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Wintertime

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PRESENTS

WINTERTIME

AUGUST 22 - SEPTEMBER 15, 2002

PREVIEWS AUGUST 16 - 21

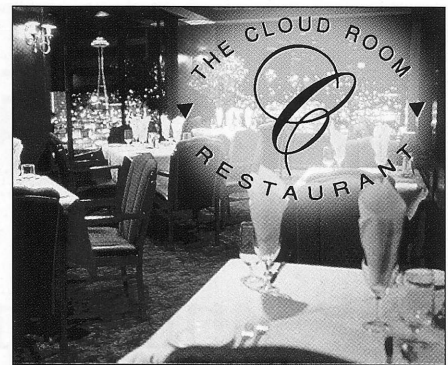
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ACT THEATRE

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Producing Director

presents

WINTERTIME *by Charles L. Mee*

THE CAST

(in order of appearance)

Ariel	Sarah Grace Wilson
Jonathan	Michael A. Newcomer
Maria	Suzanne Grodner
Francois	Daniel Oreskes
Frank	Robert Dorfman
Edmund	Timothy McCuen Piggee
Bertha	Beth Andrisevic
Hilda	Laura Kenny
Bob	Paul Morgan Stetler
Jaqueline/Attendant	Liz McCarthy
Downhill Skier	Sven, Model #SP3-0420

There will be one intermission.

Director	Brian Kulick
Set Designer	Walt Spangler
Costume Designer	Deb Trout
Lighting Designer	Geoff Korf
Sound Designer	Dominic CodyKramers
Stage Manager	Anne Kearson
Production Assistant	Jessica Bomball
Assistant Lighting Designer	Jessica Trundy
Dialect Coach	Laura Worthen

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

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

The world premiere of *Wintertime* was produced by the La Jolla Playhouse, La Jolla, California; Des McNuff, artistic director and Terrence Dwyer, managing director.

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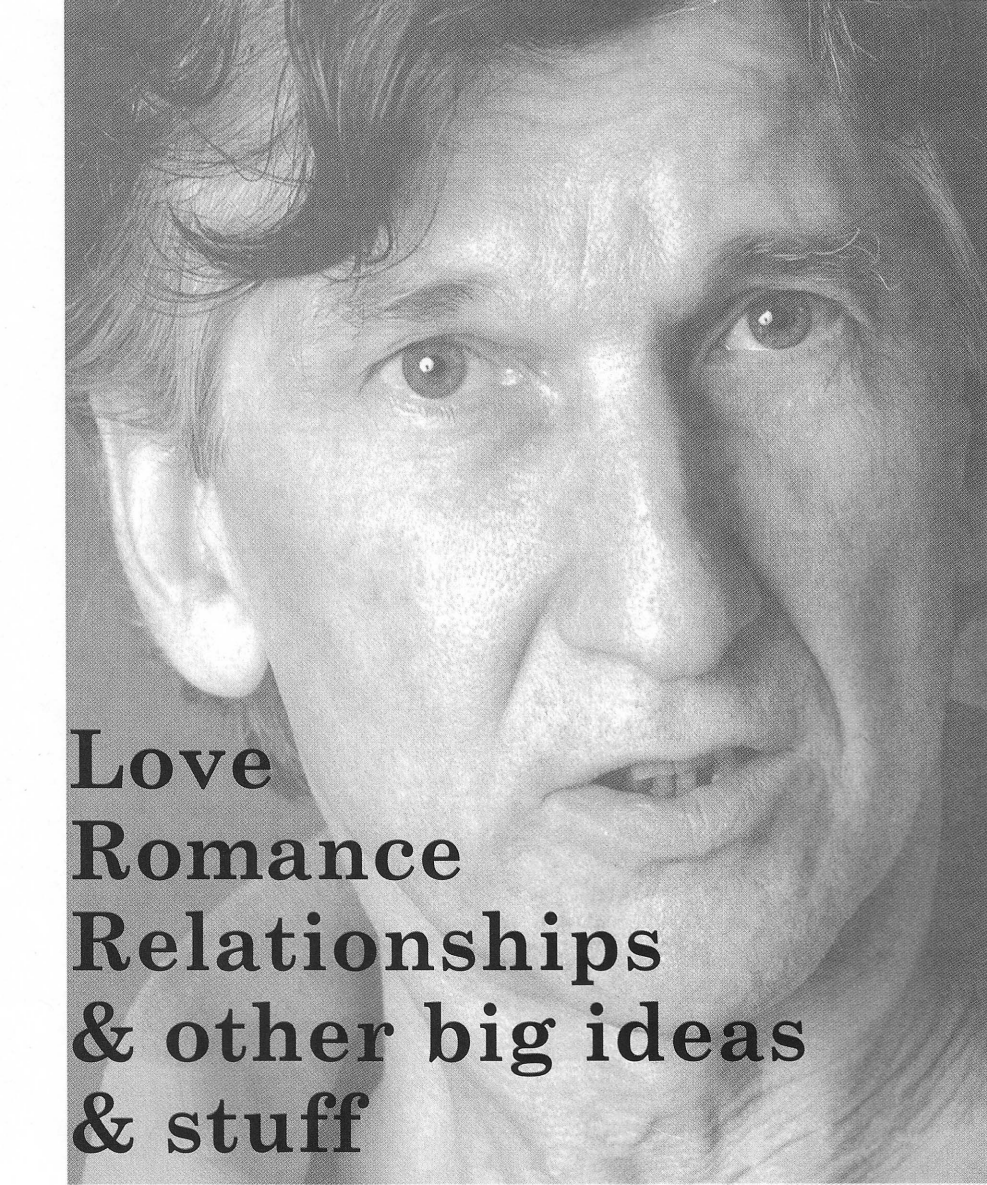


