Iris*, and *Little Rock*. Leslie is a graduate of the UW Professional Actor Training Program under Jack Clay.



## THE ACTORS



**RICHARD ZIMAN**  
*Roman, Ladislaw,*  
*Sanitation Worker,*  
*Thaddeus, Doctor*  
 Richard is making his  
 Seattle debut in *Polish*  
*Joke*. He was last seen  
 as Sir Toby Belch in

*Twelfth Night* at the Dallas Theatre Center. He originated the role of Schultz in Tennessee Williams' *Not About Nightingales* at the Royal National Theatre of Great Britain directed by Trevor Nunn, which he later performed on Broadway. Other Broadway shows include *Epic Proportions*, *Laughter on the 23rd Floor*, and *Lost in Yonkers*. Off-Broadway: *Kit Marlowe*, *Julius Caesar*, *The Normal Heart*, *The Two Gentlemen of Verona*, and *How It All Began*. Richard received a DramaLogue Award as Petruchio in *The Taming of the Shrew* for Shakespeare Festival LA. Regional: American Conservatory Theatre, Huntington Theatre Company, the Alley Theatre in Houston, Actors Theatre of Louisville, and Wilma Theatre. TV and films include "Law & Order, SVU", "Cosby," "100 Centre Street," *Hackers*, and *Clockers*. Next year he may be seen in *Death to Smoochy* with Robin Williams, directed by Danny DeVito.

## ACKNOWLEDGMENTS

*ACT gratefully acknowledges  
 the following for their assistance with  
 Polish Joke*

Daniel Keane, Market Place Salon

Briazz

Dragonfish Asian Cafe

Michael Graham,  
 Flowers at Union Square

Seattle Children's Theatre

Widmer Brothers Brewing Co.

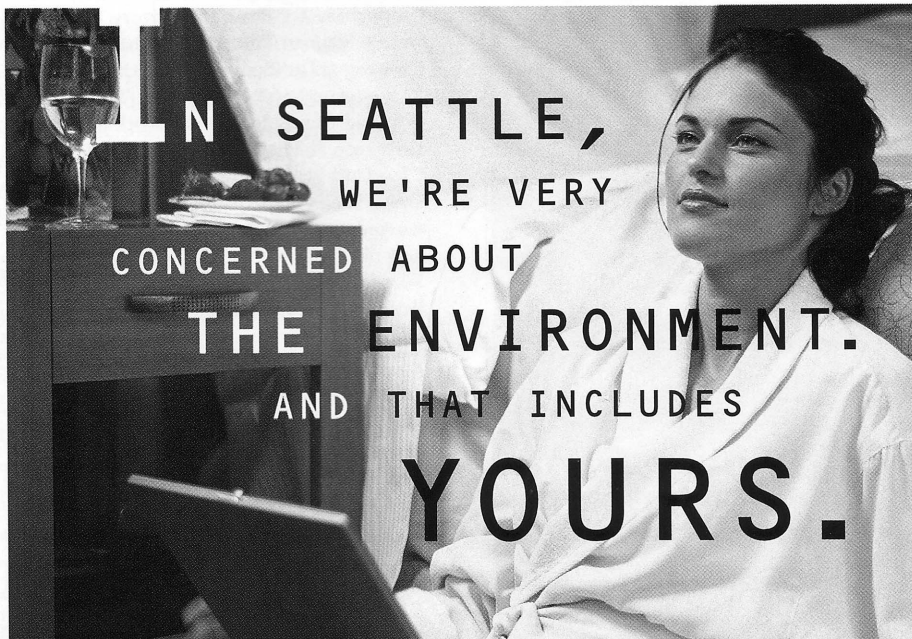
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## PRODUCTION TEAM

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### DAVID IVES

#### Playwright

David Ives is probably best known for his evening of one-act comedies, *All in the Timing* (which was conceived and directed by *Polish Joke's* director, Jason McConnell Buzas). *Timing* played for 600 performances off-Broadway, won the Outer Critics Circle Award for playwriting, and in the 1995-96 season was the most performed play in the country outside of Shakespeare productions. Other plays include *Time Flies*, *Don Juan in Chicago*, *Ancient History* and *The Red Address*. His children's novel, *Monsieur Eek*, will be published by HarperCollins in September. He is currently at work on two musicals with *Bat Out of Hell* composer Jim Steinman: *Batman and Dance of the Vampires*, which will appear on Broadway next spring.

