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# Grand Magic



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A CONTEMPORARY THEATRE

PRESENTS

# GRAND MAGIC

OCTOBER 25 - NOVEMBER 18

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Editor: Barry Allar

e-mail: [barry@acttheatre.org](mailto:barry@acttheatre.org)

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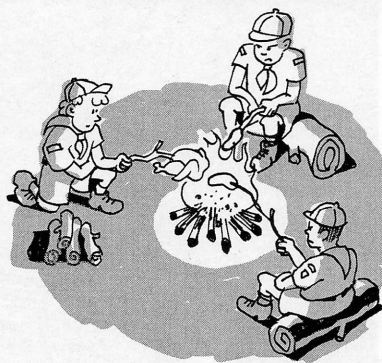
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*presents*

## GRAND MAGIC

*by Eduardo de Filippo*

*New Translation by Thomas Simpson*

### THE CAST

Signora Locascio/Rosa Intrugli	Laura Kenny
Signora Zampa/Mathilde Di Spelta	Beth Andrisevic
Marta Di Spelta	Mari Nelson
Calogero Di Spelta	John Procaccino
Mariano D'Albino/Roberto Magliano	Paul Morgan Stetler
Waiter/Oreste Intrugli	Peter A. Jacobs
Gervasio Penna/Gennarino Fucecchio	Clayton Corzatte
Arturo Recchia	Richard Ziman
Amelia Recchia	Winslow Corbett
Otto Marvuglia	Ken Ruta
Mariannina "Zaira" Marvuglia	Marianne Owen
Police Inspector/Gregorio Di Spelta	David Pichette

On November 17 and 18, the role of Mariannina "Zaira" Marvuglia will be played by **Robyn Hunt**.

### TIME AND PLACE

#### ACT 1

The beach at The Hotel Metropole, Naples, Italy. Summer, 1948.

#### ACT 2

Otto's place. Four days later.

#### ACT 3

Calogero's house. Four years later.

**There will be two 15-minute intermissions.**

Director	Mladen Kiselov
Set Designer	Narelle Sissons
Costume Designer	Marcia Dixey Jory
Lighting Designer	Chris Parry
Composer and Sound Designer	John Gromada
Magic Designer	Steffan Soule
Dramaturg	Kurt Beattie
Stage Manager	Jeffrey K. Hanson
Production Assistant	Kavita Jhaveri
Assistant Lighting Designer	Patricia Nichols

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

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.

A Contemporary Theatre is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group, the national organization for the American theatre, and funded by The Pew Charitable Trusts.

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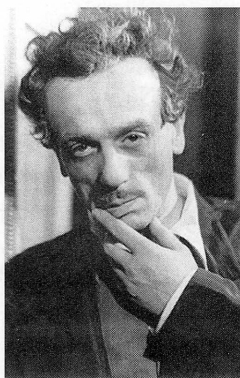
# The Grand Magic of Eduardo de Filippo

by Margaret Layne

He wrote about the lives of ordinary people with a touch of poetry that made their daily trials and triumphs into meditations on the human condition, and their homely dinners into banquets celebrating the richness of life. Born with the 20th century into a family of actors, directors, and playwrights, his career maps the history of modern Italian theatre. In this country, he is virtually unknown. In his own, 15 years after his death he remains a figure so beloved and so familiar in its cultural landscape that he is known not only to the people of the city he loved and immortalized in his plays, but to the whole of Italy, simply by his first name:

Eduardo.

Though not exactly born in the proverbial trunk, Eduardo de Filippo was born into the large natural family of Neapolitan theatre impresario Eduardo de Scarpetta, a prominent playwright and actor in the traditional genre of *commedia dell'arte*. Young Eduardo joined the family business early, debuting as an actor at the age of four, performing full-time at 14, and premiering his first play at 20. Writing in the Neapolitan dialect, as he would to some degree for his entire career, in his early short plays Eduardo began to develop his own variation on a character first evolved by his father and itself a version of the traditional Pulcinella or trickster figure from the *commedia* tradition. Scarpetta referred to this new anti-hero as the *povero diavolo*, the poor devil, a little Neapolitan man locked in a wistfully comic struggle for survival in a world dominated by hunger, poverty, and an oppressive upper middle class uninterested in



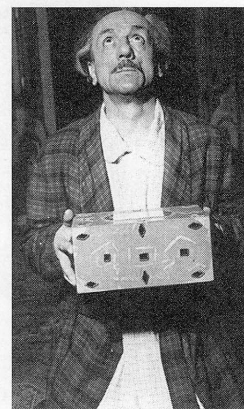
Playwright  
Eduardo de Filippo,  
1936.

anyone's problems but their own. (Charlie Chaplin's Little Tramp is an American cousin of this character.) The farcical spirit of the *commedia* remained, but with a growing subtext of social criticism, particularly of the bourgeoisie; Scarpetta often lampooned their noisy egocentricity, as Eduardo would do in his later plays, by contrasting their comic boorishness with a protagonist whose melancholy or unhappiness makes him a social outsider.

After Scarpetta's death in 1929, Eduardo established his own company with his natural brother Peppino and sister Titina (both also actors). Peppino's work continued to focus on anarchic *commedia* farces in the Neapolitan tradition, but Eduardo was increasingly interested in how those traditional elements might be incorporated into a more naturalistic style exploring the inherent absurdities of everyday life and their impact on realistic characters in realistic situations. The daily experience of Neapolitans became his template for an examination of the human condition as a whole, and although his plays are infused with a particularly Neapolitan combination of cynicism and optimism, that too begins to reveal itself as an essential element of all human nature.

