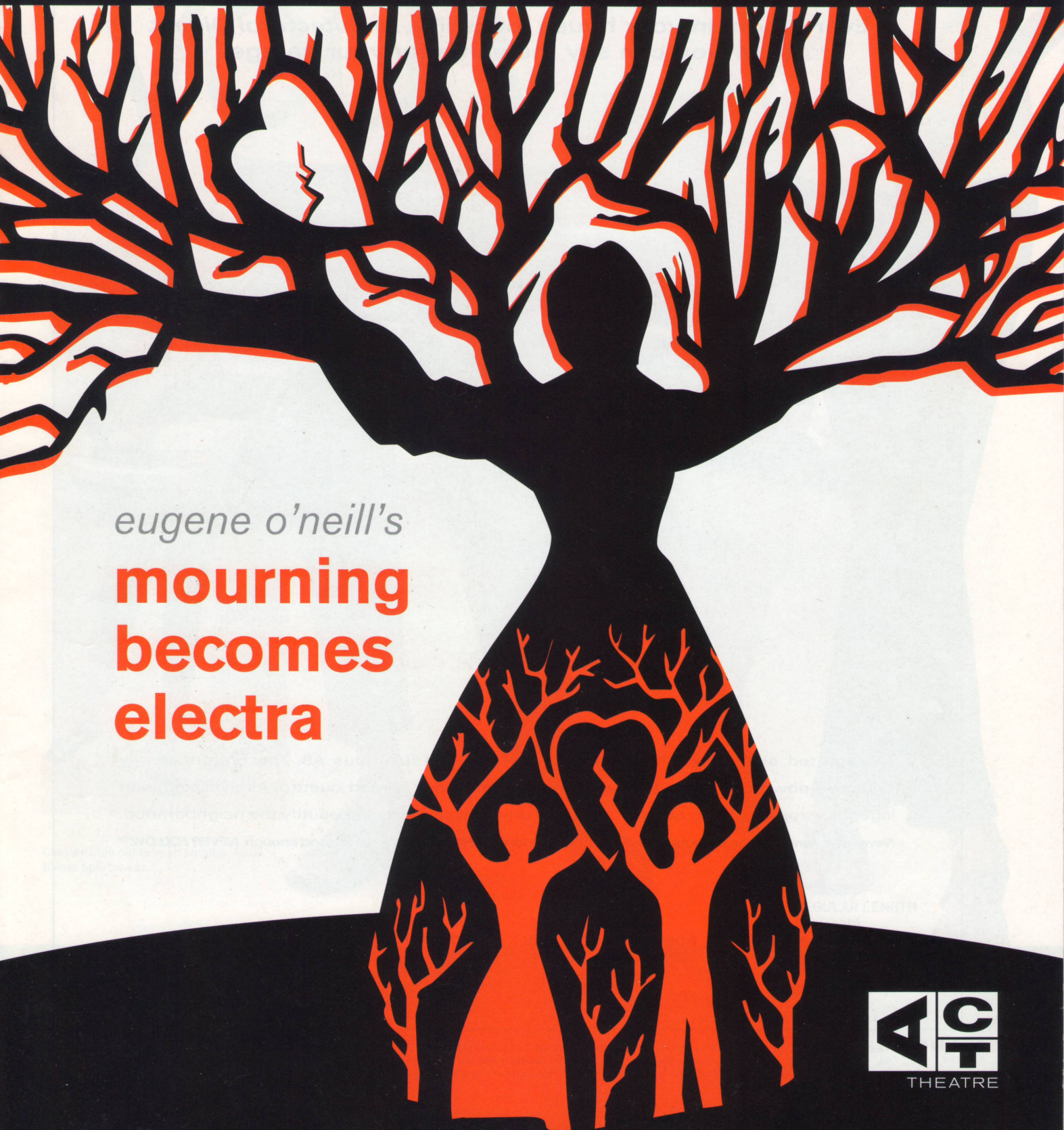


A
P
R

2
0
0
2

encore

a r t s p r o g r a m s



eugene o'neill's
**mourning
becomes
electra**

ACT
THEATRE

encore

arts programs

Published for

ACT THEATRE

BELLEVUE PHILHARMONIC

BROADWAY CENTER FOR THE PERFORMING ARTS

INTIMAN THEATRE

KIRKLAND PERFORMANCE CENTER

PACIFIC NORTHWEST BALLET

SEATTLE CHILDREN'S THEATRE

SEATTLE OPERA

SEATTLE REPERTORY THEATRE

SEATTLE SYMPHONY

SEATTLE THEATRE GROUP

BROADWAY AT THE PARAMOUNT

OFF BROADWAY AT THE MOORE

STG DANCE SERIES • SILENT FILM

JAZZ • EMERGING WORKS

VILLAGE THEATRE

Encore Media Group

Operations

PAUL HEPPNER, *President*

CANDACE FRANKINBURGER, *Controller*

SUSAN PETERSON, *Operations Director*

CHRIS MOORE, *Systems Administrator*

J. CHAD LARSEN, *Sales Assistant*

DENISE WONG, *Executive Assistant*

Publications

JODY CHATALAS, *Publications Manager*

KRISTI ATWOOD, *Production Associate*

ROBIN KESSLER, *Production Associate*

KAREN MCCLINTON, *Production Associate*

JONATHAN SHIPLEY, *Publications Coordinator*

Advertising Sales

MIKE HATHAWAY

Advertising Sales Director

ANNE HARDY

Regional Network Manager

BRENDA SENDEROFF

Marketing Development

CONI IDLER, SHERRI JARVEY, SUSAN LATTA,

KIM PARRIOTT, LENORE WALDRON

Account Executives

National Advertising Sales

REPRESENTING: ATLANTA, CHICAGO,

DALLAS, DENVER, DETROIT, LOS ANGELES,

NEW YORK, PHILADELPHIA, SAN FRANCISCO,

ST. LOUIS AND WASHINGTON, D.C.

encore
media group

arts programs • custom publishing • advertising sales

87 Wall Street

Seattle, WA 98121

Phone: 206.443.0445

Fax: 206.443.1246

Email: adsales@encoremidiagroup.com

www.encoremidiagroup.com

All rights reserved. © 2002. Reproduction without written permission is prohibited.

Member: Bellevue Chamber of Commerce, Corporate Council for the Arts,
Greater Seattle Business Association, and Greater Seattle Chamber of Commerce.

Printed by Times Litho

Business

Leaders united



in the fight
against cancer



*Kerry Killinger, Washington Mutual, Inc.
2002 E. Donnall Thomas
Medal of Achievement Recipient*

Join the NorthWest Industry Partnership as they proudly present Kerry Killinger with the **2002 E. Donnall Thomas Medal of Achievement** for his extraordinary professional and civic accomplishments.

Saturday, June 22, 2002

Washington State Convention & Trade Center

Since 1996, The NorthWest Industry Partnership has sponsored this event each year to celebrate the leadership and generosity of the Pacific Northwest business community and to raise funds for the Fred Hutchinson Cancer Research Center.

For reservations, information or donations, please call
(206) 667-2895 or visit www.fhcrcc.org/nwip.

NORTHWEST
INDUSTRY
PARTNERSHIP



FRED
HUTCHINSON
CANCER
RESEARCH
CENTER

Business leaders united in the fight against cancer

Generously Sponsored by:



Making cancer more treatable

Generously Underwritten by:

Expeditors®

ACT THEATRE

PRESENTS

MOURNING BECOMES ELECTRA

APRIL 25 - MAY 19, 2002

PREVIEWS APRIL 19 - 24

- 7 *Mourning Becomes Electra*
- 9 A Message from Gordon Edelstein
- 10 The Actors
- 12 *Giants in the Land: Eugene O'Neill*
- 14 The Production Team
- 15 ACT Executive Staff
- 16 Contributors to ACT's Annual Fund
- 17 Corporate Support
- 20 Planned Giving and Annual Fund News
- 22 ACT's Board of Trustees and Staff

Editor: Barry Allar

e-mail: barry@acttheatre.org

Cover design and illustration by Jackie Phillips

**A large print version of this Encore Arts Program
is available from the house staff.**

ACT Theatre

Kreielsheimer Place

700 Union Street • Seattle, WA 98101

Administration: 206-292-7660 / Fax: 206-292-7670

Ticket Office: 206-292-7676

Visit us on the Internet: www.acttheatre.org



FRYE ART MUSEUM



CELEBRATES FIFTY YEARS OF ART

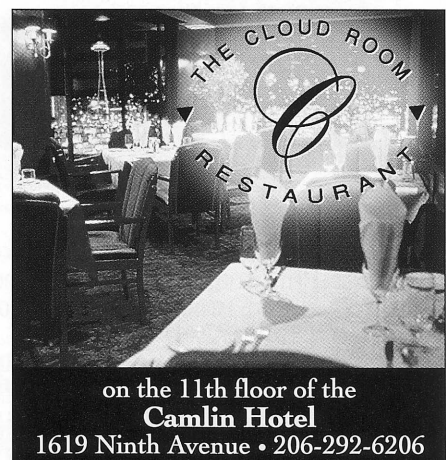


FREE PARKING
FREE ADMISSION
Tuesday ~ Saturday 10am to 5pm
Thursday to 8pm
Sunday 12pm to 5pm

www.fryeart.org
(206) 622-9250
704 Terry Avenue, Seattle

Camille Pissarro (1830-1903), *Le Repos des Faneuses*, about 1882,
pastel and gouache, 19 x 24 1/2 in. Museum purchase, 1987.

