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Fuddy Meers



ACT THEATRE

PRESENTS

FUDDY MEERS

SEPTEMBER 19 - OCTOBER 13, 2002

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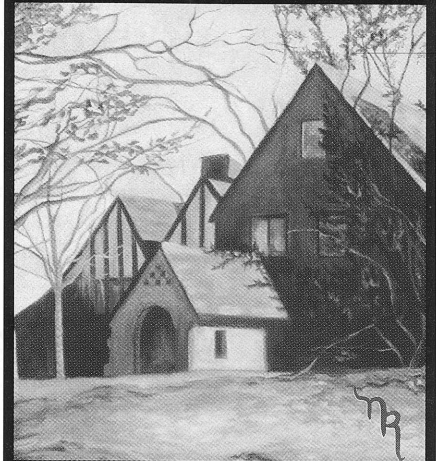
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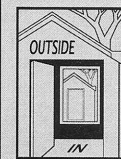
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Producing Director

presents

FUDDY MEERS

by David Lindsay-Abaire

THE CAST

(in order of appearance)

Claire	Cindy Basco
Richard	Stephen Godwin
Kenny	Tim Gouran
The Limping Man	R. Hamilton Wright
Gertie	Lori Larsen
Millet	Peter Crook
Heidi the Lady Cop	Leslie Law

There will be one intermission.

Director	Kurt Beattie
Set Designer	Hugh Landwehr
Costume Designer	Rose Pederson
Lighting Designer	Chris Parry
Composer/Sound Designer	Jim Ragland
Fight Director	Robert Macdougall
Stage Manager	Jeffrey K. Hanson
Production Assistant	Madeleine Vilches
Assistant Lighting Designer	M. Scott Grabau

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

Fuddy Meers by David Lindsay-Abaire is presented by special arrangement with Dramatists Play Service, Inc. in New York.

Fuddy Meers was originally produced by the Manhattan Theatre Club on October 12, 1999.

The play was subsequently produced off-Broadway by the Manhattan Theatre Club and Jean Doumanian Productions.

Fuddy Meers was originally presented as a staged reading at the 1998 National Playwrights Conference, Lloyd Richards, artistic director, at the Eugene O'Neill Theatre Center.

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.

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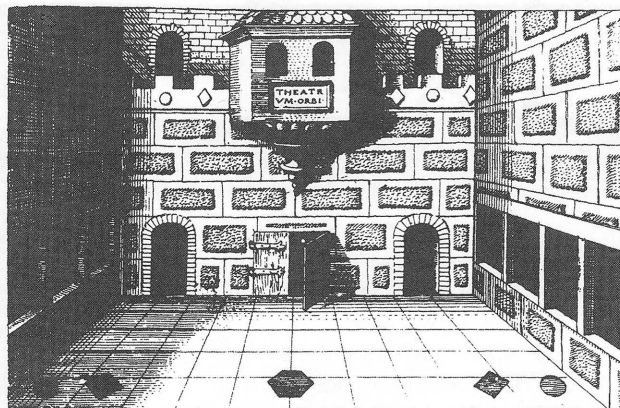
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Director's Note



ENGRAVING OF THEATRE AS MEMORY.

Amnnesia is broadly defined by my Random House dictionary as a “complete or partial loss of memory.” Claire, the central character of *Fuddy Meers*, is afflicted with a rare form of the condition called psychogenic amnesia. As I began researching this illness in preparation for ACT’s production of *Fuddy Meers*, the strange enormity of memory itself, its astonishing centrality to the human personality, began to overwhelm me.

Human culture has long understood the benefits of memory. The ancient Greeks worshipped the goddess of memory, Mnemosyne, as the mother of the muses and the font of their culture, the mother of music, poetry, history, astronomy, and so on. Humans have spent a huge amount of intellectual effort and money creating artificial ways of preserving, aiding, and enlarging our collective storehouse of experiences: a quick inventory of these devices in my own home turns up film, video, DVDs, painting, literature of every kind, CDs and other audio recording devices, computers, all serving as storage mechanisms for my explicit past.