To the Neapolitan mind, there is nothing unusual about possessing two wholly contradictory attitudes—optimism and pessimism, for example—at one and the same time. The people of Naples embrace paradox as a natural condition of existence: they are both ruthless survivors and revelers in life's small pleasures; deeply superstitious and eminently sensible; profoundly cynical about the world's harsh realities and eternally hopeful that one day things will be better. (Gennarino, the ancient family retainer in *La Grande Magia*, is a classic Neapolitan character: directly descended from the wily servants of *commedia* but with a new layer of urban naturalism, he is utterly exploitative of his employer's circumstances but at the same time genuinely loyal to him.) Naples' geographic setting—on a beautiful and busy harbor overlooked by the active volcano Mt. Vesuvius—may provide a useful metaphor for understanding the fundamental character of its people. The belief that the volcano *won't* erupt is a necessary illusion to go on living, while the simultaneously held knowledge that one day it *will* adds zest and intensity to otherwise ordinary existence. The Neapolitans go about their business literally in the shadow of potential catastrophe, in a psychic landscape where illusion and reality fuse, one eye sharply and savvily fixed on how things really are and the other always on the lookout for them to improve.

For the philosophical Neapolitans, the Fascist regime of the '30s and '40s was merely the latest in a long line of repressive governments to complain about and survive. For Eduardo, this period could have been devastating, since the Fascist manifesto banned all plays not written in "standard Italian," a basically literary form of the language that had virtually no meaning to the man on the street. (Until the 1960s, when increased travel and broader media access created a generalized form of spoken Italian, every region had its own specific dialect and vocabulary.) It had always been Eduardo's aim to reproduce the flow of everyday conversation as closely as possible, not only by capturing the "noise" of normal speech (run-on sentences, fragmentary statements, unfinished thoughts, parenthetical comments, etc.) but also by writing in his native Neapolitan argot. Depriving him of the natural dialect of his



Eduardo de Filippo  
as Calogero in  
*La Grand Magia*  
(*Grand Magic*), 1948.



characters could have been a huge blow to his artistic identity, but with true Neapolitan shrewdness Eduardo made a virtue out of Fascist necessity: he *combined* the common linguistic denominators of southern Italian with the distinctive rhythms of Neapolitan, adding liberal dashes of spicy Neapolitan slang to preserve the sense of place and people so integral to his work. By this device, he avoided being shut down and at the same time made his plays accessible to a much wider audience and to the critical community. Rather than fading into the obscurity that overtook other “dialect” writers under Fascist rule, Eduardo actually became *more* popular, developing a distinctive authorial voice that burst out in the post-war period in a remarkable series of full-length plays that would be the high water mark of his career: *Napoli Milionaria*, *Filumena Marturano*, *Saturday Sunday Monday*, and *La Grande Magia* (*Grand Magic*), a delicately Pirandellian tragicomedy about a jealous husband’s strange journey through a magician’s world of illusions to a new understanding of himself and the nature of reality.

Eduardo was of course a contemporary of Luigi Pirandello, and had worked closely with him in the 1920s as an actor, director and co-author. Like all playwrights of the time, Eduardo was unquestionably influenced by the Sicilian master, in particular sharing his fascination with the malleability of truth and with the role of illusion in a modern society that seemed increasingly cold and chaotic, but he never felt entirely comfortable in the bleak, hopeless landscape of the Pirandellian world. Pirandello’s characters were symbols or emblems of the problems and ideas he wished to explore, rather than specific individuals responding to events out of their emotional and psychological experience, and this grim view of human beings as puppets at the mercy of impersonal fate, filled with questions to which no answer would ever be given, was one that Eduardo’s Neapolitan soul could not accept.

Eduardo’s primary interest was in how the Pirandellian sense of isolation and despair in a random universe impacted the lives and relationships of particular people; by examining the *feelings* of Neapolitans responding to the hardships of their social environment, he hoped to illuminate larger truths about the universal human condition. Although he understood and

*continued on page 17*

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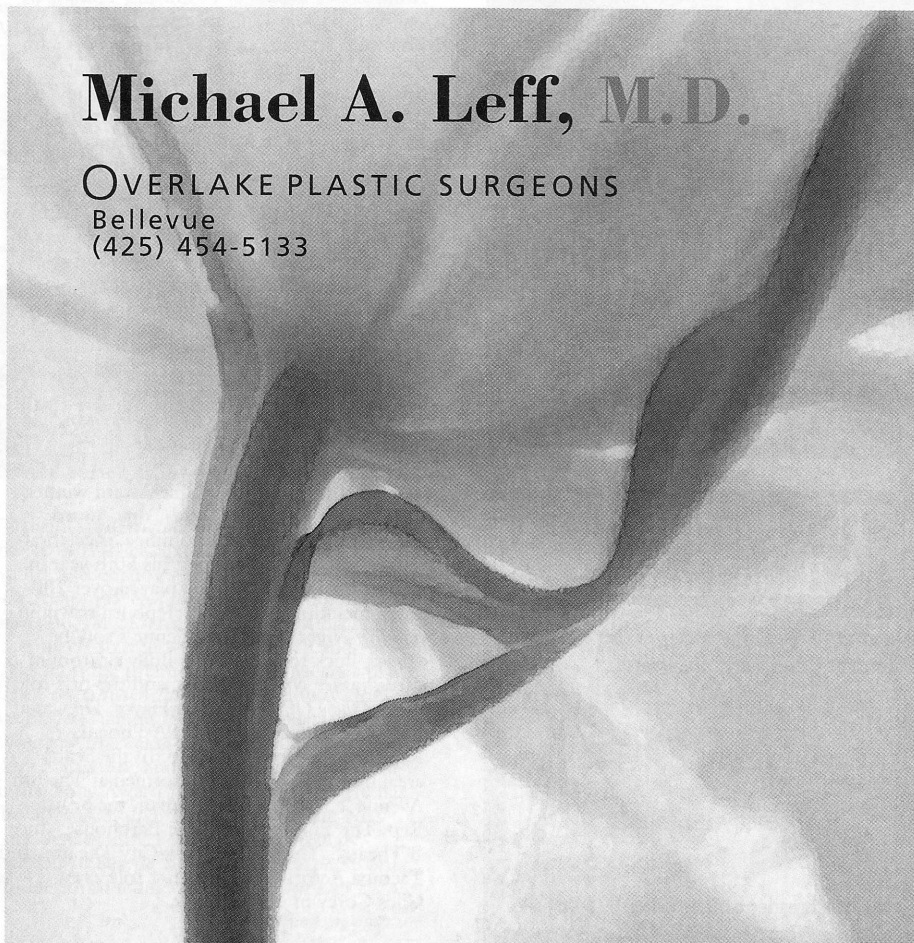
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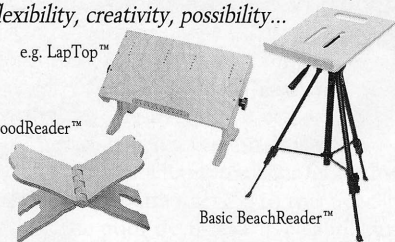
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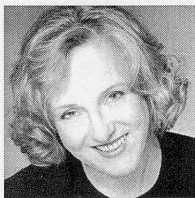
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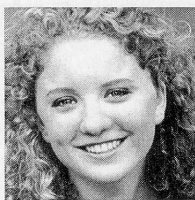
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## THE ACTORS