Photo credit: Susan Dirk / Under the Light



ACT THEATRE

GORDON EDELSTEIN
Artistic Director

JIM LODER
Managing Director

VITO ZINGARELLI
Producing Director

presents

MOURNING BECOMES ELECTRA

by Eugene O'Neill

THE CAST

Brigadier General Ezra Mannon	Michael MacRae*
Christine, <i>his wife</i>	Jane Alexander*
Lavinia, <i>their daughter</i>	Mireille Enos*
Orin, <i>their son</i>	Steven Sutcliffe*
Captain Adam Brant, <i>of the clipper "Flying Trades"</i>	Thomas Schall*
Captain Peter Niles, <i>U.S. Artillery</i>	Jason Cottle*
Hazel Niles, <i>his sister</i>	Liz McCarthy*
Seth Beckwith, <i>the Mannons' gardener</i>	Clayton Corzatte*
Ensemble	Chris Blanchett, Jonathan Frank, Paul Ray, Peter Sill

Time: Spring & Summer, 1865-1866.

Part 1: The Homecoming

Part 2: The Hunted

Part 3: The Haunted

THERE WILL BE TWO INTERMISSIONS.

Director	Gordon Edelstein
Set Designer	Andrew Jackness
Costume Designer	Paul Tazewell
Lighting Designer	Jennifer Tipton
Original Music and Sound Designer	John Gromada
Stage Manager	Jeffrey K. Hanson
Production Assistants	Jessica Bomball, Madeleine Vilches
Dramaturg	Beatrice Basso
New York Casting	Jay Binder
Assistant Lighting Designer	Connie Yun

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

*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.


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

Mourning Becomes Electra is sponsored by grants from PONCHO and the National Endowment for the Arts.



ACT gratefully acknowledges our 2002 Institutional Sponsors, The Boeing Company and Getty Images.



Continental Airlines is the official airline of ACT Theatre. 

ACT 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.

NOTES FROM GORDON EDELSTEIN

In the late 1920s Eugene O'Neill became obsessed with finding a modern theatrical equivalent to the Greek notion of fate that his colleagues Aeschylus, Euripides, and Sophocles so brilliantly evoked more than two thousand years before. Turning to the ancient story of Agamemnon, Clytemnestra, Electra, and Orestes, whose fates were dramatized by the Greeks in numerous plays, O'Neill settled on the days following the American Civil War for the context of his reenactment. He borrowed from Aeschylus' *Oresteia* as well as works of Euripides and Sophocles, but expanded his drama to explore much new territory.

O'Neill struggled long and hard with the style for his trilogy of plays about the Mannons of Puritan New England. One draft had the characters using the half-masks of ancient historical tradition. Another used long inner monologues delivered directly to the audience to reveal the characters' innermost thoughts and feelings. He was searching, in his words, "to find a true theatrical language"—a restlessly experimental artist, he spent his long extraordinary career in this pursuit. But in the end he discarded most of these conceits for a more "realistic" presentation.

His achievement in *Mourning Becomes Electra* is, I think, remarkable. In the play we are asked to contemplate what causes the fates of the Mannon family in his modern Greek drama. To be sure, we witness the sins of the fathers and grandfathers being visited on their children and grandchildren. The Mannon family history is filled with sordid detail, selfish and cruel impulse, and ugly secrets. We can see tragedy's locomotive coming steadily down the track headed for the Mannons, but we also witness lives of thwarted and perverted love and lovelessness that seem caused as much by their perpetrators as by the fates. The cycle of suffocation and deprivation between parent and child in this play is heightened

but also recognizable. It may be true that lovelessness and abuse only replicates itself from generation to generation, but it must be equally true that we can choose to stop, open our hearts, and begin to love. We may be our parents' children but we are also free agents in the world. It is no small thing that, unlike his Greek predecessors, O'Neill left the gods out of his story. As we watch the Mannons repeat the ancient cycle, we ask ourselves, if character is destiny, how much control do we have over our character? We are victims of our fate but we also cause it.

This will be my final show as artistic director of ACT. As some of you may know I am departing on June 30 to become artistic director of Long Wharf Theatre in New Haven, Connecticut. This reunites me with my wife and children in whose company I have spent far too little time during my tenure in Seattle.

The days here have been among the most rewarding for me in my life. The Seattle community has been extraordinarily generous and hospitable to me and from here I will take away lifelong friends. Working with Vito Zingarelli, Jim Loder, Kurt Beattie, the remarkably dedicated and gifted staff at ACT, and a committed and enlightened Board of Trustees has given me visible proof of what good people can accomplish when working together for common purpose. It will be difficult to say goodbye. Thank you for the many good times. Thank you for supporting this theatre by your attendance and interest. ACT's best days are still to come—stick around and be a part of it.

Bless you all,

Gordon Edelstein

Gordon Edelstein

The Wayward Son

*Estate and
Custom Designed Jewellery*



202 First Street
Langley, WA 98260
360 221-3911

18 carat gold with
2.6 carat champagne diamond
Artist - Sandrjean Wainwright



**MCCORMICK
& SCHMICK'S**
SEAFOOD RESTAURANT

"...an island of absolute freshness."
-- Alaska Airline Magazine

FIRST & SPRING STREETS
DOWNTOWN SEATTLE
(206) 623-5500



"Seattle's classic fish house."

FOURTH AVE & COLUMBIA
DOWNTOWN SEATTLE
(206) 682-3900

FINE DINING • MARTINIS • CONVERSATION
WWW.HOTELSORRENTO.COM
206-343-6156 FOR RESERVATIONS

*Who says
hotels are only
for sleeping?*



Hunt Club

Featuring Executive Chef Brian Scheehser

AT THE SORRENTO HOTEL, 900 MADISON STREET

TUP TIM THAI

THAI
CUISINE



Lunch Mon-Fri 11:30-3:00
Dinner Mon-Sat 5:00-10:00
Closed Sunday

Walking Distance to
Seattle Center. Just 1 Block
West of Queen Anne Ave!

"Thai food at its best"

118 West Mercer • 281-8833



"You might consider
a dash of finely diced
Poblano peppers to liven up
that Sloppy Joe."

Discover Tom Douglas,
lifelong obsession with food.



5th & Lenora, Seattle
206-442-2001

fran's
CHOCOLATES, LTD.

10305 NE 10th in Bellevue
(425) 453-1698

2594 NE University Village in Seattle
(206) 528-9969

Visit us online at www.franschocolates.com
1-800-422-FRAN

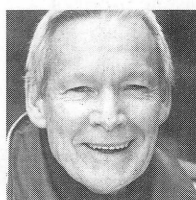
THE ACTORS



JANE ALEXANDER

Christine Mannon
Jane Alexander's distinguished acting career includes her Tony Award-winning performance in *The Great White Hope* (directed by her

husband, Ed Sherin) and Tony-nominated roles in *Honour*, *The Sisters Rosensweig*, *The Visit*, *First Monday in October*, *Find Your Way Home*, and *6 Rms Riv Vu*, all on Broadway. In addition, she won an Obie Award and Drama Desk Award for *The Sisters Rosensweig* and Drama Desk and Theatre World awards for *The Great White Hope*. She also appeared as Joy Davidman in *Shadowlands* opposite Nigel Hawthorne both on Broadway and in London's West End. Her regional theatre work includes performances at Arena Stage and the Kennedy Center in Washington, D. C. as well as at the Mark Taper Forum, Alliance Theatre Company, McCarter Theatre, and American Shakespeare Theatre in Stratford, Connecticut. A four-time Oscar nominee for the films *Testament*, *Kramer vs. Kramer*, *All the President's Men*, and *The Great White Hope*, she has also appeared in such films as *Brubaker*, *City Heat*, and *The Cider House Rules*. On television, she won an Emmy Award for the movie *Playing for Time* and a Television Critic's Circle Award for her portrayal of Eleanor Roosevelt in *Eleanor and Franklin: The White House Years*. Her most recent television work was last year in the film *Jenifer* on CBS directed by her son, Jace Alexander. Ms. Alexander is the author of the recent book, *Command Performance: An Actress in the Theater of Politics*, documenting her tenure as chairman of the National Endowment for the Arts from 1993-1997.

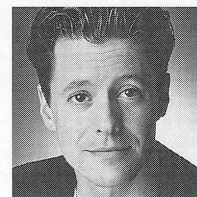


CLAYTON CORZATTE

Seth Beckwith
Clayton last appeared at ACT as Bill/Sigmund Freud in the workshop presentation of *The Singing Forest* by Craig Lucas.