---

### JASON MCCONNELL BUZAS

#### Director

Jason directed the off-Broadway, stock, regional, and European premieres of David Ives' *All in the Timing*. He has directed the premieres of new plays by Mr. Ives, David Mamet, Marty Martin, Ron Carlson, Julie Bovasso, Sherry Kramer, Ishmael Reed, Peter Tolan, Harry Kondoleon, Marjorie Kellogg, Sharon Holland, and Anthony Neilsen off-Broadway and for such theatres as the Kennedy Center, Lincoln Center, Manhattan Punch Line, Actor's Studio, Ensemble Studio Theatre, Primary Stages, and the Philadelphia Festival Theatre for New Plays. He is a graduate of Carnegie-Mellon University.

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### LOY ARZENAS

#### Set Designer

Seattle design credits include *The Ballad of Yachiyo* and *Golden Child* for Seattle Repertory Theatre and *Nine Armenians* for Intiman. Broadway credits include *Love! Valour! Compassion!*, *Once On This Island*, *Prelude to a Kiss*, and *High Society*. He designed the American premieres of Tom Stoppard's *The Invention of Love* and *Indian Ink*, both for American Conservatory Theatre in San Francisco. Directing credits include Diana Son's *Stop Kiss* for Brava!, John Robin Baitz's adaptation of Ibsen's *Hedda Gabler* for the Aurora Theatre Company, Han Ong's *Middle Finger*, *Swoony Planet*, and *Watcher*, and Ralph Pena's *Flipzoids*, all for Ma-Yi Theatre Company. He served as resident director for New Dramatists last season, and he is the recipient of the Obie Award for Sustained Excellence in Set Design. Loy is from the Philippines.

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### ROSE PEDERSON

#### Costume Designer

Rose has designed costumes for over 100 productions at theatres around the country. She has designed many plays for ACT, including *Temporary Help*, *The Notebook of Trigorin*, *The Nina Variations*, *The Language of Flowers*, *Life During Wartime*, *Sunsets and Glories*, *Eleemosynary*, *Shadowlands*, and *My Children! My Africa!* On Broadway, she designed the costumes for Bill Irwin's *Largely New York*. She has also designed many productions for Seattle Repertory Theatre as well as Intiman Theatre, Arizona Theatre Company, The Empty Space, Idaho Shakespeare Festival, New City Theater, and Portland Center Stage. Her work has also been seen at The Kennedy Center, The Cleveland Play House, Tacoma Actors Guild, and Berkeley Repertory Theater. She has worked closely with playwrights developing new plays, among them Ki Gottberg, Irene Fornes, and Richard Foreman. She is resident designer at Seattle University.

---

### MARY LOUISE GEIGER

#### Lighting Designer

Mary Louise returns to ACT where she designed *Later Life* and *Betty the Yeti*. Other area credits include *Book-It*, Seattle Repertory Theatre (*New Patagonia*, *The Real Inspector Hound*), Seattle Children's Theatre, and Portland Center Stage. Her many credits at Intiman Theatre include *The Smell of the Kill*, *The Real Thing*, *A Question of Mercy*, *The Last Night of Ballyhoo*, *The Royal Family*, *Gross Indecency*, and *Angels in America*. Off-Broadway credits include *Tongue of a Bird* at The Public Theater and *I Love You, You're Perfect, Now Change* at Westside Arts. Regional credits include the Mark Taper Forum, Berkeley Rep, Long Wharf Theatre, Actors Theatre of Louisville, Playmakers Rep, Philadelphia Drama Guild, Virginia Stage Company, and Alley Theatre. She designed touring productions of *The Sound of Music* (NetWorks, USA, and Asia) and Ken Hill's *The Phantom of the Opera* (Europe). Mary Louise is a graduate of the Yale School of Drama and she is on the faculty at the University of Washington. Next year she will be on the faculty at the Tisch School of the Arts at NYU.