As I meditate on any one day at my job, the place of memory in every aspect of my day’s activity becomes hugely complicated and, as an object of contemplation, bottomless. To get to an early production meeting for *Fuddy Meers* on time, for instance, I had to remember that I had the meeting in the first place. Then I had to remember to set my alarm clock in order to give myself enough time to prepare. I had to remember to fix myself more than I usually eat for breakfast, as my schedule was so packed with meetings I wasn’t sure I was going to have time to eat in the lunch break between rehearsals, and this

was *important* to remember because my ability to concentrate had flagged recently when I missed lunch. I had to remember how to shower, how to dress, how to brush my teeth, how to fix breakfast, how to drive my car to work, how I shouldn’t make too much noise and disturb my wife’s sleep. I had to remember the route to drive to work and to drive under the speed limit. I had to remember to look at my calendar every morning: I had missed some important meetings in the past because I had forgotten to write them down. I looked in my calendar and was reminded that I needed to call a playwright that day, a call I had forgotten I needed to make. I had to remember the playwright herself, who she was as a person, why I needed to call her, where her number was, what time of the day it was in New York so that I could reach her at a reasonable hour, what I needed to find out from her, and so on. In the production meeting, as we were discussing various aspects of the scenic design of *Fuddy*, I remembered a thought I had had several days before about how to cast a certain role in *A Christmas Carol*, but had simply forgotten before that point. (Why did I suddenly remember a forgotten thought about *A Christmas Carol* in a meeting about *Fuddy Meers*?) Then I remembered a thought I had about a possible cut in the script of our version of *A Christmas Carol*. Now I was thinking about *A Christmas Carol* until, suddenly, I was reminded that I was in a meeting about *Fuddy Meers* by a question from the stage manager about rehearsal hours. And so on, *ad infinitum*.

There is much that is not understood about memory. However, cognitive science has identified some of the

organizing principles the brain uses to categorize memories: some of the broader categories include semantic memory, which is the memory of concepts and facts, and procedural memory, which allows us to remember skills and repetitive actions. So, for example, my memory of the themes of the playwright’s work yesterday in the complex of memories motivating me to get to work on time was a conceptual, factual one, but the memory that allowed me to drive my car to the theatre was a procedural one. Then there are implicit memories that unconsciously move us to see and think about things in a certain way. So my urgent need to speak to a playwright about her play may have been unconsciously stimulated by my implicit memory of the consequences of failing to speak to another playwright in a past time about a similar issue, even though I was not aware that that was what was going on.

When computers emerged, researchers began thinking about memory like the informational flow of a computer: input, data storage, retrieval, output. But now that notion is held to be simplistic at best. A memory is not, in fact, an absolute piece of experience-become-data, stored whole in some crevice in the brain until it is summoned for retrieval. A memory, in fact, represents a connection between bits of memories stored in various parts of the brain, an ever changing, somewhat amorphous system drawing on a host of different neural pathways, none of which may render absolutely true facsimiles of the original event being recalled, and always influenced to a greater or lesser degree by the emotions of the person doing the recalling.

“I MOVE MY BODY CAREFULLY AND WATCH THE GROUND PASS BENEATH ME AND HEDGES AND FENCES MOVE BY ME UNTIL THE STEPS OF MY HOUSE COME TO ME AND TOUCH MY FEET. I EXPERIENCE THE SENSATION THAT I AM AT THE CENTER OF THE UNIVERSE, FOCUSED ON WHAT I’M DOING NOW. I AM LOOKING FOR PEACE.”

—Robert Mason, *Chickenhawk: Back in the World*

It's interesting to remember that, as individuals, we preserve experience according to its importance to us. Explicit detailed memories are encoded deeply in our brains, perhaps to last all our lives due to strong and varied connections between different parts of our brains, but trivial experiences carry no such strong encoding, because we only need them for trivial reasons. We know we need stamps to mail letters, and they have to be of a certain monetary value in order to get where we need them to go, but we never remember the designs on them unless we have a special interest, like that of the philatelist, in remembering them.

