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arts programs



I made myself platinum. I was born a dirty blonde.

Is that a gun in your pocket, or are you just glad to see me?

I generally avoid temptation unless I can't resist it.

It's not the men in my life that counts—it's the life in my men.

All discarded lovers should be given a second chance, but with somebody else.

When I'm good, I'm very good. But when I'm bad, I'm better.

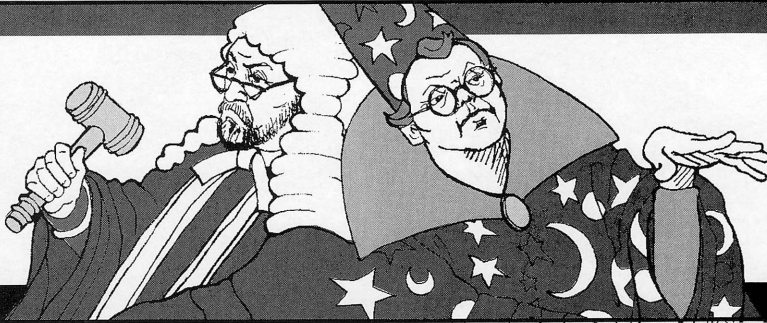
Some men are all right in their place—if they only knew the right places!

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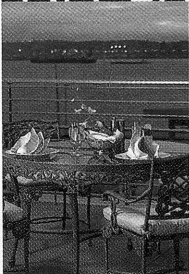
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ACT THEATRE

PRESENTS

DIRTY BLONDE

JUNE 6 - JUNE 30, 2002

PREVIEWS MAY 31 - JUNE 5

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Editor: Barry Allar
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is available from the house staff.**

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ACT THEATRE

GORDON EDELSTEIN
Artistic Director

JIM LODER
Managing Director

VITO ZINGARELLI
Producing Director

presents

DIRTY BLONDE

by Claudia Shear

Conceived by Claudia Shear and James Lapine

Original Song "Dirty Blonde" by Bob Stillman

THE CAST

Jo, Mae **Julie Briskman**

Charlie, Harry, Sime Silverman, Jim Timony, Lt. Gregg,
Judge, Duchess, Kid Moreno, W.C. Fields, Muscle Man

Michael Winters

Man, Armando, Joe Frisco, Frank Wallace,
Edward Elsner, Clerk, Ed Hearn, Muscle Man

Mark Anders

This performance runs without an intermission.

Director	Jeff Steitzer
Set Designer	Scott Weldin
Costume Designer	Carolyn Keim
Lighting Designer	Don Darnutzer
Sound Designer	Dominic CodyKramers
Music Director	Mark Anders
Choreographer	Steve Tompkins
Stage Manager	Amy Gornet
Production Assistant	Jessica Bomball
Assistant Lighting Designer	Karen Anderson
Fight Choreographer	Geoffrey Alm

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

Special thanks to Jennifer Tipton for recording ACT's pre-show announcement.

Mae West materials courtesy of the Estate of Mae West, by the Roger Richman Agency, Beverly Hills, California.

Original production by the Shubert Organization, Inc., Chase Mishkin, Ostar Productions and ABC, Inc., in association with New York Theatre Workshop. The producers wish to express their appreciation to Theatre Development Fund for its support of this production.


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.

This production is presented by special arrangement with Samuel French, Inc.

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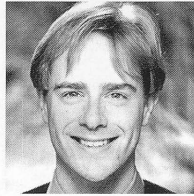
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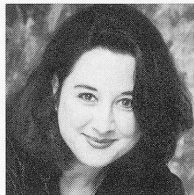
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THE ACTORS



MARK ANDERS
Man, Armando, Joe Frisco, Frank Wallace, Edward Elmer, Clerk, Ed Hearn, Muscle Man and Music Director