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### DOMINIC CODY KRAMERS

#### Sound Designer

Since joining the ACT family a bit over a year ago, Dominic has designed sound for *Big Love*, *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.

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### ANNE KEARSON

#### Stage Manager

Anne is pleased to return to ACT, having stage managed *Big Love* this season, *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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## ACT FACTS

A Contemporary Theatre (ACT) is a  
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events and *A Christmas Carol* from its  
home in downtown Seattle. Founded in  
1965 in the former Queen Anne Hall  
(now the home of On the Boards), ACT  
moved to its new facility in 1996 after a  
\$35 million capital campaign.

**Kreielshheimer Place** (pronounced CRY-  
uls-hy-mer) is the facility at 7th & Union  
where ACT produces its plays. It was for-  
merly known as the Eagles Building and  
was re-named in honor of the Seattle-  
based Kreielshheimer Foundation. ACT's  
production and technical shops, ticket  
office, and administrative offices are also  
located at Kreielshheimer Place.

ACT's Mainstage Season alternates  
between its two larger stages, The Falls  
and The Allen.

**The Falls** (named in honor of ACT's  
Founder, Gregory A. Falls) is a 381-seat  
thrust stage with seating on three sides.

**The Allen** (named in honor of the Allen  
Foundation for the Arts) is a 387-seat  
arena stage, or theatre-in-the-round.

**The Bullitt** (named in honor of Dorothy  
S. Bullitt) is a flexible performance space  
that is used for The Bullitt Season and a  
variety of special performances, readings,  
and workshops.

**Buster's** (named in honor of Ellsworth  
C. "Buster" Alvord) is ACT's 2nd floor  
meeting room that is used as a perfor-  
mance space for *Late Nite Catechism* and  
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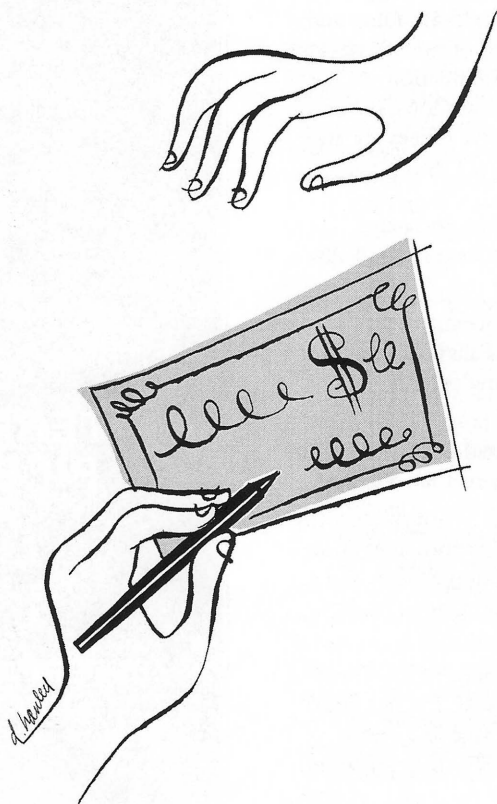
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## ACT EXECUTIVE STAFF

### GORDON EDELSTEIN

#### *Artistic Director*

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 nearly 140,000 patrons per year. Under his leadership ACT has produced more than 20 shows a year in its four spaces. Last year at ACT Gordon directed the world premiere of Donald Margulies' *God of Vengeance* and the American premiere of Martin McDonagh's *A Skull in Connemara*. ACT's production of *A Skull in Connemara* played to sold-out houses and was extended through May of this year at the Roundabout Theatre in New York. And ACT's acclaimed production of Pamela Gien's *The Syringa Tree* (which premiered at ACT in 1999) has been playing since September in New York at Playhouse 91. Last year, Gordon directed the world premiere of The Flying Karamazov Brothers' *L'Universe*, which is currently on an international tour. Previously at ACT he directed the world premiere of Lisette Lecat Ross's *Scent of the Roses* starring the legendary Julie Harris, *Death of a Salesman* starring John Aylward, *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*. 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 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 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 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



## ACT EXECUTIVE STAFF

spent two years at Seattle Repertory Theatre. He is currently on the board of ArtsWest Theatre and for the last three years he has been on the board for the Northwest AIDS Foundation's "Audiences Fight AIDS" project. He has also 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, 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.