Our sense of self is actually a compound of current emotions, ideas, and memories, and out of this material we write and rewrite daily a new version of ourselves as we need it to be, cannibalizing our past and fashioning the present even as we observe and navigate our way through the reality in which all of us live.

This story of ourselves, this personal myth, if you will, seems to be indispensable to human beings if they are to exist with any sort of consciousness. To

lose our memory is utterly destructive to this sense of self, as anyone who has cared for an Alzheimer's victim knows.

The same thing seems to be true for whole cultures. Societies have been devastated by the loss of their collective memory. Blanka Zizka, the director of *Yellowman* here at ACT, grew up in Czechoslovakia during the Cold War era. She worked in a library where all the books forbidden to the population by the Communist censors were kept in a room to which only she and the director of the library had a key. The titles ranged widely, everything from dictionaries to classics to current magazines. Very much as Orwell described in *1984*, totalitarian régimes such as communist Czechoslovakia's had the objective of removing certain kinds of history and memory from the consciousness of the society in an attempt to purify it of Capitalist influences, in the process unwittingly depriving the country of its sense of self, of the truth of its own reality as an historical entity. A similar thing has happened with the destruction of the great oral traditions of native peoples all over the

planet. Colonialism's attempt to write over local cultural traditions with its own cultural values and memory, and its displacement of elders who knew the stories and traditions that created an identity for their tribes, has had a terrible effect on the spiritual health of many of these societies. Memory, it seems, is indispensable to the lives of societies and individuals alike.

One of the strangest cultural phenomena having to do with memory arose in antiquity. Simonides, a poet, was renowned for his recitations and his memory. He developed a method to aid his prodigious mnemonic feats by assigning classes of things to be remembered to various mental locations or rooms. Others needing to remember vast amounts of information found the method

worked. (With practice, associative connections apparently become stronger this way, probably because bits of memories are stored in different parts of the brain, and their collective connections create what seems to us a whole memory). Subsequent practitioners developed many images for this method. Cathedrals,

castles, and labyrinths festooned with doors and windows marked with symbolic clues to discrete categories of memories were adopted as visual aids for those needing to remember large amounts of information. One of the most intriguing of the images employed was that of the theatre. During the Renaissance, they were called Theatres of Memory. It seems extraordinarily apt to me, the idea that the theatre itself is a form of memory, an edifice in which stories that would otherwise be forgotten are remembered and re-told for audiences, helping us to know who we are by helping us to remember what we have lived through, allowing us to know what we might hope and imagine for ourselves in the future.

Fuddy Meers is about to become just such a memory. It is about to come screaming through the door of your Present. But soon, *very* soon, it will build itself another room behind a door somewhere in your Past, in the labyrinthine haunted theatre of your mind.

—Kurt Beattie

"IT TOOK ME TILL LATER TO FIGURE—
THEY AREN'T REALLY MEMORIES, THEY'RE
LIKE MENTAL GLIMPSES, LITTLE PICTURES
THAT I CAN STILL KIND OF RECALL. AND
IT TOOK ME TILL I WAS OLDER TO PUT
THOSE PICTURES INTO WHERE THEY MADE
SENSE TO ME, Y'KNOW, HOW I GOT TO BE
HOW I GOT TO BE."

—Phil B., *The Chambers of Memory*

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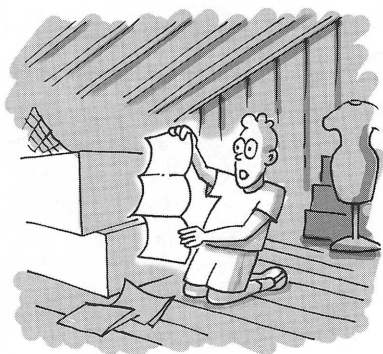


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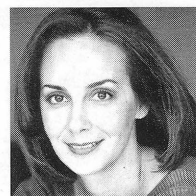
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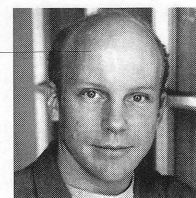
THE ACTORS