Recent mainstage roles at ACT include Genarino in *Grand Magic* and Giles Corey in *The Crucible*. His earliest ACT roles were George in *Of Mice and Men*, Carr in *Travesties*, and Bri in *A Day in the Death of Joe Egg*, among many others. On Broadway, Clay was nominated for a Tony Award as Charles Surface in *The School for Scandal*. He also played the title role in *The Show Off* with Helen Hayes, Firs in *The Cherry Orchard* with Uta Hagen, Gregers in *The Wild Duck*, Tony in *You Can't Take It With You*, and Laudisi in *Right You Are*. Off-Broadway Clay won an Obie Award for Constantine in *The Seagull* with Nancy Marchand and Rosemary Harris. He also played Oswald in *Ghosts* with Eva LeGallienne. At Stratford, Connecticut, he played Katherine Hepburn's twin in *Twelfth Night*, Ariel to Morris Carnovsky's Prospero,

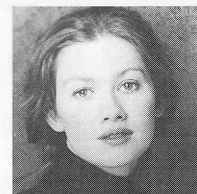
and Puck to Burt Lahr's Bully Bottom. In 1963 Clay was in the opening season at the Tyrone Guthrie Theater where he played Kulygin in *The Three Sisters*, Cleante in *The Miser*, and Osric in *Hamlet*. Clay spent most of the nineties with his wife, Susan Corzatte, at the Oregon Shakespeare Festival where he played Grandpa in *You Can't Take It With You*, Sir Peter Teazle in *The School for Scandal*, and such Shakespearean roles as Feste, Touchstone, and Friar Laurence. He is happy to be back home in Seattle and at ACT!



JASON COTTLE

Peter Niles
This is Jason's debut at ACT. His Seattle stage credits include *The Beard of Avon* at Seattle Repertory Theatre and *The Servant of Two*

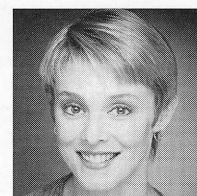
Masters at Intiman. In California Jason has worked at The Ensemble Theatre Company and in Maine at the Theater at Monmouth. He has appeared in several national TV commercials and has recorded numerous radio commercials. Jason received a B.F.A. in acting from UC Santa Barbara where he was a finalist in the Irene Ryan acting competition.



MIREILLE ENOS

Lavinia Mannon
Mireille appeared on Broadway in *The Invention of Love*. Off-Broadway credits include *Time of the Cuckoo* (Lincoln Center), *The Castle*

(Manhattan Ensemble Theatre), *The Pelican* (Classic Stage Company), and *Fefu and Her Friends* (The Juilliard School). Regional theatre credits include *You Never Can Tell* at Yale Repertory Theatre and *The Tempest* at Kinsbury Hall. On television she has appeared in "The Education of Max Bickford" and "Sex and the City."



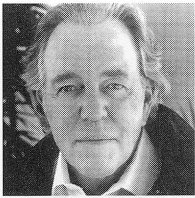
LIZ MCCARTHY

Hazel Niles
Liz McCarthy has appeared at ACT numerous times, most recently as Cecily Pigeon in *The Odd Couple*, as well as in *The Crimson Thread*,

Steven Dietz's *Handing Down the Names*, *Keely and Du*, *Dreams from a Summer House*, and *The Cover of Life*. Elsewhere around Seattle, she has performed at Seattle Repertory Theatre in *The Last True Believer*, *Wit*, *Dancing at Lughnasa*, *The Real Inspector Hound*, and Bill Irwin's *Seattle Experiments*; at Intiman in *Crumbs from the Table of Joy*, *Private Lives*, and *The Taming of the Shrew*; and in many musicals at The 5th Avenue Musical Theatre. Regionally, she has worked at Missouri Repertory Theatre, The Alley Theatre in Houston, Milwaukee Repertory

THE ACTORS

Theater, and Arizona Repertory Theatre. She is a native of Seattle, where she lives with her 6-year-old son, Emmet.

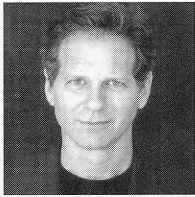


MICHAEL MACRAE

Ezra Mannon

Michael returns to ACT where he last appeared in John Pielmeier's *Voices in the Dark* and Jon Klein's *Four Our Fathers*. Locally he

has appeared in *The Sisters Rosensweig*, *Hogan's Goat*, and *Silence, Cunning, Exile* at Seattle Repertory Theatre, *Angel Street* at Intiman, and *Scaramouche* and *Speed the Plow* at The Empty Space. Michael has also appeared in *Shades* at South Coast Repertory, *Terra Nova* at The Old Globe Theatre in San Diego, the West Coast premiere of *Short Eyes* at L.A. Actors Theatre, and *Blood Moon* at the Odyssey Theatre in Los Angeles.

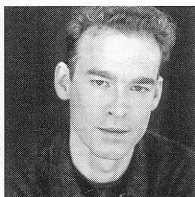


THOMAS SCHALL

Captain Adam Brant

Tom's Broadway credits include *Art*, *Ivanov*, the Ralph Fiennes production of *Hamlet*, *Two Shakespearean Actors*, and the Christopher

Plummer/Glenda Jackson *Macbeth*. Off-Broadway, he has been in *The Seagull* and *Othello* at the Public Theater, *Inside Out* (Henry Street), *The Holy Terror* (Promenade), and *King Lear* (The Pearl). Tom has traveled extensively in the regional theatre circuit to such theatres as Berkeley Rep, Williamstown Theatre Festival, Arena Stage, Hartford Stage, Long Wharf Theatre, Folger Shakespeare Theatre, and Roundhouse Theatre (where he received a Helen Hayes Award for Best Actor in *Fool for Love*). Film and television credits include *One Fine Day*, *O Pioneers*, "Law & Order," "Law & Order SVU," and "New York Undercover."

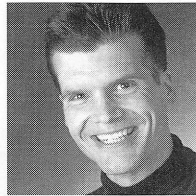


STEVEN SUTCLIFFE

Orin Mannon

Steven is pleased to be making his ACT debut. Most recently, he played Geoffrey in *The Lion in Winter* for L.A. Theatre

Works and originated the role of The Schoolmaster in Kander and Ebb's *The Visit* at The Goodman Theatre in Chicago. On Broadway, he originated the role of Younger Brother in *Ragtime*, for which he received a Theatre World Award. He has played leading roles in theaters across Canada, including seasons at The Stratford Festival and The Shaw Festival. Other recent credits include *Twelfth Night* for Soulpepper Theatre Company, *The Mill on the Floss* for the World Stage Festival, and "The Great Plays of the Millennium" series for CBC Radio.



CHRIS BLANCHETT

Ensemble

Chris's local stage work includes productions at New City Theatre, Annex Theatre, and A Theatre Under the Influence. Film

credits include a starring role in the award-winning independent feature film *Long Strange Trip*. Chris recently wrote, produced, and directed the 16mm short film *Matinee Delight*. He has also written four feature length screenplays.

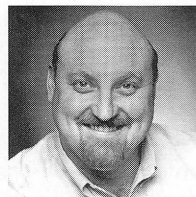


JONATHAN FRANK

Ensemble

Nationally, Jonathan has appeared at Shakespeare and Co. in Lenox, Massachusetts in *The Tempest* (directed by Tina Packer) and *Richard*

III (directed by Kristen Linklater). Locally, Jonathan has been seen at Tacoma Actors Guild (*A Christmas Carol*), Annex Theatre (*Agnes De Castro*), CLO (in myriad productions), Rebar (*Broadway Maladies*), and most recently at ArtsWest (*Burn This*). An accomplished cabaret performer, Jonathan's CD is titled "Sleeping in the Arms of Love."

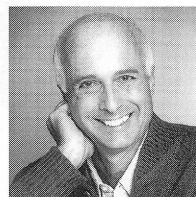


PAUL RAY

Ensemble

Paul is thrilled to be making his ACT debut. He was last seen in *Tango Noir* during the FringeACT Festival. His other credits

include *Henry V*, *Henry IV Part I*, *Richard III*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *The Miser*, and more. Paul has been pursuing the art of stage combat and is a substitute teacher in combat at Cornish College. Paul has a B.F.A. in acting from Cornish, as well.



PETER SILL

Ensemble

Peter returned to the stage five years ago after careers in law and business. He has since appeared in many shows in the Seattle area including,

most recently, the Stepping Stone production of *Romeo and Juliet* as well as *The Game of Love and Chance*, *Born Yesterday*, *Our Town*, *A Christmas Carol*, *The Madwoman of Chaillot*, *The Romancers*, *Daddy's Dyin' - Who's Got the Will*, *Isn't It Romantic*, *A Dying Art*, and *Earl, Ollie, Austin & Ralph*. This is his first show with ACT.

THE BEST
PERFORMANCES
IN THE THEATER
TONIGHT MAY
JUST BE IN
THE AUDIENCE.