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Love Romance Relationships & other big ideas & stuff

A Conversation with Charles L. Mee
by Carrie Ryan

When Chuck Mee's play Big Love burst onto the scene in 2000, this 61-year-old playwright was finally recognized as one of the most relevant, innovative voices in the American theatre. His newest play, Wintertime, was a standout at Sundance Theatre Lab in 1999 and is opening at ACT just 3 days after its world premiere at La Jolla Playhouse. I had the opportunity to speak with the playwright as he was packing his things for an extended stay on the West Coast, during which he will see both productions.

Carrie Ryan: On your website you make some pretty provocative statements like, "There's no such thing as an original play." Many of your plays have been drawn from other sources, often classical sources. But *Wintertime* is different. Could you tell me about its genesis?

Chuck Mee: I don't, in my own mind, make a distinction between a play that's usually called an adaptation and a play that's usually called an original, because I think that we steal stuff from our culture or we steal stuff from our friends and lovers and call it original. And this is something I stole from my own life. A couple of years ago, I did a piece called *Summertime* at the Magic Theatre [in San Francisco]. The first scene is about a young man who's gone to Italy because he wants something translated. It came from my own life. I went to Italy to meet Fellini years ago. Ken Watt—a director in San Francisco—had asked me to do a piece with him, and I thought, "Oh,

San Francisco. I don't know anyone in San Francisco. I don't have any friends there, so I can do any kind of nasty, twisted thing I want to do." I thought I would do something disgusting, unwatchable. I started out with this moment from my own life, entering the world of *la dolce vita*, and it took off from there. I wrote this play and, to my surprise, although I meant to write this dark piece, out came this frothy romantic comedy. Then in a workshop at the Magic, Ken Watt got together with a bunch of actors and surfaced all of the subtext, which was all of the pain and darkness underneath the frothy romance. When I went to see it, I said to Ken, "You know, I don't think we can do this; this stuff is too heavy for such a fragile structure." And he said, "I think you're right." So he turned it back upside down again and made it into a comedy. But I looked at it, and I thought, "But I could do that."

CR: In writing.