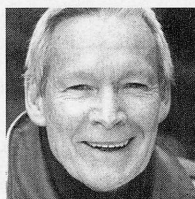
**BETH ANDRISEVIC**  
*Signora Zampa/  
Mathilde Di Spelta*  
Beth has performed at a number of Seattle theatres. She played Emily and Vera in The Empty Space production of *The Psychic Life*

of *Savages* and she toured in a production of *Much Ado About Nothing* for the Seattle Repertory Theatre. She has acted in productions at Annex Theatre and recently played Mrs. Gibbs in *Our Town* at ArtsWest. Beth was an ensemble performer in *Once in a Lifetime* and *The Great White Hope* at the Missouri Repertory Theatre in Kansas City. She has also performed off-Broadway. Her film and television credits include *Sleepless in Seattle* and the daytime drama "All My Children."



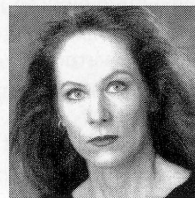
**WINSLOW CORBETT**  
*Amelia Recchia*  
Winslow last appeared at ACT as Thomasina in *Arcadia*. Other theatre credits include Viola in *Twelfth Night* at Tygre's Heart

Shakespeare Company, Gladys in *The Skin of Our Teeth* at Lincoln Center Directors Lab, Anne in *The Mother of Us All* and Tommy in *Infancy* (both at Williamstown Theatre Festival), Thomasina in *Arcadia* at Portland Repertory Theatre, Marina in *Pericles* at Shakespeare and Company, and Irma in *The Madwoman of Chaillot* at SUNY Purchase. She has participated in workshops at Lincoln Center, New York Theatre Workshop, Portland Center Stage, Artists Repertory Theatre, Intiman, and the Mark Taper Forum. Winslow was recently seen in the Lifetime film *Change of Heart* directed by Arvin Brown. She attended the Acting Conservatory at the State University of New York at Purchase.



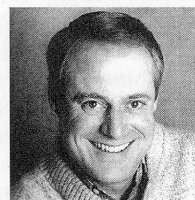
**CLAYTON CORZATTE**  
*Gervasio Penna/  
Gennarino Fucecchio*  
Clayton Corzatte, an Obie Award winner and Tony Award nominee, is celebrating his 50th year in

professional theatre having played over 200 roles, including Katharine Hepburn's twin in *Twelfth Night*, Eva Le Gallienne's son in *Ghosts*, Puck to Bert Lahr's Bully Bottom in *A Midsummer Night's Dream*, and the title role in *The Show Off* with Helen Hayes. He was a founding member of the APA-Phoenix Repertory in New York City. In the Seattle area, he has directed or performed at The 5th Avenue Theatre, ACT, Intiman, the Seattle Rep, The Empty Space, The Bathhouse, Alice B Theatre, The Group, New City Theatre, and Tacoma Actors Guild. His last role as ACT was Giles Corey in *The Crucible*.



**ROBYN HUNT**  
*Mariannina "Zaira"  
Marvuglia*  
(November 17 & 18)  
Robyn most recently performed in Shogo Ohta's *The Water Station* (Mizu No Eki) at On the Boards in

Seattle, and as Hesione in *Heartbreak House* at Actors Theatre of Louisville. Other roles at Actors Theatre include Emilia in *Othello* (with Delroy Lindo), Gertrude in *Hamlet*, Leontine in *Triumph of Love*, and Lady Capulet in *Romeo and Juliet*. She has performed extensively in Japan, working with Tadashi Suzuki for over a decade, and most recently with Theatre Group TAO in Tokyo and Kanazawa. She is on the faculty of the School of Drama at the University of Washington.



**PETER A. JACOBS**  
*Waiter/Oreste Intrugli*  
Peter appeared at ACT earlier this season in *Big Love*, played Scrooge in ACT's 1997 *A Christmas Carol*, and also 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," and "Unsolved Mysteries."