Mark Anders, a Seattle native, last appeared at ACT in *A Christmas Carol* (1996 and 1997) and in *Old Wicked Songs*. Other favorite recent roles include Rosencrantz in *Rosencrantz and Guildenstern Are Dead* (Boomer Classics), Louis in *Sideways Stories from Wayside School* (Seattle Children's Theatre), and several roles each in *Hanging Lord Haw-Haw* (The Empty Space) and *Gross Indecency* (Intiman Theatre). He compiled and performed in the latest edition of the local tradition *The Holiday Big Broadcast* this past winter. Mark recently returned from acclaimed runs of the play *2 Pianos 4 Hands* in Arizona and Florida. He will be performing the play again at Seattle Repertory Theatre this spring. Mark writes lyrics and plays when he can glue himself to a desk, and he adores his daughter Gemma all of the time. This one is dedicated to the memory of Todd Moeller.

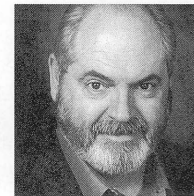


JULIE BRISKMAN
Jo, Mae

Julie Briskman made her Seattle debut as Celia in *As You Like It* at Seattle Repertory Theatre. Other Seattle Rep credits include Sarah in *Spinning Into*

Butter and Anne Hathaway in *The Beard of Avon*. At Seattle Children's Theatre she appeared in *Holes* and she was recently seen in

The Baltimore Waltz at Tacoma Actors Guild. Regional credits include six seasons as a member of the Guthrie Theater acting company where her roles included Gwendolen in *The Importance of Being Earnest*, Molly in *Molly Sweeney*, Essie in *You Can't Take It With You*, Dunyasha in *The Cherry Orchard*, and Corrine in *The Triumph of Love*. While in Minneapolis she also appeared as Alice Horowitz in the world premiere of *Lobster Alice* at The Jungle Theater and was a member of The Children's Theater acting company from 1987-1991. Other regional credits include Trinity Repertory Company, Portland Center Stage, Arizona Theater Company, and The Old Globe.



MICHAEL WINTERS
Charlie, Harry, Sime Silverman, Jim Timony, Lt. Gregg, Judge, Duchess, Kid Moreno, W.C. Fields, Muscle Man

Michael Winters has appeared in over 20 productions at ACT, including five plays by Steven Dietz. Most recently, he was seen here in *Talley's Folly*. Locally, he has also appeared at Seattle Repertory Theatre and Intiman Theatre, and nationally at PCPA TheatreFest, Denver Center Theatre Company, American Conservatory Theatre in San Francisco, Arizona Theatre Company, and the Mark Taper Forum in Los Angeles, among others. His most recent television appearances have been on "The Guardian," "The District," and as a recurring character on "The Gilmore Girls." He is the proud recipient of a Fox Fellowship Study Grant.