### KURT BEATTIE

#### *Associate Artistic Director*

Kurt recently joined ACT as associate artistic director and previously served as the associate artistic director of Seattle Repertory Theatre. Last season at ACT, he directed *Via Dolorosa* in The Bullitt. He has directed locally at Intiman, The Empty Space, the University of Washington, and the Seattle Rep, where he recently directed "Art." As an actor, he has appeared in leading and major roles at ACT (most recently as Ebenezer Scrooge in *A Christmas Carol*), the Seattle Rep, Intiman, The Empty Space, and at various regional theatres throughout the country. Also a playwright, he was the recipient of a FirstACT commission last year and is writing a play for Seattle Children's Theatre.

### LIZ ENGELMAN

#### *Literary Manager and 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.

### ATTENTION INTERNET SURFERS:

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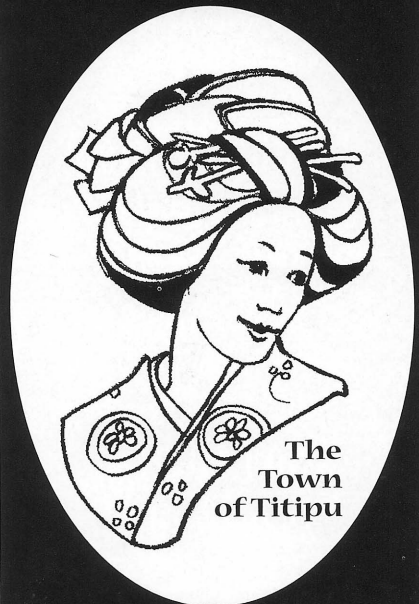
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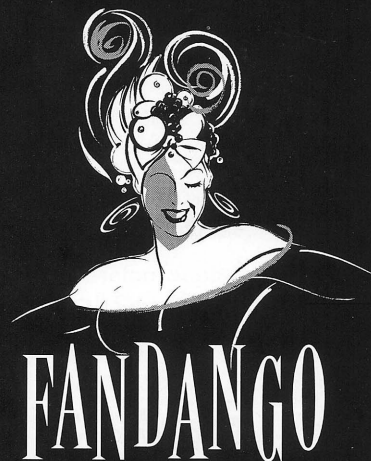
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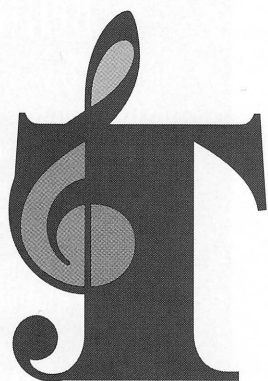
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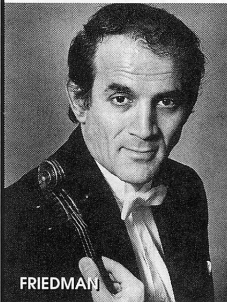
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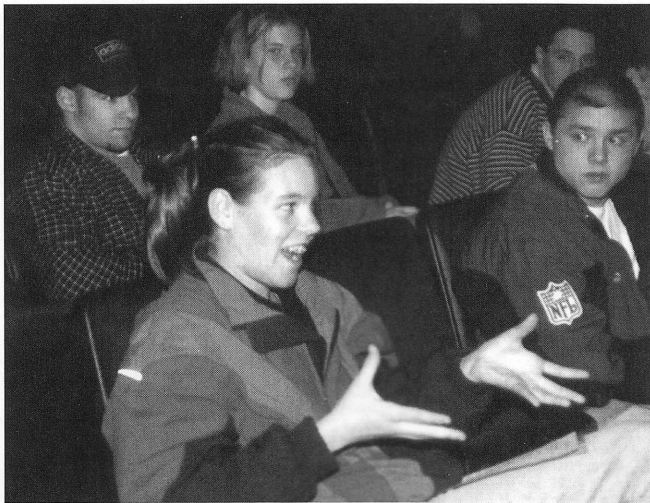
The Director is a member of the Society of  
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## DEVELOPMENT UPDATE