**LAURA KENNY**  
*Signora Locascio/Rosa Intrugli*  
Laura has had the pleasure of playing some of the great housekeepers of the theatre: Mrs. Pearce in *Pygmalion* at Seattle

Repertory Theatre, Della in *The Royal Family* at Intiman Theatre, Mrs. Medlock in *The Secret Garden* at The 5th Avenue Theatre, and Mistress Quickly in *The Merry Wives of Windsor* at Seattle Shakespeare Company. At ACT she has appeared in *The Cover of Life*, *The Language of Flowers*, and *A Christmas Carol*. Most recently she was seen as Mag in *The Beauty Queen of Leenane* at Tacoma Actors Guild. Some of her other stage work includes *The Good Times Are Killing Me*, *Six Characters in Search of an Author*, *The Prize*, and *My Uncle Sam* at Seattle Repertory Theatre; *The Music Man*, *Me and My Girl*, and *Singin' in the Rain* at The 5th Avenue Theatre; *Noises Off*; *I Hate Hamlet*, *The Adventures of Huckleberry Finn*,



## THE ACTORS

*The Comedy of Errors*, *A...My Name is Alice*, and *The Night of the Iguana* at Tacoma Actors Guild; and *Daddy's Dyin' (Who's Got the Will?)* and the very first production of *Angry Housewives* at Pioneer Square Theater. Laura's film and television credits include Kay Waterman in Stephen King's upcoming miniseries *Rose Red*, *Harry and the Hendersons*, *10 Things I Hate About You*, *Love at Large*, *Mad Love*, and "Northern Exposure."



### MARI NELSON

*Marta Di Spelta*

Mari returns to ACT, having appeared in the world premiere of Lee Blessing's *Going to St. Ives*. Locally she has been featured in *An American Daugh-*

*ter* at the Seattle Rep and *The Voice of the Turtle* at Tacoma Actors Guild. Regional credits include *Private Lives* at The Alley Theatre in Houston, *Arms and the Man*, *As You Like It*, and *An Ideal Husband* at Center Stage, Baltimore, and *Present Laughter* at Hartford Stage. After graduating from The Juilliard School, she began her career in the New York Shakespeare Festival production of *Twelfth Night* with Michele Pfeiffer and Gregory Hines. On Broadway she originated the role of Elizabeth in John Guare's *Six Degrees of Separation*. Other Broadway appearances include *Guys and Dolls* with Peter Gallagher and Nathan Lane, and *Translations* with Brian Dennehy and Rufus Sewel. Films include *Bad Girls* directed by Amos Kollek and *Back Spot Turn*, an independent feature shot in Seattle. TV credits include "One Life to Live," "Another World," and MTV's comedy series "Pirate TV." Mari is currently working on two new musicals, *Slain in the Spirit* with Taj Mahal, and *Camila* with Luis Perez which is scheduled to premiere at The Walnut Street Theatre in Philadelphia.



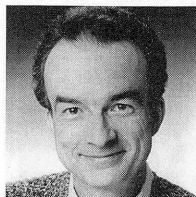
### MARIANNE OWEN

*Mariannina "Zaira" Marruglia*

Marianne has appeared in two versions of *A Christmas Carol*, *Moscow Nights*, *Side Man*, *Death of a Salesman*, *God's*

*Country*, and *A Chorus of Disapproval* at ACT. She was most recently seen in *Sideways Stories from the Wayside School* at Seattle Children's Theatre, *The Glass Menagerie* and *How I Learned to Drive* at Intiman, and *The Beauty Queen of Leenane* at Seattle Repertory Theatre where she was a company member for nine seasons. A founding member of the American Repertory Theatre, she toured with them in the U.S., Europe, Israel, and in the International Chekhov Festival at the Moscow Art Theatre. Marianne has also worked at the Arizona Theatre Company, Yale Rep, The Empty Space, La Jolla Playhouse, The Guthrie Theater, Actors Theatre of Louisville, the New York Shakespeare Festival, Repertory Theatre

of St. Louis, Playwrights Horizons, The Goodman Theatre, and she has toured nationally in *The Real Thing* by Tom Stoppard.



### DAVID PICHETTE

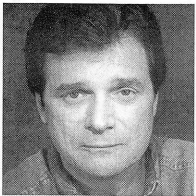
*Police Inspector/*

*Gregorio Di Spelta*

David's latest appearances at ACT were his solo performance in David Hare's *Via Dolorosa*, Harold in *Communicating*

*Doors*, Ziggy in *Side Man*, Abbé de Coulmier in *Quills*, Scrooge in *A Christmas Carol* (1997, 1999, and 2000), Milt in *Laughter on the 23rd Floor* and Angie in *Cheap*. In the last 15 years at ACT some of his favorite roles have been Martin in *Maydays*, Grez in *Red Noses*, Williamson in *Glengarry Glen Ross*, King Charles in *Sunsets and Glories*, and Golutvin in *The Diary of a Scoundrel*. Numerous appearances at The Empty Space and Intiman include Petey in *Love and Anger*, Arnolphe in *School for Wives*, Renfield in *Dracula*, Lexington in the world premiere of Eric Overmyer's *Dark Rapture*, George in *Of Mice and Men*, Clarke in *Gross Indecency*, and Guildenstern in *Rosencrantz and Guildenstern are Dead*.