CINDY BASCO
Claire

Cindy is so happy to be making her ACT debut in this production. After graduating from the UW she worked her way down the West Coast,

stopping at The Berkeley Shakespeare Festival, PCPA in Santa Maria, then back north again for an extended stay at the Oregon Shakespeare Festival in Ashland. In six seasons there she performed everything from Mamet to Shakespeare with favorite roles including Carol in *Oleanna*, Imogen in *Cymbeline*, Hennie in *Awake and Sing*, Lucia in *Mad Forest*, Marquise-Therese in *La Bete* and Queen Margaret in *Henry VI, parts 1 & 2*. She then returned to Berkeley for the role of Li'l Bit in the West Coast premiere of *How I Learned to Drive* at Berkeley Repertory Theatre. Cindy currently lives in Los Angeles where she is a member of the critically acclaimed Circle X Theater Company, with featured roles in the world premieres of *Texarkana Waltz* and *Inflagrante Gothico*. Her television credits include "The Practice" and "Judging Amy." She's delighted to be back home, with her wonderful family.



PETER CROOK
Millet

Peter was last seen at ACT as Hathorne in *The Crucible* and multiple roles in *Miss Golden Dreams*.

Other Seattle-area credits include *Titus*

Andronicus and *Angels in America* at Intiman, *The Beard of Avon*, *The Notebooks of Leonardo da Vinci*, and *Measure for Measure* at the Seattle Rep, *The Compleat Wrks of Wllm Shakspr (abridged)* at The Empty Space, *King Lear* and *Snow* at New City Theater, *Richard II*, *The Merry Wives of Windsor*, and *Much Ado About Nothing* at Seattle Shakespeare Company, *Silver Water* and *Lady Chatterley's Lover* with Book-It Repertory Theatre, *Johnny Tremain* at Seattle Children's Theatre, and *Twelfth Night* at Tacoma Actors Guild. On Broadway, Peter played Mozart in *Amadeus*. Regional credits include work with The Huntington Theatre, The Hartford Stage Company, The Old Globe, and The New York Shakespeare Festival. Television and film credits include "Designing Women," "Max Headroom," "Bill Nye the Science Guy," *Chaplin*, *Snow Falling on Cedars*, *Clean Slate*, and *Bird*. Peter is a graduate of the Juilliard School and Pacific Conservatory of the Performing Arts.



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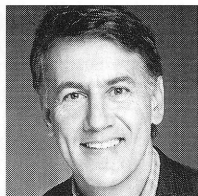
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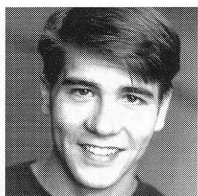
THE ACTORS



STEPHEN GODWIN
Richard

Stephen starred opposite Hayley Mills in last season's *A Little Night Music*, co-produced by ACT and The 5th Avenue Musical Theatre. Also

at the 5th Avenue, he starred as Herbie opposite Judy Kaye's Mama Rose in *Gypsy* and as Rev. Jonathan Witherspoon in *1776*. Other local credits include work at Seattle Children's Theatre, New City Theatre, Book-It Repertory, Seattle Repertory Theatre and Intiman. Stephen has performed at South Coast Rep, CAT, Pacific Theatre Ensemble, Tacoma Actors Guild and the Kennedy Center, and been a company member with the Oregon Shakespeare Festival, the Globe Theatres and Berkeley Rep, where he played Trofimov in *The Cherry Orchard* and Billy Cracker in the Brecht/Weill musical *Happy End*.



TIM GOURAN
Kenny

Tim is more than excited to be working at ACT again. He was last seen at ACT in *Katzman and the Mayor* as a part of the 5th Annual ACT/

Hedgebrook Women Playwrights Festival and as the understudy in ACT's 2001 production of *A Christmas Carol*. He has worked with a few theatres around town including Seattle Children's Theatre, Book-It Repertory Theatre, Seattle Shakespeare Company, Wooden O Theatre, Theatre Schmeater, and Annex Theater. All my love to Sugarpop, Ajax, and Inanna.