### ACT'S EDUCATION AND OUTREACH PROGRAM PROVIDES A WIDE RANGE OF PROJECTS

ACT has instituted a well-designed and exciting Education and Outreach Program that complements our artistic programming, serves our mission, develops new and diverse audiences, and meets the needs and criteria of the educators, students, and communities it aims to serve. Education programs instill in children a love for the arts not only as a form of entertainment but as a way to communicate ideas and learn about the world, while simultaneously creating patterns of attendance and an interest in the arts that will last a lifetime. Outreach programs remove barriers, both financial and psychological, that prevent young and underserved populations from attending the theatre; they are essential for making the theatre a place that is affordable, welcoming, and relevant to these groups.



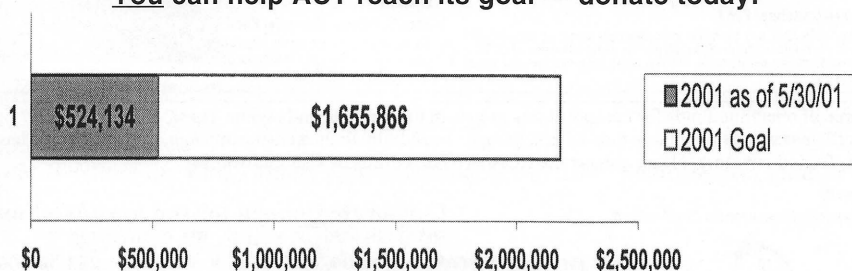
*Low-priced student matinees and lively post-play discussions are some of the many projects in ACT's Education and Outreach Programs.*

ACT's Education Program includes projects that bring teaching artists to area schools, allow students to attend free performances and go behind-the-scenes at ACT, fully produce students' own plays on stage before live audiences, and bring master theatre artists to college drama classes. Our Outreach Program includes projects that provide complimentary and low-cost tickets to young and underserved audiences,

provide fringe theatres with much needed rehearsal space and production resources, offer lectures and symposia that address issues relevant to diverse segments of our community, and offer an annual event to provide a forum for discussion on the role of race in our community.

ACT's Education and Outreach Program is supported entirely by donations. Funders such as The Norcliffe Foundation, the National Endowment for the Arts, PONCHO, King County Arts Commission, Fred Meyer Foundation, the E.K. and Lillian F. Bishop Foundation, Dupar Foundation, Bishop Fleet Foundation, and numerous individuals make our Education and Outreach Program possible. We welcome you to join these generous contributors and make a donation to our Education and Outreach Program. A postage-paid envelope can be found in this program or in the lobby. Thank you!

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Nalley's/Agrilink Foods  
Northwest Flower & Garden Show  
Olson/Sundberg Architects  
Osberg Construction Company  
PacificCare of Washington  
Pacific Rim Import Corporation  
Parker, Smith & Feek, Inc.  
PEMCO Financial Center  
Primus International  
RCI Construction Group  
The R.D. Merrill Company  
Restaurants Unlimited Inc.  
Employees of Seattle Center Foundation  
Seattle Mariners Baseball Club  
See's Candies, Inc.  
Sellen Construction  
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Short Cressman & Burgess P.L.L.C.  
Skyway Luggage Company  
Stewart/Hall  
Sullivan & Curtis Insurance Brokers  
Tucker Alan Inc.  
U-Park System  
UNICO Properties, Inc.  
Union Bank of California  
University Book Store  
Visual Communications  
WhiteRunkle Associates  
William M. Mercer, Inc.  
Williams, Kastner & Gibbs PLLC