Recent local credits include the world premiere of Jeffrey Hatcher's *Hanging Lord Haw-Haw* at The Empty Space, Prospero in *The Tempest* at Tacoma Actors Guild, and *Nixon's Nixon* and *Oh, Coward* at Seattle Repertory Theatre. Additional regional work includes Chater in *Arcadia* at the Alliance Theatre Company, Adrian in the premiere of Steven Dietz's *Private Eyes* at Arizona Theatre Company, Richard Nixon in *Nixon's Nixon* at San Jose Rep, Malvolio in *Twelfth Night* at Tacoma Actors Guild, and Serge in Arizona Theatre Company's *Art*. Last March, David portrayed John Adams in The 5th Avenue Theatre's acclaimed production of *1776*.



### JOHN

*PROCACCINO*

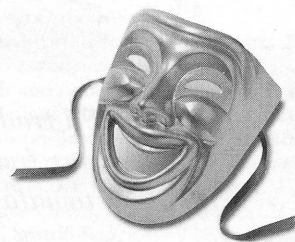
*Calogero Di Spelta*

John was last seen at ACT as Gabe in *Dinner with Friends*, Oscar Madison in *The Odd Couple*, Gene in *Side Man*, Reverend

Parris in *The Crucible*, and his solo performance in Wallace Shawn's *The Fever* in The Bullitt. Other shows at ACT include *The Diary of a Scoundrel*, *Fool for Love*, *Man and Superman* and *The Marriage of Bette and Boo*. John recently co-starred with Eli Wallach and Anne Jackson in the premiere of Anne Meara's play *Down the Garden Paths*. On Broadway, John has played leading roles in *An American Daughter*, *A Thousand Clowns*, *Conversations With My Father*, and understudied Alan Alda in the Tony Award-winning play, *Art*. He has also appeared off-Broadway and at the New York Shakespeare Festival. As a company member of Seattle Repertory Theatre, favorite productions include *Tartuffe*, *Long Day's*

*continued on page 14*

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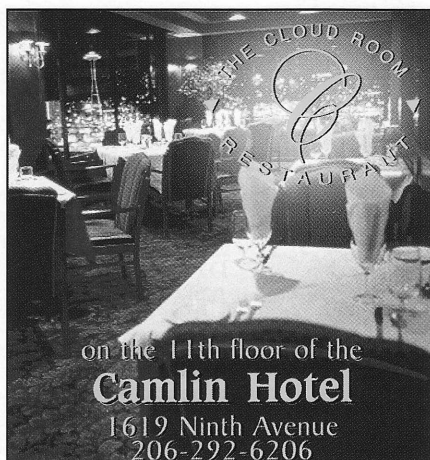
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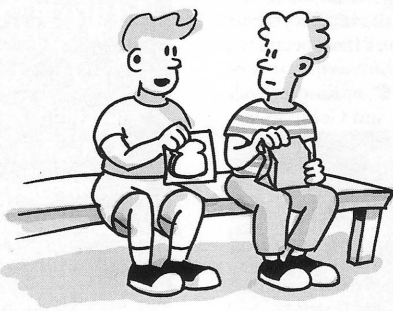
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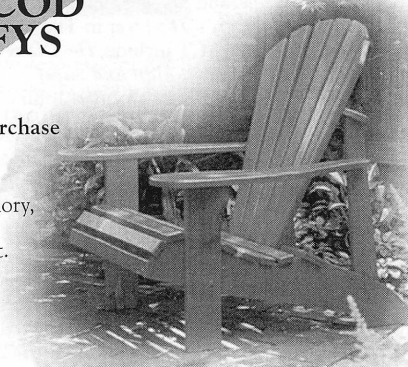
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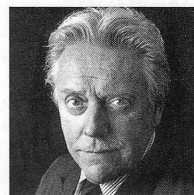
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## THE ACTORS

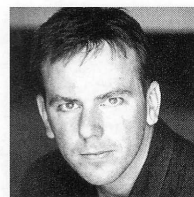
*Journey Into Night* and *The Beauty Queen of Leenane*. Other regional credits include the Long Wharf Theatre, Baltimore's Center Stage, San Diego's Old Globe, and The Empty Space Theatre. Films: *The Runner Stumbles*, *Three Fugitives*, *Magic in the Water*, *Born to Be Wild*. TV: Guest-starring roles on "Law and Order," "NYPD Blue" and "Northern Exposure," along with numerous made-for-TV movies. John will be seen in the upcoming Stephen King mini-series, *Rose Red*, on ABC.



### KEN RUTA

*Otto Mavruglia*  
Seattle audiences most recently saw Ken in Jonathan Miller's workshop production of *Inman* at the Seattle Rep where he had previously ap-

peared in *The Tempest*, *Nothing Sacred*, *When We are Married*, and *Six Characters in Search of an Author*. At Intiman he was Captain Hook in Edward Payson Call's original production of *Peter Pan*. A charter member of the Guthrie Theater (participating in over 25 productions besides serving as associate director), The Cincinnati Playhouse in the Park, and San Francisco's American Conservatory Theatre (30 productions), he is an associate artist of San Diego's Old Globe Theatre and has been connected with the Arizona Theatre Company as actor, director, and associate artistic director. He has appeared in the Broadway productions of *Inherit the Wind*, *Separate Tables*, *Duel of Angels*, *The Three Sisters*, and *The Elephant Man*, and has played with the nation's leading resident theatres from The Actors Theatre of Louisville to the Berkeley Rep. His associations with The Lyric Opera of Chicago, Maria Callas, and The Minnesota Orchestra are most special to him. He is the recipient of the Stolichnaya Arts Achievement Award in Theatre.