Acting as if a chemical

dependency problem doesn't

exist won't make it go away.

But getting help can. One

call to Hazelden not only

offers help, it offers real hope.

Call us and make tonight's

performance the last.

HAZELDEN

800-257-7800, x2501
www.hazelden.org

Giants in the Land: Eugene O'Neill and *Mourning Becomes Electra*

by Margaret Layne



O'NEILL, PHOTOGRAPHED BY
NIKOLAS MURRAY, ABOUT 1926.

O'NEILL.

There he stands, with his broad forehead and high Celtic cheekbones, staring us down from the old photographs with burning black eyes: the brooding patriarch of modern American drama, whose tormented personal history and epic narrative imagination combined to create a series of masterpieces unparalleled in passion and grandeur. They loom in the landscape of 20th century drama like the huge scarred monuments of a lost civilization, still inspiring awe and admiration, a reminder that there were once giants in the land. Even the titles boom down like the footfalls of some immense mythic creature: *Mourning Becomes Electra*. *The Iceman Cometh*. *A Moon for the Misbegotten*. *Long Day's Journey Into Night*. *A Touch of the Poet*.

O'NEILL.

One can argue that Williams is more lyrical, Miller more intellectual, Shepard more ruggedly poetic—even that Neil Simon is a better structuralist. Yet Eugene O'Neill remains in the opinion of many the great American playwright, the first—and perhaps the *only*—to truly succeed as a writer of Tragedy in the Greek and Shakespearean sense: the dramatization of dreadful and sorrowful events in a serious and dignified style, arousing both terror and pity.

In 1929, Eugene O'Neill was already a well-known and well-established playwright, though he had yet to write any of

the masterworks for which he's now remembered. Thirty-three of his 37 plays had been produced, among them the six "sea plays" inspired by his voyages as a young man. His work had offered groundbreaking portraits of the lives of the working class, examined the complexities of interracial relationships, and outspokenly explored the mysterious landscape of female sexuality. There had even been, like a rumor of distant thunder, the story of a New England family torn apart by internal passions and rivalries, *Desire Under the Elms*.

O'Neill's plays have been compared to those abandoned fragments of ancient sculpture where a huge muscular limb or torso seems struggling to free itself from a formless block of stone, and in the case of *Mourning Becomes Electra* (MBE) it's a particularly apt metaphor, for with this play O'Neill set himself an entirely new challenge: to carve a modern drama from the ancient monolith of *The Oresteia*, Aeschylus' trilogy chronicling the fall of the House of Atreus.

O'Neill usually had several ideas for plays at any one time, simmering untended below the surface of his imagination until one of them bubbled up to take a more active hold on his thoughts. The notion of a modern reinvention of an ancient Greek theme first snagged his interest in the spring of 1926, when he began weighing the relative strengths of the *Electra* and the *Medea* tragedies and started a work diary that would become a remarkable five-year record of his struggles with *MBE*. By 1928,

he had settled on the *Electra* story, "because it has greater possibilities of revealing all the deep hidden relationships in the family than any other." He would use the same three-play structure as Aeschylus had, and set the action in 19th century New England. The Trojan War that split the ancient world became the resonantly house-divisive Civil War, and the doomed House of Atreus became the equally ill-fated Mannons, a family whose spectacular dysfunctionality would have made even Freud reach for a stiff drink. He continued developing the rough scenario through most of 1929, and in autumn of that year he finally began his first draft.

O'Neill's friend and confidant, theatre critic and essayist George Jean Nathan, observed that "whatever piece of work [O'Neill] happens currently to be working on arouses him to such a pitch of incalcescence [sic] over its virtues that he would go around all day wreathed in broad mysterious smiles. And when O'Neill smiles, it is as if any other man stood gleefully on his head, waved his arms and legs and let out a bellow that shook the heavens... The one exception," he adds, "was a trilogy he had undertaken..."

And indeed there were few O'Neill smiles on view during the writing of *MBE*. In his work diary and a series of detailed letters to Nathan, O'Neill's battle with his searing, sprawling project plays out with startling immediacy: bursts of optimism ("the biggest thing modern drama has attempted—by far the biggest!.. I have hopes, dammit!); groans of depression ("it

looks as if the rest of my life was doomed to be spent rewriting the damn thing”); and frequent cries-de-cœur in the “O-for-a-Muse-of-Fire” vein, lamenting the inadequacy of his language to capture the splendor and horror of the story he was trying to tell. “I’ve never had anything ride me so hard,” he told Nathan. “Each play is pretty intense from beginning to end, and it takes the guts out of one.”

One of O’Neill’s greatest concerns was how to achieve a modern equivalent of the implacable Greek Fates in a world that had largely rejected the idea of active divine interest and intervention in the affairs of men. What eventually took their place were, ironically, the very things the Greeks had observed and explained through myth: the power of unconscious impulses, the irresistible force of human passion, and the limitless capacity of the conscious mind to punish itself with guilt. This change in the motivational mechanics of the story actually enhances its horror: no one is being manipulated or driven mad by the Gods—the Mannons act deliberately and by choice, and there is no escape for them from the guilt of their actions because there is no supernatural cause to take the blame. The Greek Furies are transformed into free will run mad and personal responsibility turned cancerous.

Much has been written about the influence of the then-new Freudian theory on the writing of the trilogy, but while O’Neill had undergone a course of psychotherapy, he was irritated by critics who tried to interpret the play in those terms: “Every human complication of love and hate in my trilogy is as old as literature and the interpretations I suggest are such as might have occurred to any author in any time with a deep curiosity about the underlying motives that actuate human interrelationships in the family.” After all, Freud’s complexes were *named* for the ancient Greek stories that first observed and recorded them; certain elemental human truths have always existed, though writers may explain them in different ways and in different contexts. In fact, it’s perhaps not so much what the Mannons *do* that connects them to 20th century psychology, but how they *react* to what they do: they’re obsessed with the complexities of their own problems, really to the exclusion of almost everything else, and talk endlessly about them in an attempt to analyze and understand what they’re feeling. Their self-examination, however, does not lead to peace of mind, or the restoration of balance and harmony that customarily ends classical tragedy. Instead, their self-understanding turns on itself to become brutal self-judgment, and the last character standing does so in the emotional

equivalent of a post-nuclear landscape, a wasteland of psychological devastation.

In April 1931, two full drafts and many smaller revisions later, O’Neill delivered *Mourning Becomes Electra* to his producing collaborator The Theatre Guild, which premiered it that October amid a buzz of speculation and anticipation. It ran more than six hours, with a dinner break to allow people to go home and change into evening clothes, and to fortify themselves for another four hours of adultery, incest and murder. The trilogy received the most glowing reviews of O’Neill’s career (only the posthumously-produced *Long Day’s Journey* would earn higher praise) and many thought it would claim the Pulitzer Prize. Although that honor went to George Gershwin’s *Of Thee I Sing*, *MBE* was still generally heralded as a masterpiece (“it is uneven,” one critic conceded, “but so are the Himalayas”) and O’Neill’s first major play of lasting importance. It would be a key factor in the decision to award him the 1936 Nobel Prize in Literature, the first American playwright to receive that honor. By 1937 it had played in almost every country in the world, making him the most produced and translated dramatist after Shakespeare and Shaw. Even O’Neill was astonished: “It really strikes me as amazing that this trilogy, so difficult to produce, demanding so much of critics and audiences...should be the one play of mine which has been proclaimed a work of art *everywhere* it has been done...It makes me feel proud of myself. It must have something.”

With its passionately tortured characters, its massive structure and marathon running time, *Mourning Becomes Electra* remains the most challenging and intimidating play in the O’Neill canon, so much so that it has had only a handful of American productions since its debut. But the Mannons’ majestic descent into tragedy retains its terrible authority and has lost none of its power over an audience. Whether one interprets them in the context of ancient terrors or modern neuroses, the conflicts which tear the Mannons apart were old when the Greeks were new, and we see them still played out every night on the television news: the destructive tensions between sexuality and morality, personal passion and social behavior, outward appearances and inward emotions—and, of course, between parents and children. Unable to connect to one another, but equally unable to free themselves of the gravitational pull of their own doom, the Mannons go down to the apocalyptic rumble of O’Neill’s percussive prose, and we cannot tear our gaze away from the awful beauty of their fall.

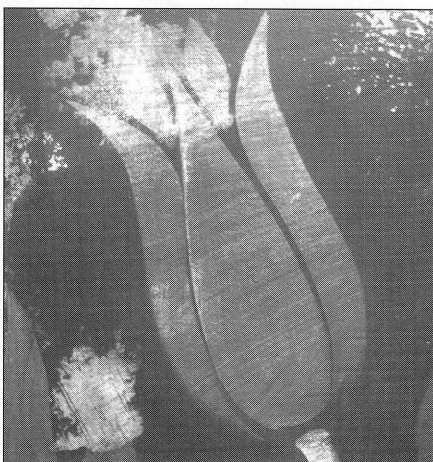
Margaret Layne is ACT Theatre’s artistic associate and casting director.