LORI LARSEN
Gertie

Lori last appeared at ACT as René Pelagic in *Quills*. Prior roles at ACT include the title role in *Happgood*, Catherine the Great in *Handing Down the*

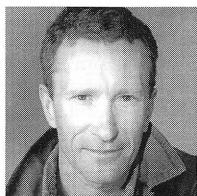
Names, Queen Marie in *Sunsets and Glories*, Muriel in *Woman in Mind*, and Clara in *Maydays*. She has also played Mrs. Fezziwig three times and directed *A Christmas Carol* in 1994. This last spring, Lori played Madame Arcati in *Blithe Spirit* for A.C.T. in San Francisco. Last fall she appeared at the Seattle Rep as Queen Elizabeth I in *The Beard of Avon*. Other recent roles include Vivian Bearing in *Wit* for Madison Repertory Theatre in Madison, Wisconsin, and roles in *Cymbeline* at Intiman and *Great Men of Science*, Nos. 21 and 22 at The Empty Space.



LESLIE LAW
Heidi the Lady Cop
Leslie returns to ACT after playing Mrs. Fezziwig and other roles in last year's production of *A Christmas Carol*.

Previous appearances

at ACT include *The Revengers' Comedies*, *The Cover of Life*, *Man of the Moment*, and last year's world premiere of *Polish Joke*. Area work includes roles with Seattle Repertory Theatre, Book-It Repertory, Village Theatre, Seattle Shakespeare Company, One World Theatre, Centerstage, Tacoma Actors Guild, The Bathhouse, AHA! Theatre, and Civic Light Opera. At Seattle Children's Theatre her many productions include *Animal Farm*, *Time Again in Oz*, *Still Life with Iris*, and *Little Rock*, and earlier this year she appeared as Charlotte in *Charlotte's Web*.



R. HAMILTON WRIGHT

The Limping Man
Bob was most recently seen at ACT as Sam, the harried reservation clerk (and a few dozen other characters), in Becky Mode's *Fully*

Committed; Felix Ungar in Neil Simon's *The Odd Couple*; and Thomas Putnam in Arthur Miller's *The Crucible*. But those with really good memories may recall Father Flote and his *Red Noses*, Melchior the servant from hell in *On the Razzle*, Henry Bell in the midst of *The Revengers' Comedies*, Michael Trent at *The End of the World*, poor Guy Jones confused by veal in *A Chorus of Disapproval*, along with *The Jail Diary of Albie Sachs*, *Maydays* (did you stay for Act 3?), *Our Country's Good*, *The Diary of a Scoundrel*, *Man of the Moment*, and way back in 1980—*Buried Child*. Time flies when you're having fun.

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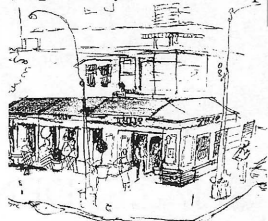
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PRODUCTION TEAM

DAVID LINDSAY-ABAIRE

Playwright

Fuddy Meers premiered at Manhattan Theater Club in the fall of 1999, transferred to The Minetta Lane Theatre and has since received over 100 productions around the country and abroad. David's most recent play, *Kimberly Akimbo*, was commissioned by South Coast Repertory where it premiered last season and received an LA Drama Critics Circle Award, a Garland Award, and the prestigious 2001 Kesselring Prize. His *Wonder of the World* was produced this past season at Manhattan Theatre Club after premiering at Washington, D.C.'s Woolly Mammoth Theatre, where it was nominated for a Helen Hayes Award as Outstanding New Play of the Year. David's other plays include *A Devil Inside*, *Dotting & Dashing*, and *A Show of Hands*, among others. He has received awards from the Berrilla Kerr Foundation, the LeComte du Nuoy Fund, Mixed Blood Theater, Primary Stages, the Tennessee Williams Literary Festival, and the South Carolina Playwrights Festival. David is a graduate of Sarah Lawrence College and the Juilliard School's Playwriting Program, as well as a proud member of New Dramatists, the Dramatists Guild, and the Writer's Guild of America.