CM: In writing. I could write a new piece, and it could be a dark, nasty piece. It could be the same characters, the same setting, and called *Wintertime* instead of *Summertime*. It would be all the dark terrible stuff. So I set out to write *Wintertime*. And out again came romantic farce—sort of hilarious, funny, and I think in some ways touching and moving—with the difficult stuff about mortality—but nonetheless another romantic comedy. So I've decided to leave it there; I'm not doing any more nasty, twisted plays. That's the end of it.

CR: *Wintertime* is being produced almost simultaneously at ACT and at La Jolla Playhouse where it will be directed by Les Waters. Brian Kulick directed *Big Love* at ACT last season, and he's returning to work on *Wintertime*. How do these two directors differ?

CM: Brian is a friend of at least 20 years and we've done several things together. When I saw *Big Love* in Les's hands, it came out, in my most self-flattering estimation, like Molière. And in Brian's hands, it felt like Shakespeare. I sort of feel that's what these two guys are like, as directors. It comes out feeling like a very different play. Both of them are quite wonderful.

CR: So that's certainly going to be interesting for you, to get to see them back-to-back.

CM: Definitely.

CR: In a previous incarnation of your life, you were a historian and you wrote history. How does that sort of sensibility, that way of looking at the world, inform your work now? One of the things that struck me is

Charles L. Mee, photo by Susan Johann, American Theatre, December, 2000.

that in this play there's a real collection of international characters. Does that come from a global way of looking at the world? Perhaps not; perhaps your historian's mind informs your work in a different way.

CM: In part it comes from that, the way I think. But the way that it really deeply affects my work is that I don't think human beings are merely creatures of psychology. I don't think that human beings are most fundamentally shaped by the dynamics of their family relationships in early childhood. That seems reductive and hermetically sealed to me. I think that human beings are equally creatures of history and cultures and genetics and gender and politics and economics and the world. To say it, it seems obvious, although the tradition of American naturalism seems for the most part to suggest that at the end of the day, when all is said and done, either people come to a revelation to understand themselves, or not. If they do, it's a comedy, and if they don't, it's a tragedy. What they're meant to understand is their own psychologies, and that just doesn't seem like real life to me.

CR: When you see a Chuck Mee play on the page, it looks like poetry, almost. It's written as a sort of free, open verse. Why do you write your plays this way? Is it how you hear them? Or is it a way of communicating with the actors?

CM: I don't think of it as poetry. It's just the way I hear speech. And when I see a paragraph
A whole paragraph on a page
I find it hard to read.

I don't understand it.

And when I break it up
In terms of breath
And ideas
And feelings
As they fall on the page

Then it's just clearer to me.
And I do it for myself.

Not for anyone.

I mean, maybe actors find it interesting.
Maybe they try to ignore it.
I don't know.

CR: For me, *Wintertime* is a play about two interrelated things: a big idea and the more mundane reality of that big idea. The big idea is love. Love is something that you've been tackling for a while now in your more recent plays, including your "love" trilogy of *Big Love*, *First Love*, and *True Love* and your

most recent play, *Limonade Tous les Jours*. Why do you keep revisiting this big idea?

CM: A lot of reasons. When you die, if you don't believe you'll go to heaven or get re-incarnated, your life has been about living among other people and your relationships with other people. That's all your life is. Some people think it's also about getting rich or building buildings, but really what you've had on earth is your relationships with other people. For most of us, if we're lucky, the most intense relationship we have with other people is not being massacred by them or bombed by them but finding deep and intimate relationships. The most wonderful one is the one of love. That's where we find out who we are. That's where we find out whether we're focused and generous and attentive and flexible and caring and thoughtful and compassionate. Or we find out, on the other hand, we're careless and cruel and inattentive and self-consumed. That's how we know what it is to be a human being.

CR: The mundane reality of love, I think, is relationships, which are the way we express our love and can be not as tidy or as easy as we may want things to be. In this play are two young people trying to have a relationship in the midst of a truly complicated family dynamic. What do you think *Wintertime* is saying about relationships now, in 2002?