“...IT IS HIS SUPREME SENSE OF
THEATRE IN ITS MOST ELEMENTARY
APPEAL WHICH ALLOWS EUGENE
O’NEILL TO STAND US ON OUR
HEADS AND...THRILL THE BEJEEZUS
OUT OF US, JUST AS HIS FATHER
USED TO DO AND THAT IS WHAT WE
GO TO THE THEATRE FOR...”

—Robert Benchley, critic

“EVEN NOW IT’S DONE I DON’T
KNOW QUITE WHAT I’VE GOT.
ALL I DO KNOW IS THAT AFTER
READING IT ALL THROUGH...IT
LEAVES ME MOVED AND DISTURBED
SPIRITUALLY, AND I HAVE A
FEELING OF THERE BEING REAL
SIZE IN IT...”

—Eugene O’Neill,
on *Mourning Becomes Electra*



Before the theatre...

ANDALUCA

Restaurant & Bar

407 Olive Way
Seattle, Washington 98101
206.382.6999

Next to the Mayflower Park Hotel.
Open daily. Complimentary valet parking.

Baja Meets Belltown!

Chef and owner Christine Keff invites you to experience the flavors of Latin America right in the heart of Belltown. Enjoy the magnificent view of the Puget Sound or dine next to the open kitchen. Sophisticated, festive and fun...



Late Night Dining Until Midnight
2313 First Avenue • 206-441-1188
www.fandangoseattle.com

PRODUCTION TEAM

GORDON EDELSTEIN

Artistic Director and Director of Mourning Becomes Electra

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. Last season at ACT, Gordon directed the sold-out production of Donald Margulies' Pulitzer Prize-winning *Dinner with Friends*. Previously at ACT Gordon 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.

ANDREW JACKNESS

Set Designer

Andrew returns to ACT where he previously designed the sets for *Dinner with Friends* and *Thunder Knocking on the Door*. His work has been seen on Broadway in *The Scarlett Pimpernel*, *Precious Sons*, *Spoils of War*, *Grownups*, *The Little Foxes* starring Elizabeth Taylor, *Beyond Therapy*, *Whodunnit*, Arthur Kopit's *Wings*, as well as the Hal Prince production of Andrew Lloyd Webber's *Whistle Down the Wind*. He has worked off-Broadway and in many regional theatres as well as the Santa Fe Opera, Houston Grand Opera, The New York City Opera, The Washington Opera, Boston Lyric, and Glimmerglass Opera. With choreographer Ulysses Dove he designed *Vespers*, *Dancing on the Front Porch*, and *Urban Folk Dance* for Alvin Ailey. As a film production designer he has collaborated with Norman Rene on Craig Lucas's *Reckless*, *Prelude to a Kiss*, *Longtime Companion*, and *Blue Window*; with Stanley Tucci on *Joe Gould's Secret*, *Big Night*, and *The Imposters*; and with John Madden on *Ethan Frome* and *Golden Gate*. He also designed *The Love Letter*, *The Associate*, and *In the Gloaming* directed by Christopher Reeve. He illustrated the book *Pamela's First Musical* by Wendy Wasserstein. Mr. Jackness has received Obie and Carbonell awards, and he has been nominated for Drama Desk and Maharam awards. He is a graduate of the Yale School of Drama and currently teaches film design at NYU's Tisch School of the Arts.

PAUL TAZEWEILL

Costume Designer

Paul returns to ACT where he previously designed costumes for *Side Man*. Paul designed costumes for the Broadway productions of *Bring in 'Da Noise, Bring in 'Da Funk* (Tony nomination) and *On the Town*. At the Public Theater he designed costumes for *One Flea Spare*, *Henry V*, *Venus and Blade to the Heat*. Off-Broadway credits include *Dinah Was*, *City Center Encores!*, *Li'l Abner* and *Playboy of the West Indies* (Lincoln Center Theatre). Locally Paul designed *As You Like It* and *A Midsummer Night's Dream* for Seattle Repertory Theatre. He has designed extensively for Arena Stage, The Guthrie Theater, The Goodman Theatre, Shakespeare Theatre, Hartford Stage, and Milwaukee Repertory Theater. Paul received the 1993 Helen Hayes Award for Outstanding Costume Design for *The African Company Presents Richard III* and the 1998 Helen Hayes Award for *Peer Gynt*.

JENNIFER TIPTON

Lighting Designer

Jennifer Tipton is well known for her work in theater, dance, and opera. Her recent work in opera includes Welsh National Opera's *The Queen of Spades*, the Dutch National Opera's *Peter Grimes* and the English National Opera's *War and Peace*. Her recent work in dance includes Paul Taylor's *Antique Valentine*, Twyla Tharp's *The Beethoven Seventh* for the New York City Ballet, and Trisha Brown's *El Trilogy*. In theater her recent work includes *The Servant of Two Masters* at Intiman Theatre, *Franny's Way* for Playwrights Horizons, and *To You, The Birdie* for The Wooster Group. She designed the lighting for Philip Glass's *In the Penal Colony* which had its premiere at ACT. Ms. Tipton teaches lighting at the Yale School of Drama. She is the recipient of the Dorothy and Lillian Gish Prize for 2001.

JOHN GROMADA

Original Music and Sound Designer

At ACT, John composed original music for *Grand Magic*, *The Crucible*, *God of Vengeance*, *Quills*, and *Scent of the Roses*. Broadway/Composer: *Proof* (also at the Seattle Rep), *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: *Necessary Targets*, *Thief River*, *Communicating Doors*, *Defying Gravity*, *Vita and Virginia*, *Raised in Captivity*, *The Baltimore Waltz*, *After-Play*, *SubUrbia*, *Frankie and Johnny in the Clair de Lune*, and many others. Awards: 1997 Drama Desk Award, 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*)."

PRODUCTION TEAM

JEFFREY K. HANSON

Stage Manager

Jeffrey K. stage managed his first production at ACT, *Lloyd's Prayer*, in 1990. Now in his 12th season, he has stage managed over 35 ACT productions including the current hit *Fully Committed* in The Bullitt and last season's *Grand Magic*, *Big Love*, *Dinner with Friends*, and *Waiting to be Invited*. Other highlights from past seasons at ACT include *A Skull in Connemara*, *Quills*, *Laughter on the 23rd Floor*, *The Gospel at Colonus*, *The Revengers' Comedies*, *Haleyon 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.



The scenic, costume, lighting, and sound designers are represented by United Scenic Artists Local USA-829, IATSE.

ACKNOWLEDGMENTS

ACT gratefully acknowledges the following for their assistance:

Daniel Keane, Market Place Salon

Dragonfish Asian Cafe

Flowers at Union Square

Redhook Ale Brewery

Vari-Lite, Inc.

Wild Ginger

SUBSCRIBE AND SAVE!

Call the ACT Ticket Office,
206-292-7676.
www.acttheatre.org

ACT THEATRE EXECUTIVE STAFF

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 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 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.

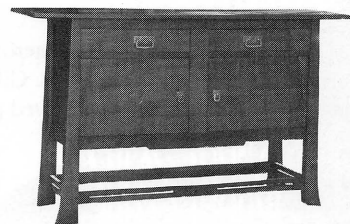
KURT BEATTIE

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.

NOCK ON WOOD

Purebred Furniture in Solid Wood



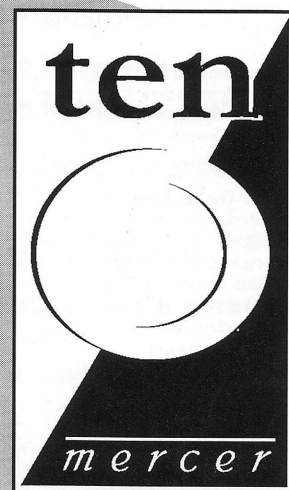
Mission • Shaker • Custom

Featuring Villanor Studios Originals

15115 NE 90th • Redmond, WA
425-867-3115 • www.nockonwood.com

Reinventing The Fine Art Of

Dinner & Drinks



Serving from
4:30 PM to Midnight
Cocktails Until 2:00 AM
21 and Over Only

Reservations (206) 691-3723

Valet Parking Available
10 Mercer St - Lower Queen Anne

The woman sitting behind
you is thinking about
leaving her waterfront
property to her poodle.

26% of *Encore* readers have
used or are considering using
estate planning services.

— GMA Research 2000

Advertise in *Encore* Arts Programs



206.443.0445 x105

CONTRIBUTORS TO ACT THEATRE'S 2001-2002 SEASON CAMPAIGN

ACT Theatre is grateful for the generous support of many individuals, corporations, foundations, and government agencies. Special thanks go to these outstanding supporters. Gifts at all levels are deeply appreciated and ACT's full contributor list will be published later in the season. (This list reflects gifts received prior to March 15, 2002.)