KURT BEATTIE

Associate Artistic Director and Director of Fuddy Meers

Kurt joined ACT in 2001 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.

HUGH LANDWEHR

Set Designer

Hugh returns to ACT where he designed scenery for *God of Vengeance*, *Temporary Help* and for *Collected Stories* in 1998. He has designed scenery throughout the United States. On Broadway, he has been represented by productions of *Bus Stop*, *All My Sons*, and *A View from the Bridge*; off-Broadway by *The Baby Dance*, *Candide*, *The Entertainer*, *Filumena*, and others. He has continuing relationships as a designer with many regional theatres including Long Wharf Theatre, Center Stage in Baltimore, Seattle Repertory Theatre, Alley Theatre of Houston, The Guthrie Theater, and The Old Globe in San Diego. He has been a member of the faculties

of Williams College, the University of Wisconsin, Madison, and the North Carolina School of the Arts. Hugh was the year 2000 recipient of the Murphy Prize for excellence in design, administered by Long Wharf Theatre, and has twice received grants from the National Endowment for the Arts as an associate artist. He was educated at Yale College.

ROSE PEDERSON

Costume Designer

Rose has designed many plays at ACT including *Polish Joke*, *Temporary Help*, *The Notebooks of Trigorin*, *The Nina Variations*, *Language of Flowers*, *Life During Wartime*, *Sunsets and Glories*, *Eleemosynary*, *Shadowlands*, and *My Children! My Africa!*. At Intiman Theatre she designed *Nickel and Dime*, *Ghosts*, *Electra* and *Intimate Exchanges*. Rose works regularly for Seattle Repertory Theatre where she has designed *Jar the Floor*, *The Beauty Queen of Leenane*, *Private Eyes*, *The Heidi Chronicles*, *True West*, *Oleanna*, *Marvin's Room*, *The Lisbon Traviata*, and many others. On Broadway she designed the costumes for Bill Irwin's *Largely/New York*. She designed the Arizona Theatre Company productions of *Private Eyes*, *Fertility Rights*, *La Malenche*, *Fires in the Mirror*, *Dancing at Lughnasa*, *Shadowlands* and *The Heidi Chronicles*. At New City Theater she has designed original productions by Ki Gottberg, Irene Fornes and Richard Foreman. Her work has also been seen at The Kennedy Center, The Empty Space, Berkeley Repertory Theater, Idaho Shakespeare Festival, Tacoma Actors Guild, Portland Center Stage and The Cleveland Play House. She is resident designer at Seattle University.

CHRIS PARRY

Lighting Designer

Originally from England, Chris has 26 years design experience and has won 25 industry awards and nominations, including the Tony and Olivier awards. He has created over 150 designs worldwide, including designs on Broadway and for the Royal Shakespeare Company, Royal National Theatre, Los Angeles Opera, Welsh National Opera, The Guthrie Theater, Hartford Stage, Seattle Repertory Theatre, Mark Taper Forum, Alley Theatre in Houston, 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 from *Lighting Dimensions International* (trade publication). Previous designs for ACT—*Grand Magic* and *A Little Night Music*. Chris is professor and head of lighting design at the University of California, San Diego, and owner of Axiom Lighting, Inc. in Los Angeles for entertainment and architectural lighting designs.