A SALUTE TO FRINGEACT



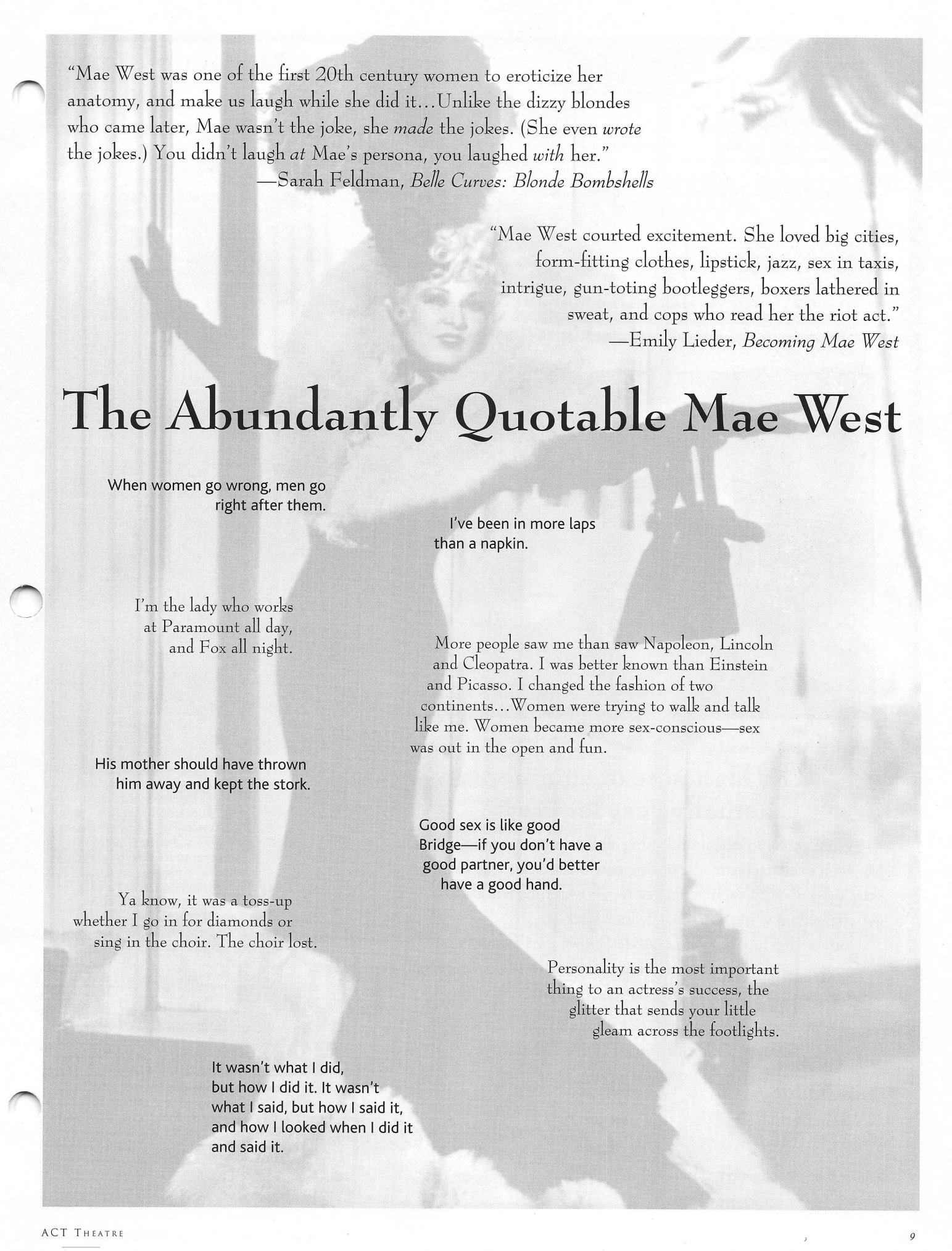
ACT Theatre was proud to host the First Annual FringeACT Festival of New Original Work March 1-3. Developed by Seattle Fringe Theatre Productions and ACT, 35 new plays were featured on four stages to celebrate Seattle playwrights.

We salute the 2002 FringeACT playwrights:

Beth Amsbary • Jeff Berryman • Kelleen Conway Blanchard • Beka Chace • KC Davis • Steven Dietz • Yusef El Guindi • Joann Farias • Bret Fetzer • Maria Glanz • Gregory Hischak • John Longenbaugh • S.P. Miskowski • K. Brian Neel & Paul Shipp • Dickey Nesenger • Ron Owens • Heather Louise Parker • Wayne S. Rawley • Marcy Rodenborn • Michelle Scharlock • David Scully • MJ Sieber • Cheryl Sleam • Tom Smith • Elizabeth Sparenberg • Stephanie Timm • Margaret Waterbury • Amy Wheeler • RK White • Bryan Willis • Zach Wilson

Applications for playwrights who are interested in the 2003 FringeACT Festival will be available at ACT starting in September.

FringeACT was presented in partnership with A.S.K. Theater Projects' *New Plays New Ways* Program.



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—Sarah Feldman, *Belle Curves: Blonde Bombshells*

“Mae West courted excitement. She loved big cities, form-fitting clothes, lipstick, jazz, sex in taxis, intrigue, gun-toting bootleggers, boxers lathered in sweat, and cops who read her the riot act.”