\$100,000 and above

Allen Foundation for the Arts*
Buster & Nancy Alvord*
A.S.K. Theater Projects
TCG/Pew Charitable Trust

\$50,000 - \$99,999

Dan & Stacey Levitan
Nadine & John Murray
PONCHO
The Norcliffe Foundation
Seattle Arts Commission
The Shubert Foundation, Inc.
Samuel & Althea Stroum Foundation*

\$25,000 - \$49,999

Philip Condit & Geda Maso*
Kathryn Alvord Gerlich*
King County Arts Commission
National Endowment for the Arts
Nesholm Family Foundation
Sam & Gladys Rubinstein*
Howard S. Wright Family Foundation

\$10,000 - \$24,999

The 5th Avenue Theatre Fund
Becky & Jack Benaroya
Jean Burch Falls
Katherine Janeway & H.S. Wright III*
Jewish Federation of Greater Seattle
Douglas & Nancy Norberg*
Katherine & Douglass Raff*
The Rockefeller Foundation
The Seattle Foundation*
David E. & Catherine E. Skinner*
Washington State Arts Commission

\$7,500 - \$9,999

United Way of King County

\$5,000 - \$7,499

Chap & Eve Alvord
Norman Archibald Charitable Foundation
Bruce & Marge Bradburn
Debbie & Paul Davis*
Andrew Fallat*
Hellmut & Marcy Golde
Lawton & Todd Humphrey*
Christopher & Ginny Rice
Herman & Faye Sarkowsky
John Siegler
Where Seattle Magazine
George & Colleen Willoughby*

\$2,500 - \$4,999

Bob & Clodagh Ash
Wade & Stewart Ballinger
Larry & Joan Barokas*
Mary Bass*
Ann Berkstrom
Ebenezer Scrooge for the Boettger Family
Allan & Nora Davis
Daniel D. Ederer & Takayo Minakami*
Fales Foundation Trust
Elise Fortin & Richard Keck*
Bruce & Dawn Goto*
Jonathan & Debbie Klein*
Catherine & Barry McConnell*
Rev. Dr. & Mrs. Samuel B. McKinney*
Jeff Michaelson & Bob Kessinger*
Gloria & David Moses*
Kristin & Robert Olson*
Brooks & Suzanne Ragen
Catherine & Thurston Roach*
Jo Anne & Donald Rosen*
H. Stewart Ross
Judy Pigott Swenson
David & Shirley Urdal
Walter & Jean Walkinshaw*

\$1,000 - \$2,499

3 Anonymous*
Allan & Anne Affleck
Richard & Constance Albrecht
The Ames Family Foundation
Jennifer Anderson
Sam Baker
Bishop Fleet Foundation
The E.K. & Lillian F. Bishop Foundation
Charles Blumenfeld & Karla Axell*
Maggie Buckwitz
The Clovis Foundation
Jane & David Davis
Cathryn Fortune & John Shimer
Karen & Saul Gamoron
Robert & Eileen Gilman
Michael J. & Jacquelyn M. Goldfarb
Ellen & William Hazzard
Sara Comings Hoppin
Dr. & Mrs. Eric Horvitz
Charles & Lillian Kaplan
KPLU
Keith & Joan Larson
Jim Loder & Todd Green*
Barbara & Robert MacLean
Elaine & Larry McBee
Neil & Ann McCurdy*
Pam & Curt Miller
Dennis Mitchell
Cynthia & Thomas W. Murphy
Charles & Eleanor Nolan
Ancil & Valerie Payne
Pine Street Foundation
Tonya & Steve Podradchik
Pamela & Gilbert Powers
Andrea & Alan Rabinowitz
Lance & Lucinda Richmond
Fanchon Rosen
Patrick M. & Kimberley Shanahan
M. Darrel & Barbara Sharrard
Debra Sinick & David Ballenger
Jack J. & Charlotte Spitzer
Linda & David Tennesen
Vijay & Sita Vashce
Washington Women's Foundation
Roberta Weeks
Shannon R. Williams*
Douglas Wilson & Kathleen Makielski
Virginia & Bagley Wright
Gerard & Pamela Zytynski

\$500 - \$999

5 Anonymous
William Adamucci
Sheena Acbig & Eric Taylor
Lynette Ainslie
Jerry Anches
Susan & Charles Andonian
Joseph & Dr. Lee Ashley
Jerry & Judy Baker
Jane & Peter Barrett
Karen Benson
Andrew & Brenda Bor
David Buck
Stimson Bullitt
Paul & Paula Butzi
Linda & Randy Clark
Steve Clayton
Mary Clise
Jim & Jan Coleman
Michael & Tamara Corliss
John Currie
Lynne & Robert Dowdy
Roberta & Michael Doyle
Bruce Eckfeldt & Lisa Dawson
Susan Lynn Ehlers
Fred Fox
Jean Garber & Clyde Moore
Natalie & Irvin Gendler
Theodore & Sandra Greenlee
Drs Eugene & Rena Hamburger
Gary & Parul Houlihan
Steven & Gail Kaneko
Steve Lewis & Kathleen Leppig
Larry & Phyllis Loeb
C. Gilbert Lynn
Jane W. & James A. Lyons
Penny Miller
Linda Maxson & Toby Miller
Gloria W. Milliken

Lee & Sallie Morris
Stephen & Anne Norman
Angela & Tom Owens
Steve & Sandi Parker
Laird Patterson
Eric & Jada Pettigrew
Jackie Phillips Design
Alan & Barbara Rappoport
Paula Rose
Julie & Stephen Scofield
Jolanta & Ronald Spaulding
Edgar & Gail Steinitz
Stephens Cowles Adventures
John Akin & Mary Stevens
Linda & Paul Suzman
Timothy Tomlinson
Susan Trappell & Erik Muller
Jim & Kathy Tune
Lorraine W. Vagner
Jean Viereck & Robert Leventhal
Sajasa Construction Inc
Dr. William Womack*
Winslow & Catherine Wright
Ann Wyckoff
Marcia & Klaus Zech

\$250 - \$499

6 Anonymous • David and Sheila Aas • Bob & Tina Alexander • H P Allen • Linda Allen • Sandra & Edward Alto • Eliza M. Anderson • Kermit Anderson • Norman B. & Carolyn Anderson • Lauren & Susan Anstead • Boone & Gayle Barker • AnnaLisa Gellermann & Jeff Barrett • Carla Becker & James Beasley • Glenn Bell • Marie & Mike Bender • Valentin Berger & Jerry North • Luann & Irving Bertram • Laurie Besteman & Jack Lauderbaugh • Teresa V. Bigelow • Kathy Binder • George & Mary Birchfield • Mark E. Bishop • Norm & Lisa Bontje • Bernetta & Andrew Branch • Kenneth Brewe • Bobbe & Jon Bridge • Donna & Steve Burnstead • Henry & Olga Butler • Sonya & Tom Campion • Charles & Diana Carey • Kent & Barbara Chaplin • Richard & Mikleane Chouinard • Mr. & Mrs. Royce Church • Judith & Thomas Connor • Laura L. Crouch • Eiron & Patricia Cudaback • Chris Curry • Hope Curtis • Phil & Barb Cutler • Karen Damianick & Richard Puckett II • Joan Demeroutis • Paula Dichr & Frank Hughes • Daniel Dierks & Sally Avenson • Darrel Dochow • William Donnelly • Brian Doty & Michele Stewart • Betty Ederer • Sydney Engel • Mordie & Marian Eskenazi • Cork Foster • Albert & Toby Franco • Noreen & Phillip Frink • James & Sherry Gill • Ann & Boyd Givan • Douglas Gray & Leslie Koch • Jonathan Green & Jean Komai-Green • Keith Grinstein • Helen & Max Gurvich • Elizabeth & Lewis Hale • Timothy Hale • Alice & Dayne Hansen • Clare M. Hansen & Bruce S. Anderson • Walter A. Hanson • Stephen L. Harrison • David Harrison • Sharron & David Hartman • Michele & David Hasson • Mrs. George M. Hellyer • Laura Ingham • Mel Jackson • Sandra & Stuart Jacobson • Lew & Sonia Johnson • Jeanne & Roger Jones • Lisa & Norman Judah • Bob & Marcia Kakiuchi • Paul Kassen • Linda Kaz • Owen King & Joan Thacker • Doug & Camille Klunder • Linda Paris & James Knoop • Greg Kucera & Larry Yocom • George & Linda Lamb • Bob & Elizabeth Landau • Robert & Monique Lipman • Kenneth & Peggy Long • Mr. & Mrs. Bruce Lorig • Ellen & Stephen Lutz • Lita & Paul Luvera • Lynch Resources • Charles & Aileen Mangham • Caroline & Robert Markwardt • Stephanie Martin • Marcella McCaffray • Dennis McGlothlin & Corey Hendrickson • William & Karen McMahan • Joy McNichols • Michael & Sarajane Milder • Col. Norman D. Miller • Mark & Susan Minerich • Allison & Greg Molner • Jim Morgan • Zach & Ellen Mosner • J. Shirley Nagy • Roland & Deanna Nelson • Arnie & Judy Ness • Amy & Bruce Niermeyer • Linda & George Ojemann • Gregg & Margaret Ose • Pat Overstreet • Marianne Owen-Beattie & Kurt Beattie • Donald & Helen Owens • Art & Linda Pederson • Douglas James Perry • Mina & Phillip Person • Kevin Phaup & Cathy Wissink • Tom & Peggy Phillips • Beth & Bill Pitt • Linda Quirk • Joyce Rawley • Charles & Doris Ray • Michael & Susan Reinfeldt • Eloise & Glen Rice, M.D. • Karen W. Rich • Annemarie Riese & Terry Kisner • Judy Soferman & Marc Rosenschein • Jean & Gary Tarbox • Mark Russell • Stephanie Ryan & Craig Fleck • Joan & Werner Samson • Barbara & David Sando • Ron Schaevitz • Joe & Judy Schocken • Karen & Patrick Scott • Ann Simandl & Doug Baier • Bill & Becky Smeed • Andrea Smith • Alcott Damon Smith Foundation • Rose & John Southall • Julie Speidel & Joseph Henke • David Spellman • Julie A. Sprinkle • Kim Stindt & Mark Heilala • Dr. & Mrs. Walter C. Stovol • Bill & Bobbie Street • Linda & Pat Sutcliffe • David Teece • Scott Thomson • Tower Ltd. • Mary & Findlay Wallace • Anne Ward & Donald Soriano • Jane & Daniel Warner • Toby & Linda Warson • Kenneth Weiner & Katherine Fletcher • Tim Williams • J. Vernon & Mary McLellan Williams • Robert & Marjory Wilkens • Marianne & Jim Wolff • Thomas H. Wood • Jan Agosti & Frank Woodruff