PRODUCTION TEAM

JIM RAGLAND

Composer/Sound Designer

Previously at ACT, Jim composed music and designed sound for *Our Country's Good* and designed sound for *Happenstance*, *God's Country*, *Trust*, and *An American Comedy*. At Intiman, Jim has worked as composer and/or sound designer for *Angels in America*, *The Kentucky Cycle*, *Molly Sweeny*, *Faith Healer*, *The Royal Family*, *Hamlet*, *Ghosts*, *Dear Liar*, *Betrayal*, and many other productions. He performed his score for *The Kentucky Cycle* at The Kennedy Center and on Broadway. His Seattle Rep credits include *Julius Caesar*, *Seven Guitars*, and *The Beauty Queen of Leenane*. At The Group Theatre: *Marisol* and *Todd the Boy Todd*. Seattle Children's Theatre productions include *Lily's Purple Plastic Purse*, *The Midwife's Apprentice*, and *Alice in Wonderland*. His work with Nikki Appino and House of Dames includes *Subrosa* and *Djinn*, and he has also worked on productions at New City Theater and The Empty Space. Jim's film credits include *The Wright Brothers*, *Money Buys Happiness*, and *Seven Mysteries of Life*. Jim teaches audio recording and guitar at Seattle University and he also performs as a singer/songwriter and guitarist.

ROBERT MACDOUGALL

Fight Director

Robert Macdougall is an actor, stuntman and fight director whose work has been seen nationally and internationally, both on stage and in film. As a fight director he has worked at theaters nationwide and around the world including Scotland, Austria, Germany, and Thailand. As an actor, stuntman and stunt coordinator, he has appeared on television programs and in feature films including, *Drugstore Cowboy*, *Dogfight*, *Black Circle Boys*, *Get Carter*, "Northern Exposure," and "Twin Peaks." He was co-founder of Proteus Theater Company, and Shakespeare Plus performance groups, and founder of the "Sword and the Play" workshops in the U.S. and Europe. He has done residencies and taught in Asia, Australia, Europe, and North America at several major universities and actor training academies. He currently is a professor of theater at Cornish College of the Arts in Seattle. He is a recipient of the Patrick Crean Award for excellence in the field of stage combat. He holds blackbelts or teaching certificates in several martial arts. His clan motto is *Vinceri Vel Mori*.

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, this year's *Mourning Becomes Electra* and *Yellowman*, 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*, *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.

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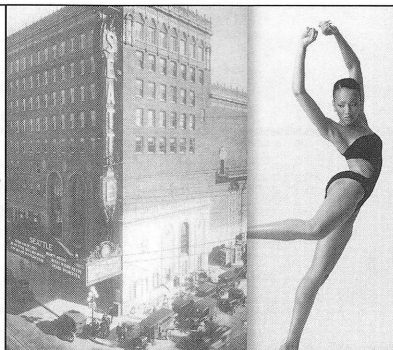
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ACT THEATRE EXECUTIVE STAFF

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 and 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.

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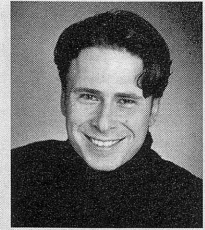


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Information on the Seattle Interior Show:
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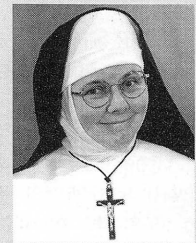
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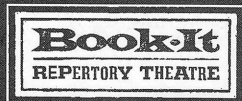
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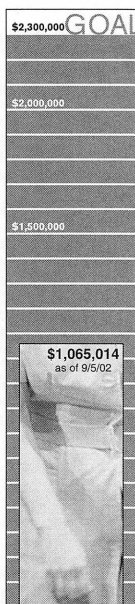
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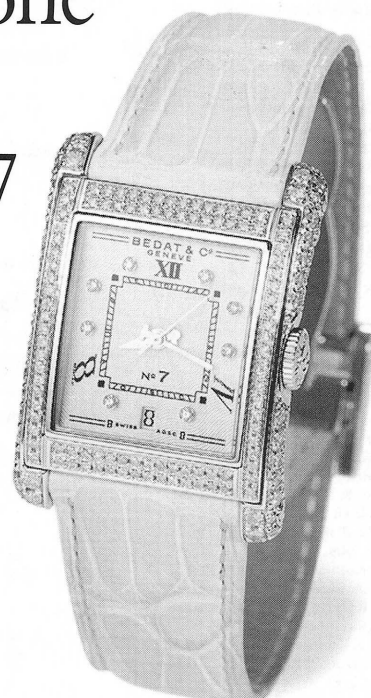
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