CM: This is obviously not completely true, but it seems that in my parent's generation, people grew up with far more stable models of good relationships; of the relationships they were expected to grow up and enter. And all of the romantic movies of Hollywood came out of that understanding—youth and love and marriage and happily ever after. These days, I think it's a better world, but I think it's a complicated world where the models are not so clear. It's a rubblefield of discarded unsatisfactory models and not a very clear set of guidelines for what's good and wonderful and practical and lasting and happy. So in a way the question the play poses is: Can a couple of young people in love work their way through the rubblefield to find each other these days? And the answer of the play is "Yes."

CR: It's sort of a happy and sad ending all at once.

CM: I guess by the end of the play, happy and sad. The two young people find each other and a couple of the older people find each other and a couple of the older people have fallen apart.

Carrie Ryan is the literary manager at La Jolla Playhouse.

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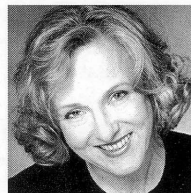


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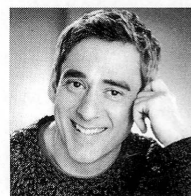
THE ACTORS



BETH ANDRISEVIC
Bertha

Beth returns to ACT where she played Signora Zampa/Matilda in last season's *Grand Magic*. She has performed at a number of Seattle theatres.

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



ROBERT DORFMAN
Frank

Recent theatre credits include Broadway's *The Lion King* directed by Julie Taymor, Kathleen Tolan's *The Wax* directed by Brian

Kulick for Playwrights Horizons, *Much Ado About Nothing* directed by Mark Rucker for South Coast Repertory, and most recently a revival of *The Pajama Game* directed by Irene Lewis for Baltimore's Center Stage where Robert has been a longtime associate artist. His film credits include Andrew Bergman's *It Could Happen to You* and Julie Taymor's *Fool's Fire*, and he can be seen these days in reruns of such popular TV shows as "Cybill," "Dave's World," "Diagnosis Murder," "Dream On," "The Equalizer," "L.A. Law," "Mad About You," "Madigan Men," "Murphy Brown," and "Sabrina, the Teenage Witch."



SUZANNE GRODNER
Maria

Suzanne is very happy to be making her ACT debut. On Broadway she appeared in Circle in the Square's revival of *The Rose Tattoo*,

directed by Robert Falls. Off-Broadway: *Cakewalk*, *Death Defying Acts*, *Waiting for the Parade*, *Appelmando's Dreams*, and *Bad Skin*. Tours: Ken Hill's *Phantom of the Opera*, and *Brighton Beach Memoirs*. Regional credits include *Angels in America* (Actors Theatre of Louisville), *The Sisters Rosensweig*, *The Importance of Being Earnest* (Indiana Rep), *Much Ado About Nothing* (Cincinnati Playhouse), *Red Herring* (Florida Stage), *I'm Not Rappaport* (Pittsburgh Public Theatre and George Street Playhouse), *As Bees in Honey Drown* (Hangar Theatre), *Lend Me a Tenor*

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THE ACTORS

and *Inspecting Carol* (Studio Arena), *Tartuffe*, *Broadway Bound*, and *Nunsense* (Asolo Theatre Company), among others. Film and television: "Law & Order/SVU," "As the Worlds Turns," *Devil to Pay* (Independent Feature), *Hidden Signs* (HBO and A&E).