* Denotes individuals, corporations, and foundations who have made significant contributions, in addition to the Annual Fund, to secure ACT's future.

CORPORATE CONTRIBUTORS

CORPORATE INSTITUTIONAL SPONSOR

\$100,000 and above
The Boeing Company
Corporate Council for the Arts/Arts Fund
Getty Images

CORPORATE SEASON SPONSOR

\$50,000 - \$99,999
Continental Airlines

CORPORATE PRODUCTION SPONSOR

\$25,000 - \$49,999
Bank of America NW Community Relations

CORPORATE LEADER

\$15,000 - \$24,999
Microsoft Corporation
SAFECO Corporation

CORPORATE PARTNER

\$10,000 - \$14,999
Ragen MacKenzie Incorporated
ShadowCatcher Entertainment
Tony's Events & Catering

CORPORATE INVESTOR

\$5,000 - \$9,999
A & E Networks
AT&T Wireless Services, Inc.
BMW of Seattle
RBC Dain Rauscher
Harbor Properties, Inc.
Seattle Weekly
Summerfield Suites
Where Seattle

CORPORATE SUPPORTER

\$2,500 - \$4,999
Alaskan Copper & Brass Company/Alaskan Copper Works
Davis Wright Tremaine LLP
Northern Trust Bank
Primus
Rainier Investment Management, Inc.
World Gym

CORPORATE FRIEND

\$2,499 and below
Adobe Systems Inc
Adobe Systems Inc, Matching Gift Program
AT&T Matching Funds
The Austin Company
The Boeing Company Matching Funds
Briazz
Christensen O'Connor Johnson & Kindness P.L.L.C.
CIGNA Matching Gift Program
Dragonfish Asian Cafe
Ederer Investments Company
Gull Industries, Inc.
IBM International Foundation
Joanie's Catering
K & L Distributors
KBSG
King Broadcasting Company
Fisher Broadcasting Inc./KOMO-TV-KVI-KOMO-KPLZ
Lowell-Hunt Catering
Masin Furniture, Inc.
Microsoft Gift Matching Program
Pacific Architects
Plum Creek Foundation
The Public Radio Partnership of KUOW/KPLU
Puget Sound Energy Matching Gift Program
Quest Diagnostics Matching Gift Program
Real Networks Foundation
Redhook Ale Brewery, Inc.
RUI ONE CORP.
SAFECO Matching Funds
Tango Reaturant
Unigard Insurance Company
Washington Mutual Foundation Matching Gifts Program
Michael Whalen, AIA
Wild Ginger Restaurant
Windows, Doors & More, Inc.

SECURING ACT'S FUTURE

Special thanks to the following for their
contributions to special development
and endowment funding
to secure ACT's future.

Diana & Warren Aakervik, Jr.
The Allen Foundation for the Arts
Buster & Nancy Alvord
Larry & Joan Barokas
Mary Bass

Charles Blumenfeld & Karla Axell

The Boeing Company
Kevin & Patricia Callaghan
Philip Condit & Geda Maso
Debbie & Paul Davis

Daniel D. Ederer & Takayo Minakami
Andrew Fallat

Elise Fortin & Richard Keck
Katharyn Alvord Gerlich
Bruce & Dawn Goto
John Graham Foundation
Lawton & Todd Humphrey

William Randolph Hearst Endowed Fund
for Education and Outreach Programs

Katherine Janeway & H.S. Wright III

Patricia & David Kiehn
Jonathan & Debbie Klein
Kreielsheimer Foundation
Jim Loder & Todd Green

Microsoft Corporation
Catherine & Barry McConnell
Neil & Ann McCurdy

Rev. Dr. & Mrs. Samuel B. McKinney

Jeff Michaelson & Bob Kessinger

Gloria & David Moses
Douglas & Nancy Norberg
The Nordhoff Family

Kristin & Robert Olson

Sally Pence

Katherine & Douglass Raff
Catherine & Thurston Roach
Jo Anne & Donald Rosen

David E. & Catherine E. Skinner
Kayla Skinner

Samuel & Althea Stroum Foundation

Walter & Jean Walkinshaw

Shannon R. Williams

George & Colleen Willoughby

Dr. William Womack

Virginia & Bagley Wright

REDISCOVER YOUR PIKE PLACE MARKET

CHEZ SHEA
SHEA'S LOUNGE

Bistro Menu 4:30 p.m. to After Midnight
Dinner Reservations 206.467.9990

Nowogroski Rupp
Insurance Group

- Business
- Personal
- Financial Services

*Using our expertise
to best serve
your insurance needs.*

Personalized plans featuring
choice of:

- Companies
- Customization
- Advocacy



Call Us!

206-363-1110

www.NRGSeattle.com



Late Night Dining

FULL MENU

Daily 5:30 pm until Midnight - Friday & Saturday 5 pm until 2 am

Tapas - Pasta - Cocktails

Free Garage Parking

2366 Eastlake Avenue E - 324-3160

PLANNED GIVING

AN EASY AND EFFECTIVE WAY
TO SUPPORT ACT THEATRE

"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 may reflect 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:

- It is simple and effective.
- It allows you to retain full use of your gift property during your lifetime.
- It allows you to continue to make annual contributions to ACT after your lifetime by *endowing your gift*. For example, if you normally give \$1,000 each year to ACT, a bequest of \$10,000 to our Endowment will continue to provide ACT with \$1,000 of interest year after year.

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.

ACT'S ANNUAL FUND

YOU HELP US CREATE QUALITY WORK

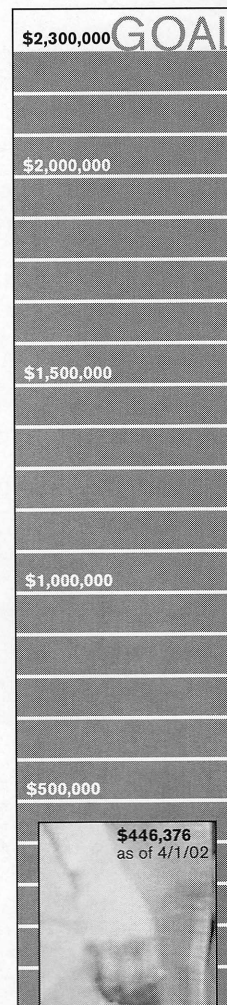
At the start of our season, everyone at ACT would like to thank those of you who supported our 2001 Annual Fund efforts. The year was a tremendous success in great part to your continued generosity, both as an audience member and as a donor! We could not produce the high-quality work we put on our stages without you.

As we kick off 2002, we would 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.

50% of ACT's operating costs
are raised through
contributions from
generous friends like you.

Make your pledge today!

Call ACT at
206-292-7660,
or
make your pledge online at
www.acttheatre.org.



SAVE THE DATE!



seattleinteriorshow

ACT Theatre and DIFFA
(Design Industry Foundation Fighting AIDS)
are the benefactors of the Preview Party
for an exciting new show coming to Seattle:

THE 2002 SEATTLE INTERIOR SHOW

WEDNESDAY, OCTOBER 30, 2002

IN THE SKYBRIDGE OVER PIKE STREET

Mark your calendar for a chance to preview the show and support ACT.
More details coming soon! Or log on to www.seattleinteriorshow.com.