### PAUL MORGAN STETLER

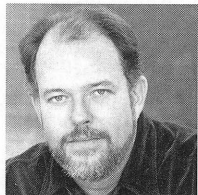
*Mariano D'Albino/Roberto Magliano*  
Paul most recently played Bassanio in Seattle Shakespeare Company's production of *The Merchant*

*of Venice*. Previous Seattle credits include *Texarkana Waltz* at The Empty Space, *Rough Crossing* at Tacoma Actors Guild, *Taste of Sunrise* at Seattle Children's Theatre, *Candida* at Intiman Theatre, *Bus Stop*, *Room Service*, and *A Man for All Seasons* at the Village Theatre, *An Italian Straw Hat* at The Bathhouse, and *Tattoo Girl* at Annex Theatre. Other theatres include two seasons at The Utah Shakespearean Festival where he appeared in *The Merry Wives of Windsor*, *A Flea in Her Ear*, *Cyrano de Bergerac*, and *Love's Labour's Lost*. He is an original member of the award-winning, Los Angeles-based Circle X Theatre. Television and film credits include "Buffy the Vampire Slayer," "The Drew Carey



## THE ACTORS

Show," "Seinfeld," "The Fugitive," *Pleasantville*, and the upcoming *Life or Something Like It* with Angelina Jolie



### RICHARD ZIMAN

*Arturo Recchia*

Richard recently made his Seattle debut at ACT in the world premiere of *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, Alley Theatre in Houston, Actors Theatre of Louisville, and Wilma Theatre. TV and films include "Law & Order, SVU", "Cosby", "100 Centre Street," *Hackers*, "Private Parts," and *Clockers*. Next year he may be seen in *Death to Smoochy* with Robin Williams, directed by Danny DeVito.

## ACKNOWLEDGMENTS

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## PRODUCTION TEAM

### MLADEN KISELOV

*Director*

Mladen is an internationally known director, born in Bulgaria, now residing in the U.S. He is an Honors Graduate of GITIS (Moscow Theatre Art Institute, Russia, 1968) under Anatoly Efros. In Bulgaria he was resident director of the Bulgarian National Theatre and professor at the National Theatre and Film Academy. His international directing credits include productions in Europe, Russia (Moscow Art Theatre, among others), Canada and the U.S., where Mladen has directed and taught since 1981 (Yale School of Drama/Repertory Theatre and Actors Theatre of Louisville, among others). Mladen is very happy to return to ACT where he directed *Side Man* in 1999. He is a member of the Society of Stage Directors and Choreographers and a professor at Carnegie Mellon School of Drama.

### THOMAS SIMPSON

*Translator*

Thomas Simpson teaches at Northwestern University. He has translated Eduardo de Filippo's *Saturday, Sunday, Monday* for the Long Wharf Theatre and Pittsburgh Public Theater. He translated the English version of Marco Paolini's groundbreaking monologue *Vajont* and worked as Paolini's on-stage interpreter for his tour in Chicago, Denver, San Francisco, Los Angeles, Washington, D.C., and London. His translation of Giorgio Strehler's *Beyond "The Tempest"* is forthcoming in *The Performing Arts Journal*. As a young man, Tom created astonishingly callow experimental theatre with ACT's artistic director Gordon Edelstein. Tom lives in Evanston, Illinois with director Kim Rubinstein and his son Isaac, a playa.

### NARELLE SISSONS

*Set Designer*

Previously at ACT: *Side Man* (Backstage West Award). In New York: *How I Learned to Drive*, (original NY production). Recently: *Kit Marlowe*, *Stop Kiss*, *In the Blood*, *Julius Caesar* (Central Park) and *Erotica Project* at the Public Theater/New York Shakespeare Festival; *All My Sons* (The Roundabout), *Passion Play* (Minetta Lane), *The Misanthrope*, (American Theatre Wing Nomination), also *Therese Raquin*, *Iphigenia* and *Other Daughters* and *Entertaining Mr. Sloane*, (Drama Desk Nomination) at Classic Stage Co. *Jesus Hopped The A Train* (Edinburgh Festival 2001, and the Donmar Warehouse in London, 2002, director Philip Seymour Hoffman), *Up Against The Wind* (NY Theatre Workshop). Also in New York City: Playwrights' Horizons, Vineyard, Primary Stages, Women's Project, John Houseman, and Blue Light. Regional: Mark Taper Forum, Williamstown, Steppenwolf, Cincinnati Playhouse, Dallas Theatre Center, NY Stage & Film, Trinity Rep, Idaho Shakespeare Festival and CalShakes. Narelle is a graduate of both Central/St. Martins and The Royal College of Art in London.

### MARCIA DIXCY JORY

*Costume Designer*

Marcia returns to ACT after designing costumes for *The Odd Couple* last season. From 1983 - 2000, Marcia was a resident costume designer for Actors Theatre of Louisville. There she designed over 80 productions including *Othello*, *Romeo and Juliet*, *Antony and Cleopatra*, *The Tempest*, *The Three Cuckolds*, *The Triumph of Love*, *Miss Julie*, *A Christmas Carol*, and over 30 works for The Humana Festival of New American Plays. Other theatres include Long Wharf Theatre, The Hartford Stage Company, Manhattan Theatre Club, Circle in the Square, Spoleto USA, Dublin Theatre Festival, and The Festival of Perth. She is a graduate of Wellesley College and NYU School of the Arts. She was a resident costume designer at Harvard University and has taught costume design at Tufts, The University of Massachusetts at Amherst, Bennington College, and Smith College.