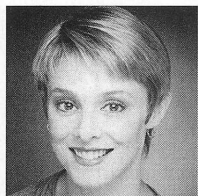


LAURA KENNY

Hilda

Laura has had the pleasure of playing some of the great housekeepers of the theatre: Mrs. Pearce in *Pygmalion* at Seattle Repertory Theatre;

Della in *The Royal Family* at Intiman Theatre; Mrs. Medlock in *The Secret Garden* at The 5th Avenue Theatre; and Mistress Quickly in *The Merry Wives of Windsor* at Seattle Shakespeare Company. At ACT she has appeared in *Grand Magic*, *The Cover of Life*, *The Language of Flowers*, and *A Christmas Carol*. Laura has just returned from doing the joint McCarter Theatre and Seattle Repertory Theatre production of *Don Juan*, directed by Stephen Wadsworth. Some of her other stage work includes *The Good Times are Killing Me*, *Six Characters in Search of an Author*, *The Prize*, and *My Uncle Sam* at Seattle Rep; *The Music Man*, *Me and My Girl*, and *Singin' in the Rain* at The 5th Avenue Theatre; and *The Beauty Queen of Leenane*, *Noises Off*, *I Hate Hamlet*, *The Comedy of Errors*, *A...My Name is Alice*, and *The Night of the Iguana* at Tacoma Actors Guild. Laura's film and television credits include Kay Waterman in Stephen King's miniseries *Rose Red* along with *Harry and the Hendersons*, *10 Things I Hate About You*, *Mad Love*, and "Northern Exposure."

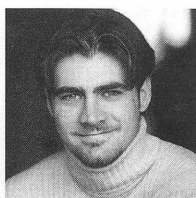


LIZ MCCARTHY

Jaqueline

Liz McCarthy has appeared at ACT numerous times, most recently as Hazel Niles in *Mourning Becomes Electra* and 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 Theater, and Arizona Repertory Theatre. She is a native of Seattle where she lives with her 6-year-old son, Emmet.



MICHAEL A. NEWCOMER

Jonathan

Michael is happy to be making his Seattle debut at ACT, particularly in a Charles Mee play. His recent credits include shows at

Portland Center Stage: *The Seagull* (Konstantin); *Flesh and Blood* (Ben); *Antigone* (Haemon); and *The Devils* (Nicholas). In addition, Michael was a part of the 2001 JAW/West Festival at P.C.S. where he had the pleasure of workshoping *Tundra*, *Outrage*, and *This Thing of Darkness*. Other regional theatre credits include work at Ford's Theatre in Washington, D.C. (*A Christmas Carol*), the Alliance Theatre (*Romeo and Juliet*) and Theatre in the Square (*Gross Indecency...The Three Trials of Oscar Wilde*) both in Atlanta. Michael recently completed filming *Unforgivable*, a short-film directed by Simone Streeter. A heartfelt thank you to family and friends for their continued love and support.



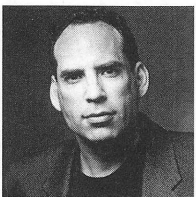
SVEN, MODEL

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Downhill Skier

Sven is delighted to make his theatre debut. A size 40 sports model, originally assembled in Bakersfield, Sven has ap-

peared in most major department store windows including The Bon Marché (Northgate), Nordstrom (Seatac Mall), The Gap (Tacoma Mall), and Eddie Bauer (Supermall of America, Bellevue Square, Bellis Fair Mall, Wenatchee Valley Mall, Redmond Town Center, downtown Seattle (twice), Silverdale, Spokane Valley Plaza, and Westfield Shoppingtown in Vancouver). He hopes to be appearing soon at an Adidas store, or maybe Niketown.

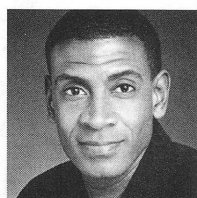


DANIEL ORESKES

Francois

Daniel is pleased to return to Seattle where he has performed twice before: as Uncle Louie in the national tour of *Lost in Yonkers* and in Seattle Rep's

production of *Jolson Sings Again*. In New York, he has been seen on Broadway in *Electra*, *Aida*, and the Steppenwolf Theatre Company's production of *The Song of Jacob Zulu*. Off-Broadway credits include John Patrick Shanley's *Cellini* and *Missing Marissa*, as well as the world premieres of *Quills* and *The Devils* at New York Theatre Workshop and numerous productions for the New York Shakespeare Festival. Daniel has been seen on film in *The Thomas Crown Affair* and *Devil's Advocate*, and on television in "Law & Order," "The High Life," "New York News," and, most recently, as Anthony Jr.'s principal in "The Sopranos."