#### \$850-1,499

3M Abrasive Systems Division  
Adobe Systems Incorporated  
Alaska National Insurance Company  
Anonymous  
BMW Seattle  
Bell Harbor International Conference Center  
Business Interiors Northwest  
Cairncross & Hempelmann  
Cascade Drilling, Inc.  
Commencement Bay Mill Co.  
Contract Hardware, Inc.  
Covenant Mortgage Corporation  
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Diagnostic Imaging Northwest  
Eldes Corporation  
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FileNet Corporation  
Frank Lau Jewelry, Inc.  
The Glisten Associates, Inc.  
HDR Engineering, Inc.  
Hillis Clark Martin & Peterson  
Jameson Babbitt Stites & Lombard  
Kimpston Hotel & Restaurant Group  
Labor Ready  
Lake Union Drydock Company  
Lance Mueller & Associates/ Architects  
Longs Drug Stores  
Marquand Books  
Milliman & Robertson, Inc.  
Murray Franklin Group  
Murray Pacific Corporation  
National Frozen Foods Corporation  
Nitzte-Stagen and Co., Inc.  
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Nowogroski Ruff Insurance Group  
The Old Spaghetti Factory, International  
PaineWebber Incorporated  
Pioneer Masonry Restoration Co., Inc.  
QFC/Quality Food Centers, Inc.  
RCI Environmental, Inc.  
Sebris Busto, P.S.  
SFX Theatrical Group  
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Sterling Realty Organization Co.  
Teutsch Partners L.L.C.  
Ticketmaster Northwest  
Ticon, Inc.  
Turner Construction Co.  
Totem Ocean Trailer Express, Inc.  
Value Village  
W. G. Clark Construction Company  
Weinstein & Bergman  
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Wildier Construction Company  
*Italics denote employees contributing through workplace giving drives. Contact CCA/ArtsFund about establishing this tradition at your company. Gift totals include in-kind donations.*  
*Many of these donors and hundreds more supported CCA's King County campaign with gifts up to \$850 and many more supported CCA's Pierce County drive.*  
**Public Workplace Giving Campaigns**  
City of Seattle Combined Charities Campaign  
Combined Federal Campaign  
King County Employee Combined Charities Campaign

#### Endowments

Endowments achieve donors' objectives in perpetuity and can be created through current or testamentary gifts of cash, securities or other appreciated property. Contact the CCA/ArtsFund office to explore creating a permanent fund to sustain area arts groups.

#### D.E. "Ned" Skinner Endowment Fund

Established in 1988 in memory of the noted civic leader and arts patron Ned Skinner. Through 2000, CCA has made over \$760,000 in grants to small and midsize arts groups from this \$2.1 million fund.

#### The Ackerley Excellence Fund

In 1997, Barry & Ginger Ackerley established this fund with a personal gift of \$1 million. Earnings from the fund reward excellence among CCA beneficiaries, most recently to Seattle Opera, Seattle Symphony and Seattle Repertory Theatre.

#### The Kreielsheimer Fund

Established in 2000, by a \$1 million endowment gift from the Kreielsheimer Foundation, the Kreielsheimer Fund will provide grants in support of CCA/ArtsFund sustaining beneficiaries. The first grants from fund earnings will be made in 2001.

Port of Seattle Combined Charities  
Seattle Public Schools Employee Giving Campaign  
Washington State Employee Combined Fund Drive

### ArtsFund

Individuals and foundations contributing directly or through the workplace.

### Arts Benefactor Circle

Contributors of \$600 or more.

#### \$150,000 and above

Kreielsheimer Foundation

#### \$100,000-149,999

Glen E. Archer and Sally Hicks

#### \$25,000-99,999

Joshua Green Foundation, Inc.