—Emily Lieder, *Becoming Mae West*

The Abundantly Quotable Mae West

When women go wrong, men go
right after them.

I've been in more laps
than a napkin.

I'm the lady who works
at Paramount all day,
and Fox all night.

More people saw me than saw Napoleon, Lincoln and Cleopatra. I was better known than Einstein and Picasso. I changed the fashion of two continents... Women were trying to walk and talk like me. Women became more sex-conscious—sex was out in the open and fun.

His mother should have thrown
him away and kept the stork.

Good sex is like good
Bridge—if you don't have a
good partner, you'd better
have a good hand.

Ya know, it was a toss-up
whether I go in for diamonds or
sing in the choir. The choir lost.

Personality is the most important
thing to an actress's success, the
glitter that sends your little
gleam across the footlights.

It wasn't what I did,
but how I did it. It wasn't
what I said, but how I said it,
and how I looked when I did it
and said it.

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PRODUCTION TEAM

CLAUDIA SHEAR

Playwright

Claudia Shear wrote and starred in *Dirty Blonde* which opened at the New York Theatre Workshop before moving to Broadway where it received five Tony Award nominations, including Best Play and Best Actress in a Play. She first shot to fame by starring in her one-woman show *Blown Sideways Through Life*, a comedy that chronicled the some 64 odd jobs she held before her acting career took off. It also opened at New York Theatre Workshop and Ms. Shear received a special OBIE Award as well as a Drama Desk nomination for writing and acting. She has appeared in several films including *Living Out Loud*, *It Could Happen to You*, and *The Opportunists*. Her television appearances have included "Friends" and *Earthly Possessions* which was directed by James Lapine, who co-conceived and directed the original production of *Dirty Blonde*. Ms. Shear has written for several publications including *The New York Times*, *Vogue*, *Glamour*, *Travel & Leisure*, *Psychology Today*, and *Underwire*, an online magazine. She is a member of the Sundance Screenwriters Lab, NYTW's Usual Suspects, and the Dramatists Guild.

JEFF STEITZER

Director

Jeff Steitzer returns to ACT where he has directed mainstage productions of *The Odd Couple*, *Quills*, *Stonewall Jackson's House*, and *Communicating Doors*, and *St. Nicholas* in The Bullitt, among many other shows. In the past 27 years, Jeff has directed over 150 productions including world premieres of works by Steven Dietz, Jon Klein, Barbara Field, and John Olive, as well as the American premieres of works by David Edgar, Peter Barnes, and Alan Ayckbourn. Recent productions include *Making Tracks* at Village Theatre, *110 in the Shade* for Showtunes, *Inspecting Carol* at Seattle Repertory Theatre, and the world premiere of *Sideways Stories from Wayside School* at Seattle Children's Theatre. In addition to his directing, Jeff is a busy actor who has worked in movies, TV, radio, and industrial films. Most recently, he was seen as Pantalone in Intiman's *The Servant of Two Masters*, and as Larry Vauxhall in *Inspecting Carol* at the Seattle Rep. He can also be heard in the Microsoft Xbox game, *Halo*.

SCOTT WELDIN

Set Designer

Scott Weldin has designed over 25 shows at ACT including *Fully Committed*, *Communicating Doors*, *The Crimson Thread*, *Handing Down the Names*, *Lonely Planet*, *Eleemosynary*, *Hapgood*, *Tales from Hollywood*, and *Red Noses*. His extensive local credits include *Spinning into Butter*, *Nixon's Nixon*, *Private Eyes*, and *Feast of Fools* at Seattle Repertory Theatre; *Waiting for Godot* and *Angel Street* at Intiman Theatre; *Lily's Purple Plastic Purse* at Seattle Children's Theatre; and over 20 shows at The Empty Space. Elsewhere in the



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Toby Saks, Artistic Director

PRODUCTION TEAM

country he has designed scenery for the Alley Theatre in Houston, Alliance Theatre in Atlanta, Arizona Theatre Company, Berkeley Repertory Theatre, Childsplay Theatre in Arizona, Portland Center Stage, Oregon Shakespeare Festival, Colorado Shakespeare Festival, Milwaukee Repertory Theatre, Missouri Repertory Theatre, San Jose Repertory Theatre, George Street Playhouse, The Goodman Theatre in Chicago, and off-Broadway at the Westside Arts Theatre in New York.