ONGOING SUPPORT



CORPORATE COUNCIL
FOR THE ARTS

ARTSFUND



SEATTLE ARTS
COMMISSION

Kreielsheimer
Foundation

PONCHO

Because the arts can't flourish on imagination alone



NATIONAL
ENDOWMENT
FOR THE ARTS



KING COUNTY
ARTS COMMISSION

THE SHUBERT FOUNDATION, INC

WASHINGTON STATE
ARTS COMMISSION

ACT operates under agreements with the
following:



Actors' Equity Association



I.A.T.S.E. Locals Number 15, 488, and 887.

ssdc

The Director is a member of the Society of
Stage Directors and Choreographers, Inc.,
an independent national labor union.

Natural Woods,
Organic Shapes
Sensuous
Textures...
Contemporary
Design.

SKARBOS
Furniture For The Modern Home

16705 Southcenter Parkway Seattle, WA 98188 (206) 575-3730 www.skarbos.com

SEATTLE REPERTORY THEATRE 2001-2002 SEASON

"a compelling vision, a singular brand of physical theater,
a magnificent one man interpretation" - The New York Times.

A prose work
by Samuel Beckett

Texts for Nothing

Directed and performed
by Bill Irwin

April 22-May 26, 2002

TICKETS: (206) 443-2222
OUTSIDE SEATTLE: 877-900-9285
WWW.SEATTLEREP.ORG

GREAT PLAYS | GREAT ARTISTS | GREAT AUDIENCES

SEATTLE REPERTORY THEATRE

Photo © 2001 Dixie Sheridan

ELEGANT TEAK STEAMSHIP LOUNGES
AND LOTS OF OTHER OUTDOOR FURNITURE
AT PRICES TOO GOOD TO MISS.

CAPE COD COMFYs

SAIL INTO spring

INCREDIBLE TEAK SALE

STEAMER LOUNGE \$269.00 2 FOR \$499	VERSAILLES BENCH \$499.00 REG \$799
---	---

TEAK DINING SETS
\$599.00
ROUND TABLE & 4 CHAIRS

206.545.4309 ■ 114 North 36th Street in Fremont's West End ■ www.capecodcomfys.com

ACT BOARD & ADVISORY COUNCIL

GREGORY A. FALLS, *Founding Director*

PHILIP M. CONDIT,
Chairman
ANDREW FALLAT,
President
LAWTON HENRY HUMPHREY,
Vice President
ELLSWORTH C. ALVORD, JR., M.D.,
Past President
THOMAS W. MURPHY,
Assistant Treasurer
BRUCE T. GOTO,
Secretary
KRISTIN G. OLSON,
Assistant Secretary
WALTER WALKINSHAW,
Founding Secretary
SHANNON WILLIAMS, VP,
Institutional Advancement
JEFF MICHAELSON, VP,
Community Relations
DANIEL D. EDERER, VP,
Fund Development

JOAN BAROKAS
MARY L. BASS
CHARLES R. BLUMENFELD
BRIAN K. BOGEN
FRANK FLEETHAM
ELISE FORTIN
KATHERINE ANN JANEWAY
JONATHAN KLEIN
CATHERINE MCCONNELL
NEIL B. MCCURDY
LOUISE J. MCKINNEY
GLORIA MOSES
KATHERINE L. RAFF
ALAN RAPPOPORT
PATRICK M. SHANAHAN
JOHN C. SIEGLER
GEORGE V. WILLOUGHBY
STACEY WINSTON-LEVITAN
DR. WILLIAM WOMACK

CCA BOARD INTERNS

TIM ADAMS
LIZ KIELEY

ADVISORY COUNCIL

RICHARD C. CLOTFELTER
AUBREY DAVIS
P. CAMERON DEVORE
JEAN BURCH FALLS
JACK FARIS
CAROLYN H. GRINSTEIN
SARA COMINGS HOPPIN
C. DAVID HUGHBANKS
KEITH LARSON
JANE W. LYONS
RAY MOORE
NADINE H. MURRAY
DOUGLAS E. NORBERG
ERIC PETTIGREW
PAMELA POWERS
BROOKS G. RAGEN
CATHERINE ROACH
JO ANNE ROSEN
SAM RUBINSTEIN
MRS. WALTER E. SCHOENFELD
DAVID E. SKINNER
MARVEL STEWART
DR. ROBERT WILLKENS
DAVID E. WYMAN, JR.
JANE H. YERKES

GORDON EDELSTEIN
Artistic Director

JIM LODER
Managing Director
VITO ZINGARELLI
Producing Director

ARTISTIC

KURT BEATTIE
Associate Artistic Director
MARGARET LAYNE
Artistic Associate & Casting Director

ANITA MONTGOMERY
Education Outreach Director

TOMMY SMITH
Artistic Administrator

ADMINISTRATION

GARTHA FERRAND
Assistant to the Managing Director

ANDREW BALL
Systems Administrator

LINAYE SOLOMON
Receptionist

DAVE PARMLEY
Facilities Manager

TEDDY HEARD
Facilities Maintenance

PATRON SERVICES

HARLEY REES
Director of Patron Services

DEREK PAVONE
Sales Manager

W.P. STACY BRANUM
House Manager

SUZANNE TURBEVILLE
SARA MAY
Assistant House Managers

AMBER ALLEN
SHERRINE AZAB
ROBERT BOOHER
NIANNA BRAY
BEN GATCHELL
MELISSA GRAY
HEATHER HARRIS
STEPHEN JACKSON
MICHAEL MCINTOSH
RYAN ROWELL
KATE PETERSON
LEAH PETIS
KEVIN PONTO
LAUREN SWEENEY
Patron Services Representatives

ALEX GUILLBERT
Lobby Pianist

CHRISTINE JEW
Usher Coordinator

GARY SMITH
Sign Interpretation Coordinator

JESSE MINKERT
Audio Description Coordinator

ACT STAFF

DEVELOPMENT AND COMMUNICATIONS

ASHLEY LEASURE
Director of External Affairs

DAVID KAZ
Associate Development Director/Corporate & Foundation Relations

CHRISTINE EXLINE
Assistant Development Director/Annual Fund & Website Manager

ADAM MOOMEY
Events Operations Manager

M. LOUISE LYTLE
Grants & Research Manager

JAYME POWERS
Marketing Manager

GARY D. TUCKER
PR Manager

BARRY ALLAR
Communications Manager

JACKIE PHILLIPS
Graphic Designer

TRACEY HUKLE
Communications Assistant

CHRIS BENNION
Photographic Services

FINANCE

MARY RABAL
Finance Director

SHERIDA BORNFLETH
Accounting Manager

MADELINE CLAYTON
Payroll Specialist

REBEKAH WONG
Accounts Payable Specialist

PRODUCTION

ANN CIECKO
Associate Producing Director

RACHEL WELKER
Company Manager

BETH HAMRICK
Technical Production Assistant

STAGE MANAGEMENT

JEFFREY K. HANSON
Production Stage Manager

ANNE KEARSON
Resident Stage Manager

AMY POISSON
AMY GORNET
Stage Managers

JESSICA BOMBALL
MADELEINE VILCHES
Production Assistants

COSTUME DEPARTMENTS

CAROLYN KEIM
Costume Director

CONNIE RINCHIUSO
Costume Shop Foreman

JEANNA M. GOMEZ
Costume Assistant

SALLY MELLIS
Wardrobe Master

KIM DANCY
Lead Dresser/Stitcher

BRYONY ANGELL
IVY ASH
IMELDA DARANGIANG
SHELLIE GUINN
SALLY KNIGHT
LESLIE LAW
CAROL LEHMAN
MICHAEL LEIGH
Stitchers

LIA NOUWEN
Dyer/Painter

JOYCE DEGENFELDER
Wig Master

SCENIC DEPARTMENTS

STEVE COULTER
Technical Director

PRUDENCE-LYNN WEHNERT
Assistant Technical Director

JAMES E. PETERS
Master Scenic Carpenter

AUSTIN SMART
ALEX KORAHAI
JAMES NICHOLS
MICHAEL NORTHRUP
Scenic Carpenters

MONA LANG
Scenic Charge Artist

LISA BELLERO
Assistant Charge Artist

JEFFREY C. COOK
AMBER ZIPPERER
Painters

MARNE COHEN VANCE
Properties Master

GILES THOMPSON
Master Properties Artisan

KEN EWERT
Properties Artisan

STAGE OPERATIONS

NICK FARWELL
Stage Operations Supervisor

JAMES NICHOLS
ALEX KORAHAI
Master Stage Carpenters

JASON MONTGOMERY
Stage Carpenter

KAREN ANDERSON
Master Electrician

DOMINIC CODYKRAMERS
Master Sound Engineer

TOD ACKLEY
STEVE COLLINS
Bullitt Technicians

SCENERY, STAGE AND COSTUME WORK IS PERFORMED BY EMPLOYEES REPRESENTED BY I.A.T.S.E. LOCALS NUMBER 15, 488, AND 887.