#### \$10,000-24,999

Norman Archibald Charitable Foundation  
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Anonymous (2)

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C.T. Bayley Family Fund

#### Classical KING-FM Radio

In 1994, Priscilla Bullitt Collins and Harriet Stimson Bullitt gave CCA one-third ownership of Classic KING-FM Radio. CCA distributes its share of dividends to music groups, totaling over \$1,000,000 to date.

#### Guendolen Carkeek Plestcheeff Decorative and Design Arts Fund

In 1996, Corporate Council received more than \$600,000 from the estate of Guendolen Carkeek Plestcheeff. Corporate Council makes grants from this fund for programming in the design and decorative arts, most recently for a special exhibition at Henry Art Gallery.

#### Stabilization Fund

Corporate Council received surplus funds from Seattle's National Arts Stabilization program to provide stabilization-related technical assistance to arts groups.

#### Jean T. Fukuda Memorial Fund

The Fukuda family and the Emeritus Corporation established this fund in memory of Ms. Fukuda's love of the performing arts. Earnings support CCA's performing arts beneficiaries.

Corporate Council for the Arts/ArtsFund is the largest single source of operating funds for non-profit arts groups in the Puget Sound region. These, and many other donors, know that one annual gift to CCA/ArtsFund is the most efficient way to fund more than 65 arts groups. In addition to its annual campaign, CCA/ArtsFund has an endowment of more than \$6 million. Please lend your support. To find out more, please contact the CCA/ArtsFund office or visit our website.

Roger H. Eigsti, SAFECO Corporation, retired  
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Corporate Council for the Arts/ArtsFund  
PO Box 19780 • Seattle, WA 98109-6780  
Seattle 206-281-9050 • Tacoma 253-305-0049  
Fax 206-281-9175 • Email info@artsfund.org  
Websites www.cca-artsfund.org www.artsfund.org

## NEXT AT ACT

### WAITING TO BE INVITED

by S.M. Shephard -Massat  
Directed by Israel Hicks

AUGUST 23 - SEPTEMBER 16

Previews August 17 - 22

ACT is proud to present a moving, funny, and warmly human first play by a rapidly emerging playwright. Based on real-life experiences of Shephard-Massat's grandmother, *Waiting to be Invited* tells the story of four unlikely heroes who test the Supreme Court desegregation rulings by meeting at a "whites only" lunch counter in 1960s Atlanta. As these ordinary working-class women confront the seriousness of their momentous lunch, they find the courage to rise above their fears, and, in doing the extraordinary, discover that the most formidable barriers to freedom lie within their own hearts.

Winner - M. Elizabeth Osborn Award, American Theatre Critics Association

"*Waiting to be Invited* reminds us how far we have come, how far we have yet to go, and finally, of the importance of having the courage to take one small step toward making a difference."

—*The Denver Post*

Sponsored by a generous grant from SAFECO Corporation.



## COMING UP IN THE BULLITT

### MISS GOLDEN DREAMS

by Joyce Carol Oates  
Directed by Kurt Beattie

AUGUST 3 - 29

Previews August 1 - 2



Joyce Carol Oates

Being the sexiest woman in the world isn't always easy. From Marilyn Monroe's liaisons with Joe DiMaggio, Arthur Miller, JFK, and other famous men, celebrated writer Joyce Carol Oates uncovers the horrifying victimization of one of the world's most famous icons.

"One of the great writers of our time."

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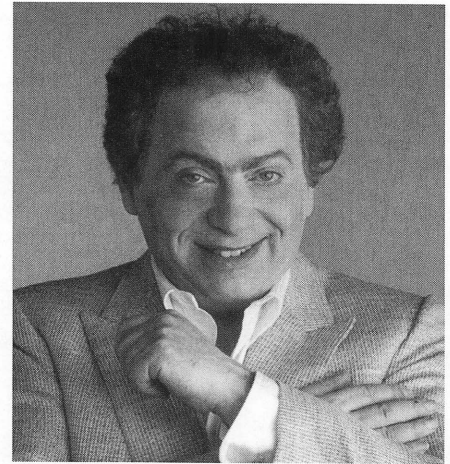
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