CAROLYN KEIM

Costume Designer

Carolyn has been with ACT since 1984 and enjoyed both design work and costume management during that time. Recent design work has been seen primarily in The Bullitt, most recently for *Fully Committed* and last year's productions of *Miss Golden Dreams* and *Monster* by Dael Orlandersmith. In the previous season her work was seen in the one-man series that featured *Via Dolorosa*, *The Fever* and *St. Nicholas*, as well as Kevin Kling's *From the Charred Underbelly of the Yule Log*. In ten years of designing at ACT her work has been seen in many other venues from children's tours and the old building on Roy St. to *Talley's Folly* in The Allen and the workshop of *Moscow Nights* in The Falls in this millennium. Other Seattle work has been seen at the Seattle Rep, Intiman, Village Theatre, and Seattle Children's Theatre as well as the now departed Alice B. Theatre and Center Stage/Mercer Island. Out of town favorites include *Lonely Planet* at San Jose Rep and *Rocket Man* at the Arizona Theatre Company. Favorite projects with Jeff Steitzer have included *Betty the Yeti*, *The Mask of Moriarty*, *Communicating Doors* and now, *Dirty Blonde*.

DON DARNUTZER

Lighting Designer

Don Darnutzer designed the lighting for the Tony nominated (best new musical) Broadway show *It Ain't Nothin' but the Blues* which performed at the Ambassador Theatre and at the Vivian Beaumont Theater at Lincoln Center. Don designed the lighting for ACT's production of *Shadowlands* in 1992. He has worked for The Denver Center Theater Company (1998 Tony Award for outstanding regional theater), Kennedy Center for the Performing Arts, Mark Taper Forum, New Orleans Opera, Cleveland Play House, The Shakespeare Theatre and Arena Stage (Washington, D.C.), Milwaukee Repertory Theater, The Old Globe Theatre, The Alley Theater (Houston), Geffen Playhouse (Los Angeles), Chautauqua Opera (New York), Atlanta Opera, Coconut Grove Playhouse (Florida), Palm Beach Opera, Minnesota Orchestra,

Opera Grand Rapids (Michigan), La Societe Lyrique d'Aubigny (Quebec City, Quebec) Central City Opera (Colorado), Minnesota Opera Company, Alabama Shakespeare Festival, Anchorage Opera, Arizona Theater Company, Intiman Theatre, San Diego Repertory Theatre, Fundacion Teresa Carreno (Caracas, Venezuela), San Antonio Festival, and Crossroads Theatre (New Jersey).

DOMINIC CODY KRAMERS

Sound Designer

In his two years of creating sound at ACT, Dominic's work includes *Fully Committed*, *Waiting to be Invited*, *Polish Joke*, *Big Love*, *Monster*, *In the Penal Colony*, *Talley's Folly*, the Flying Karamazov Brothers' *L'Universe*, and *Communicating Doors*. He is also proud to be a member of ACT's production staff serving as master sound engineer. Dominic earned an M.F.A. from 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 work with Corridor Theatre Collective, Universal Studios Hollywood, Pasadena Playhouse, Santa Clarita Repertory Theatre, Pacific Conservatory of the Performing Arts, and the Oregon Cabaret Theatre.