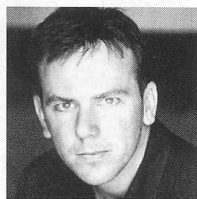


TIMOTHY MCCUEN PIGGEE

Edmund

Timothy last appeared at ACT as Guy in *Blues for an Alabama Sky* and has played Marley in the 1994 and 1996 productions

of *A Christmas Carol*. He has appeared locally with Intiman Theatre, Seattle Repertory Theatre, Seattle Children's Theatre, The Empty Space, The Group Theatre, Tacoma Actors Guild, and the Village Theatre where he recently played Captain Hook in *Peter Pan*. Regional credits include roles with the Denver Center Theatre Company, Arizona Theatre Company, Pioneer Theatre Company, Portland Center Stage, and the Milwaukee Repertory Theater where he most recently played Fielding in *Jitney*. His film credits include *Men of Honor*, *Outpatient*, *Crocodile Tears*, and *After*. Timothy is also an assistant professor at Cornish College of the Arts.



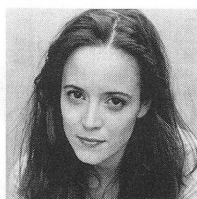
PAUL MORGAN

STETLER

Bob

Paul returns to ACT where he played Mariano/Roberto in last season's *Grand Magic*. Most recently Paul appeared in *Titus*

Andronicus at Intiman Theatre. Previous Seattle credits include Bassanio in Seattle Shakespeare Company's *The Merchant of Venice*, *Texarkana* Waltz at The Empty Space, *Rough Crossing* at Tacoma Actors Guild, *Candida* at Intiman, and *Bus Stop*, *Room Service*, and *Bell, Book and Candle* at the Village Theatre. He spent two seasons with the Utah Shakespearean Festival and, while living in Los Angeles, appeared in films and television on an extremely irregular basis.



SARAH GRACE

WILSON

Ariel

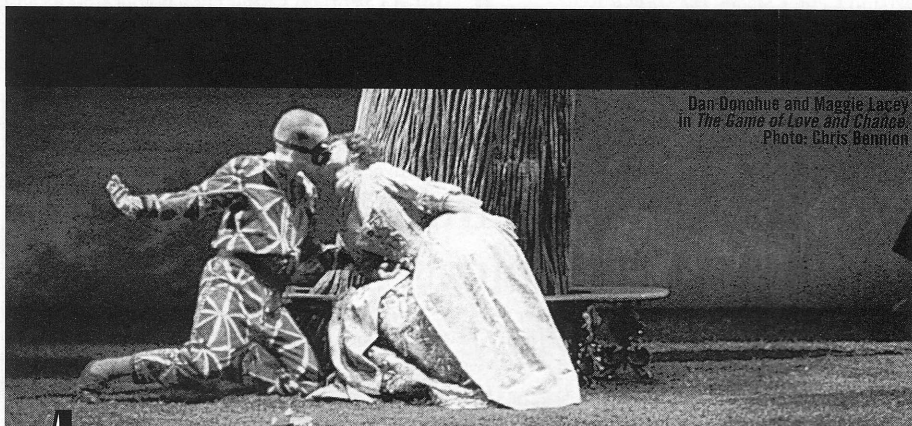
Recent credits include Betty in *Landscape of the Body* (director: Will Pomerantz), Olivia in *Twelfth Night* (dir. Daniel Fish), Fiancee

in *As Five Years Pass* (dir. Robert Castro) and the original productions of Napoleon Ellsworth's *Farewell Undertaker* and Paul Rudnick's *Valhalla* (dir. Chris Ashley), all at The Juilliard School, where she also received the John Houseman Award for exceptional ability in classical theatre. Additionally, Sarah has trained at the Guthrie Theater and is a member of Rising Phoenix Rep. For Evelyn.