### CHRIS PARRY

*Lighting Designer*

Originally from England, Chris has 25 years design experience and has won 24 industry awards and nominations. He has created over 150 designs worldwide, including several designs on Broadway, and for the Royal Shakespeare Company, Royal National Theatre (UK); Los Angeles Opera, Welsh National Opera, Guthrie Theater, Hartford Stage, Seattle Repertory Theatre, Mark Taper Forum, Alley Theatre, Ahmanson Theatre, Old Globe, La Jolla Playhouse, and South Coast Repertory. Awards include: *The Who's Tommy*—Tony, Olivier, Dora (Canada), NY Drama Desk, NY Outer Critics Circle, LA Drama Critics awards; *Not About Nightingales*—Tony Award nomination, NY Drama Desk Award; *Les Liaisons Dangereuses*—Tony Award nomination, NY Drama Desk Award; Lighting Designer of the Year Award (1994) from *Lighting Dimensions International* (trade publication). Chris is professor and head of lighting design at University of California, San Diego, and owner of his own company for entertainment and architectural lighting designs, Axiom Lighting in Los Angeles.

### JOHN GROMADA

*Composer and Sound Designer*

ACT: original music for *The Crucible*, *God of Vengeance*, *Quills*, and *Scent of the Roses*. Broadway/Composer: *Proof*, *Summer & Smoke*, *Holiday*, *A Few Good Men*. NY Shakespeare Festival: *Julius Caesar*, *Tartuffe*, *The Skriker*, *Machinal*, *The Swan*, and many others. Broadway/Sound Design: *Proof*, *Wrong Mountain*, *Twilight*: L.A. 1992. NY premieres: *Thief River*, *Communicating Doors*, *Defying Gravity*, *Vita and Virginia*, *Raised in Captivity*, *Hurrah at Last!*, *Baltimore Waltz*, *After-Play*, *SubUrbia*, *Frankie and Johnny in the Clair de Lune*, and many others. Awards: 1997 Drama Desk Award,

*continued on page 16*

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## PRODUCTION TEAM

1991 Obie, 1994 NEA Opera/Music Theatre Fellowship, L.A. DramaLogue Award, Theatre Crafts International Design Award, Connecticut Critics Circle awards. Recordings: "A Christmas Carol and Other Theatre Music"; "Betty Buckley, Heart to Heart (songs from *Camino Real*)."

### STEFFAN SOULE

*Magic Director*

Steffan has been the premier magician in the Northwest since 1981. Steffan specializes in shows for corporate events and private parties nationwide. He has consulted as magic designer for shows throughout Seattle's arts community including Pacific Northwest Ballet, the Seattle Symphony, and Village Theatre. Steffan was a co-producer with Seattle Children's Theatre for the world premiere of the Kennedy Center Award-winning play *Still Life with Iris*. Steffan performed magic as characters in the play and was the magic designer/choreographer and the inventor of the illusions. Currently Steffan's show entitled *Mysterian* features the elaborate grand illusions for which he is known and is the longest running magic show on the West Coast. *Mysterian* can be seen weekends at Illusionz Magical Entertainment Center in Issaquah.

### KURT BEATTIE

*Dramaturg*

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, and this season he directed Joyce Carol Oates' *Miss Golden Dreams* and is preparing to direct ACT's annual production of *A Christmas Carol*. He has directed locally at Intiman, The Empty Space, the University of Washington, and the Seattle Rep, where he recently directed *Arr*. As an actor, he has appeared in leading and major roles at ACT, the Seattle Rep, Intiman, The Empty Space, and at various regional theatres throughout the country.

### JEFFREY K. HANSON

*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 35 ACT productions including this season's *Big Love*, *Dinner with Friends*, and *Waiting to be Invited* and 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.

## ACT EXECUTIVE STAFF

### GORDON EDELSTEIN

*Artistic Director*

Gordon Edelstein became artistic director of ACT in September of 1997. Under his leadership ACT has produced more than 20 shows a year in its four spaces. Earlier this season at ACT, Gordon directed the acclaimed production of Donald Margulies' Pulitzer Prize-winning *Dinner with Friends*. Last year at ACT Gordon directed the American premiere of Martin McDonagh's *A Skull in Connemara*, a production that played to sold-out houses and had an extended run at the Roundabout Theatre in New York. Prior to moving to Seattle, he was associate artistic director of the Long Wharf Theatre in New Haven, Connecticut, and he was the associate artistic director of the Berkshire Theatre Festival in Stockbridge, Massachusetts. Gordon's directing work has been seen at theatres all across the U.S. as well as in London. 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 2000. He arrived at ACT with 12 years of experience in theatre management, company management, facilities management, and operations. 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. 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. 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 professional experience as a producing director, production manager and stage manager. He trained in stage management and production management at the Guthrie Theater in Minneapolis. Vito became the Seattle Repertory Theatre's first production manager from 1980 - 85. After serving as producing director for the Washington State Pavilion at EXPO '86 in Vancouver, Canada, he joined the Berkeley Repertory Theatre as production manager. He returned to the Pacific Northwest in 1995 after serving as director of production for all producing activities at the Stratford Shakespeare Festival in Ontario, Canada. Prior to joining ACT, he served as executive director of the Whidbey Island Center for the Arts near his home on Whidbey Island.



acknowledged the crisis Pirandello was reacting against, his Neapolitan resilience rejected the nihilism underlying it, and he never considered himself a particularly "Pirandellian" writer in either style or content. He always maintained that even *La Grande Magia*, which concerns itself more than any of his other plays with the favorite Pirandellian theme of reality vs. illusion, was in fact simply a play about having faith in one's wife. "The main influences on my work," he said, "have been life, humanity, nature...Although very much admiring the major theorists of theatre," he added diplomatically, "I have always preferred to seek my inspiration from the natural source of art, life." And life, to the Neapolitan mind, must be lived; however absurd and hopeless it may sometimes seem, it is all we have, and certainly preferable to the alternative. It cannot be meaningless, because it has meaning to *us*, and if there are questions that aren't answered today, perhaps—if we can manage to keep our sense of humor—tomorrow we'll understand the reason for it all. No matter how Eduardo's characters suffer, and they do, they nearly always find their way to some kind of happiness in the end, however oddly achieved.