STEVE TOMKINS

Choreographer

Steve Tomkins began a professional arts career in Seattle in 1972 as a member of The Empty Space's acting company. As a director and choreographer, Steve's regional work has been seen at Arkansas Repertory Theatre, Arizona Theatre Company, Seattle Repertory Theatre, ACT, and Tacoma Actors Guild. For seven years, Steve staged and choreographed production shows with Greg Thompson Productions. Steve is currently artistic director at Village Theatre in Issaquah where he has directed and choreographed numerous productions including *The Mystery of Edwin Drood*, *Joseph and the Amazing Technicolor Dreamcoat*, *The Ark*, *West Side Story* and *Peter Pan*.

AMY GORNET

Stage Manager

Amy is pleased to be stage managing at ACT. In Seattle, she has also worked with Seattle Children's Theatre, Intiman Theatre, and The Seattle Fringe Festival. Other credits include work with The Repertory Theatre of St. Louis, Opera Theatre of St. Louis, The Arrow Rock Lyceum Theatre, Webster Dance Theatre, and Stages St. Louis. Amy received her B.F.A. from The Conservatory of Theatre Arts at Webster University.

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Camille Pissarro (1830-1903), *Le Repos des Femmes*, about 1882,
pastel and gouache, 19 x 24 1/4 in. Museum purchase, 1987.

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ACT THEATRE EXECUTIVE STAFF

GORDON EDELSTEIN

Artistic Director

Gordon Edelstein became artistic director of ACT Theatre in September of 1997. Under his leadership ACT has produced more than 20 shows a year in its four spaces, playing to nearly 140,000 patrons per year. Gordon directed this season's opener, *Mourning Becomes Electra*, starring Jane Alexander. Last season at ACT, Gordon directed the sold-out production of Donald Margulies' Pulitzer Prize-winning *Dinner with Friends*. Prior to that he directed the world premiere of Margulies' *God of Vengeance* and the American premiere of Martin McDonagh's *A Skull in Connemara*, which had an extended run last year at the Roundabout Theatre in New York. Earlier this year Gordon directed the workshop presentation of *The Singing Forest*, a new play commissioned from award-winning playwright Craig Lucas. Prior to moving to Seattle, Gordon was associate artistic director of the Long Wharf Theatre in New Haven, Connecticut, where he directed over 15 productions, and he was the associate artistic director of the Berkshire Theatre Festival in Stockbridge, Massachusetts, where he produced 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 2000, after serving as ACT's general manager since July of 1999. He arrived at ACT with 15 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. He is currently on the board of ArtsWest Theatre. 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 serving 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. Vito became 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 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 served 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. At ACT, he directed the current hit in The Bullitt, *Fully Committed*, as well as *Miss Golden Dreams* and *Via Dolorosa*, and he recently directed ACT's production of *A Christmas Carol*. He has directed locally at Intiman, The Empty Space, the University of Washington, and the Seattle Rep, where he 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 for his play *The Bumpy Sutra* and he is writing a play for Seattle Children's Theatre.

ACKNOWLEDGMENTS

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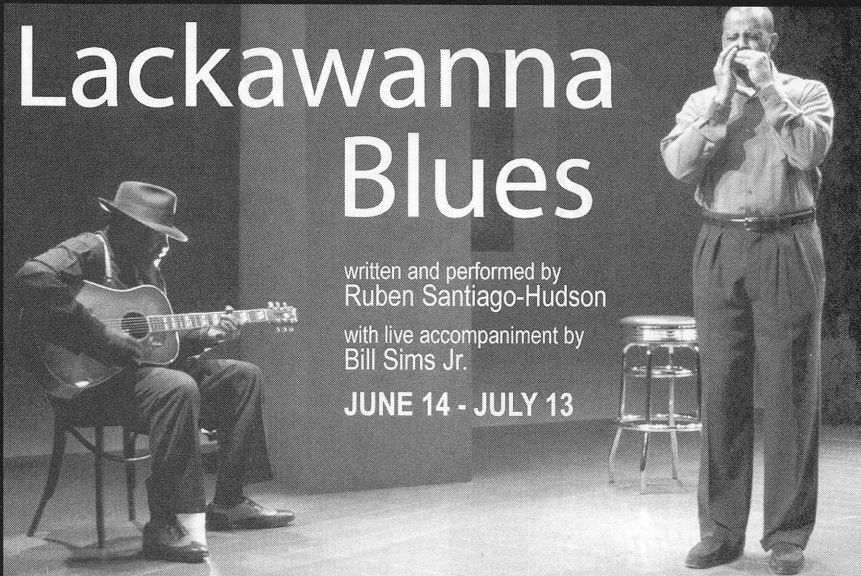