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PRODUCTION TEAM

CHARLES L. MEE

Playwright

Charles L. Mee's plays *First Love*, *True Love*, and *Big Love* were all performed in New York this past season. *Wintertime* was developed at the Sundance Theatre Lab and received its world premiere at La Jolla Playhouse just prior to opening at ACT. His *Limonade Tous les Jours* opened this past spring at the Humana Festival of New American Plays at Actors Theatre of Louisville, where his play *bobrauschenbergamerica* opened last year under the direction of Anne Bogart. Other plays include *Summertime* (San Francisco Bay Area Critics Circle Award, Best Play), *The Investigation of the Murder in El Salvador*, *Vienna: Lusthaus*, a collaboration with Martha Clarke (1986 Obie Award, Best Play), *Another Person is a Foreign Country* (directed by Anne Bogart), and *Trojan Women: A Love Story* and *Orestes* (both originally directed by Tina Landau). His memoir, *A Nearly Normal Life*, was published in 1999. Among his other books are *Meeting at Potsdam*, *The End of Order*, *Rembrandt's Portrait: A Biography*, and a collection of plays entitled *History Plays* (Paj Books). His complete plays are published, and continually updated, on the Internet at www.charlesmee.org. Charles Mee's work is made possible by the support of Richard B. Fisher and Jeanne Donovan Fisher.

BRIAN KULICK

Director

Brian directed Charles Mee's *Big Love* last season at ACT and has directed Mr. Mee's *The Bacchae* (Taper Too) and *Agamemnon* (Actor's Gang). Most recently, Mr. Kulick directed *Twelfth Night* for the Public Theater/New York Shakespeare Festival where he has also directed *The Winter's Tale*, *Pericles*, *Timon of Athens*, *The Dybbuk*, and *Kit Marlowe*. He has directed premieres of works by Tony Kushner, Eric Overmyer, Han Ong, and Nilo Cruz. His work has also been seen at New York Theatre Workshop, Playwrights Horizons, Classic Stage Company, Blue Light Theater Company, Mark Taper Forum, McCarter Theatre, Berkeley Repertory Theatre, Trinity Repertory Company, The Magic Theatre, and Cincinnati Playhouse in the Park. He has been an artist-in-residence at the Mark Taper Forum; associate artistic director of Trinity Rep.; and for the past five years was an associate artist at the Public Theater. Recently Mr. Kulick was appointed creative director for the Shakespeare Society in New York.

WALT SPANGLER

Set Designer

Walt returns to ACT where he designed *Big Love* last season. *Wintertime* marks Walt's fifth collaboration with Brian Kulick including the recent production of *Twelfth Night* in Central Park for the New York Shakespeare Festival. Upcoming projects include the Broadway production of Carol Burnett's *Hollywood Arms* directed by Harold Prince; the New York premiere of David Mamet's *The*

PRODUCTION TEAM

Boston Marriage directed by Karen Kohlhaas; and the world premiere of Stephen Sondheim's *Gold* directed by Harold Prince. In New York Walt has designed for The Public Theater, Atlantic Theater Company, Manhattan Theatre Club, Playwrights Horizons, Primary Stages, Blue Light Theater Company, Center Stage, Long Wharf Theatre, Hartford Stage Company, The Ahmanson, Dallas Theater Center, Yale Repertory Theatre, Actors Theatre of Louisville, and the Goodspeed Opera House. Walt is a graduate of the Yale School of Drama.