*La Grande Magia* remains a quintessentially Eduardian work in the sense that while his artistic influences are clear, they are woven into a very specific evocation of the world he knew best and which he understood to be a microcosm of the world as a whole. It is a universe of rogues and innocents, confidence men and lovers, unhappy wives and unhappier husbands, destructive gossip and secret sorrows. Its denizens spend their time scrabbling for the next rent check, the next meal, the next good laugh, the next easy mark, the next small victory over their capricious and chaotic world, anything to get them through one more day, because with any luck tomorrow everything will change for the better. Their losses are often terrible, their gains disproportionately small, but on they go, with the gallant, tough-minded optimism that flourishes only where the odds are stacked highest against it. Maybe the volcano will erupt; but then again, maybe not.

For Eduardo, this unquenchable spirit was not merely a Neapolitan attitude; it was the essential glory of ordinary human beings, and when we watch a play by Eduardo, we all become Neapolitans in our hearts.

*Margaret Layne is ACT's artistic associate and casting director.*

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Benefits of joining ACT's Corporate Alliance program include theatre tickets, corporate recognition, and opportunities for special events and sponsorships. For more information on ACT's Corporate Alliance program, contact Jayme Powers at 206-292-7660, ext. 1325.

## DEVELOPMENT UPDATE

### ACT'S PLANNED GIVING PROGRAM

*"I genuinely want to help ensure that ACT continues to be a center for great theatre in Seattle for generations to come. I only wish there were some way I could make a gift that truly made a difference."*

This sentiment may reflect the feelings of many of ACT's supporters. The fact is that there is a way to make gifts of surprising significance to ACT's future. *Planned* giving is the key to making a gift that at first may seem beyond reach. Planned giving allows you to make a significantly larger gift to ACT than you might otherwise make by providing you with substantial tax benefits. Different types of planned gifts allow you to receive a stream of income for life, earn a higher investment yield, or reduce capital gains or estate taxes. To learn more, consult your attorney or financial planner, or call David Kaz in ACT's development department at (206) 292-7660.

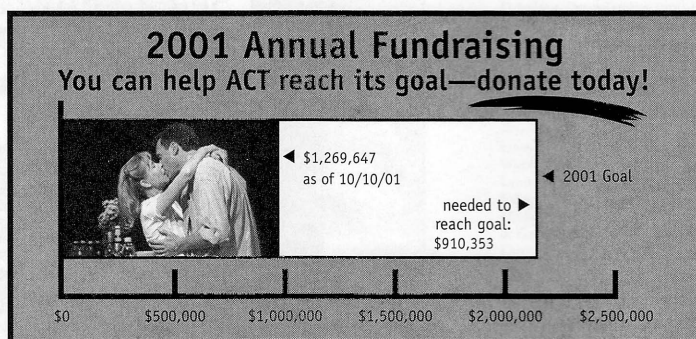
### PROTECTING A COMMUNITY INVESTMENT

Each year ACT presents a wide variety of high-quality productions that challenge, engage, and entertain audiences. In order to do this, we must secure approximately 50% of our operating revenue through contributions from generous corporations, foundations, government agencies, and individuals. During 2001 we must raise \$2.5 million

During 2000, your support helped ACT realize a 65% increase in the Annual Fund campaign, a campaign that directly supports our productions, programs, and daily operations. In 2001, we are once again raising the bar for contributions to support the quality of the productions, to continue to develop new work and invest in today's artists, to expand the education

and outreach programs, as well as to continue to guarantee that our stages remain affordable and accessible for a diverse population.

As a patron and a friend of ACT, we invite and encourage you to support the Annual Fund.



in contributed income. In support of our fundraising goals, last year ACT marked the beginning of a new level of community commitment. During 2000, ACT produced 28 productions while keeping its venues open for use by a variety of non-profit groups from around the area. ACT also launched a new education and outreach program. This increased level of commitment on the part of ACT directly relates to its fundraising activities.

Every dollar that is donated to ACT is greatly appreciated and is directly reflected in affordable ticket prices, beautiful spaces, quality productions, and community involvement. Please feel free to contact Ashley Leasure, development director at 206-292-7660 or [aleasure@acttheatre.org](mailto:aleasure@acttheatre.org) if you have any questions or would like to make a contribution.

**Thank you! Together we can make 2001 our most successful year yet.**



## ACT's 2002 SEASON



Acclaimed actress Jane Alexander stars in a new production of Eugene O'Neill's *Mourning Becomes Electra* directed by Gordon Edelstein to open ACT's 2002 season.

**ACT.**  
We do plays.  
Yes we do!

### YES!

It's time to say "yes" to more of what you know you'll get at ACT—great plays, great artists, great service. Stop by the Subscription Center in the lobby for all the latest details on ACT's exciting 2002 season, starting off with Eugene O'Neill's *Mourning Becomes Electra* starring Jane Alexander!

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The Foundry Theatre's production of

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Winner! 1999 Obie Award for Best Play

Winner! 1999 Obie Award for Performance—Matthew Maher

In this remarkable solo piece, a young man named Foster sells the collected artifacts of his deceased foster father, Homer Phinney, who himself held a weekly flea market out of his garage on Cape Cod. In this flea market, each object has a story and every night several objects are selected by audience members and their stories—warm, funny, and sometimes troubling—are recounted by Foster. The play is different each night, as different objects are selected and in a different order and we soon discover that this flea market is in fact a monument, preserving the memories of Foster's life in the relics of Mr. Phinney's wares.

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