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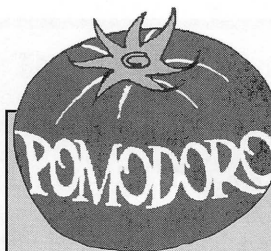
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"I genuinely want to help ensure that ACT Theatre continues to be a center for great theatre in Seattle for generations to come. I only wish there were some way I could make a gift that truly made a difference."

This sentiment reflects the feelings of many of ACT Theatre's supporters. The fact is you can make a gift of surprising significance to ACT's future through *planned giving*. By far the most common and straightforward planned gift is a **bequest** made through your will. A bequest is an excellent way to give because:

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No matter the size of your estate or your goals for providing for your family and favorite charities, it is important to have a properly executed will and keep it up to date in order to protect your assets and direct the distribution of your property as you wish. Consult your attorney regarding your will as well as numerous other planned giving options. ACT Theatre's development department can also provide you with information. Call 206-292-7660.

DEVELOPMENT UPDATE

ACT'S
2002 ANNUAL FUND KICKOFF

YOU HELP US CREATE QUALITY WORK

This month marks the beginning of ACT's Annual Fund drive. The Board of Trustees would like to invite and encourage you to join our family and support ACT's 2002 efforts. All contributions provide an invaluable resource to the theatre and without *your* gifts we will be unable to produce quality work on our stages, provide venues for other non-profit groups to present their work, conduct education and outreach programs that benefit diverse groups, provide student matinees, and foster new play development and new playwrights as they create the classics of tomorrow. ACT Theatre is a vibrant, year-round, significant resource in our community, and with your help, we will continue to be.

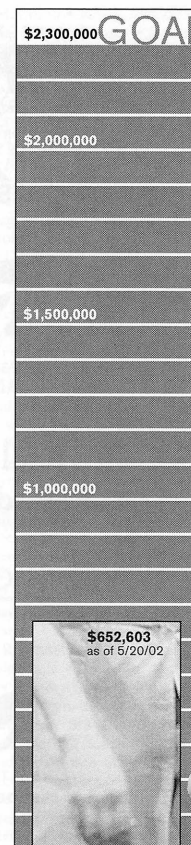
As we kick off this fund drive, we ask that you continue to think of ACT Theatre when making charitable designations. Our Annual Fund goal for 2002 is \$2.3 million, or roughly 50% of the costs to operate the theatre. With your help we can make this goal a reality.

Thanks, and enjoy the show,



Daniel D. Ederer
Vice President, Fund Development
ACT Theatre Board of Trustees

Make your pledge today! Call Ashley Leasure at 206-292-7660, use the envelope included in this program, or pledge online at www.acttheatre.org. *Thank you!*



SAVE THE DATE!

PREVUE 2002
OPENING NIGHT CELEBRATION
at the Inaugural
Seattle Interior Show
October 30, 2002

Washington State Convention Center

This is the Halloween party that everyone will be talking about. Staged against a backdrop of sumptuous showcase rooms created by the region's top designers, PreVUE 2002 will feature an outrageous masked fashion show, delectable designer goodies, and fabulous fun!

Benefitting ACT Theatre and DIFFA (Design Industries Foundation Fighting AIDS).

More details coming soon. Mark your calendars now!
For more information logon to
www.prevue2002.com



The Seattle Interior Show runs October 31 - November 3 at the Washington State Convention and Trade Center, 7th & Pike, Downtown Seattle, right next to ACT Theatre.

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