DEB TROUT

Costume Designer

Previously at ACT, Deb has designed *A Christmas Carol*, *Arcadia*, *Hospitality*, and last season she designed costumes for *Dinner with Friends*. Other Seattle credits include *The Real Thing*, *The Smell of the Kill*, *Skylight*, *A Question of Mercy*, *How I Learned to Drive*, and *Candida* at Intiman Theatre; *Animal Farm* at Seattle Children's Theatre; and *Valley Song* and *Travels with My Aunt* at Seattle Repertory Theatre. A frequent designer at the Oregon Shakespeare Festival, her recent work there includes *Crumbs from the Table of Joy*, *El Paso Blue*, *A Midsummer Night's Dream*, and *The Two Gentleman of Verona*. Some of Deb's regional credits have been at The Children's Theatre Company in Minneapolis, Actors Theatre of Louisville, Yale Repertory Theatre, Sacramento Theatre Company, Arizona Theatre Company, and Juneau's Perseverance Theatre. Occasionally a production designer, she designed *Grease* at PCPA TheatreFest and the *Jewel Kingdom Project*, a children's video based on the Scholastic Publishing Company's book series. Deb was a co-founder of the New York-based millinery company, Mackey & Trout, is a graduate of the Yale School of Drama, and is currently a member of the design faculty at the University of Washington.

GEOFF KORF

Lighting Designer

Geoff has designed lighting for numerous productions on Broadway and at the Mark Taper Forum, South Coast Repertory, La Jolla Playhouse, Long Beach Opera, San Francisco Opera Center, San Diego Rep, The Old Globe, Seattle Rep, The Goodman Theater, Trinity Rep, Yale Rep, The Kennedy Center, The Huntington Theatre, Actors Theatre of Louisville, The Children's Theatre Company of Minneapolis, Stage One, and Chicago Children's Theatre. His designs have also appeared at the Geffen Contemporary Museum, LA County Museum of Art, the Getty Center, and the Hammer Museum in Westwood. Geoff is a member of the ensemble of Cornerstone Theater where he has designed more than a dozen productions including *Medea/MacBeth/Cinderella*, *An Antigone Story*, and most recently *Crossings*. This fall he will begin teaching lighting design at the University of Washington. He is a graduate of California State University, Chico and the Yale School of Drama.

DOMINIC CODYKRAMERS

Sound Designer

In his two years of creating sound at ACT, Dominic's work includes *Dirty Blonde*, *Fully Committed*, *Waiting to be Invited*, *Polish Joke*, *Big Love*, *Monster*, *In the Penal Colony*, *Talley's Folly*, the Flying Karamazov Brothers' *L'Universe*, and *Communicating Doors*. He is also proud to be a member of ACT's production staff serving as master sound engineer. Dominic earned an M.F.A. from California Institute of the Arts and has been honored with the United States Institute for Theatre Technology's "Clear-Com Sound Achievement Award." Additional sound design credits include work with Corridor Theatre Collective, Universal Studios-Hollywood, Pasadena Playhouse, Santa Clarita Repertory Theatre, Pacific Conservatory of the Performing Arts, and the Oregon Cabaret Theatre.

ANNE KEARSON

Stage Manager

Anne is pleased to be returning to ACT for her fifth season, having stage managed *Big Love*, *Polish Joke*, and *A Little Night Music* last season. Other favorites from past seasons include *Side Man*, *The Crucible*, and *Violet*. Locally she has worked at Seattle Repertory Theatre (*The Beauty Queen of Leenane*, *An Ideal Husband*, *Seven Guitars*), and Tacoma Actors Guild (*Miss Julie*, *Oleanna*, *The Glass Menagerie*). Other stage management credits include five seasons with South Coast Repertory, five seasons with Shakespeare Santa Cruz where she served as production stage manager, and two seasons with the Utah Shakespearean Festival. Anne finds continuous joy in her children, Rebecca and Max, and is proud to be the third generation of Kearsons in the entertainment industry.

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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.

KURT BEATTIE

Associate Artistic Director

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.

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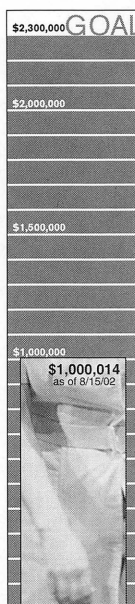
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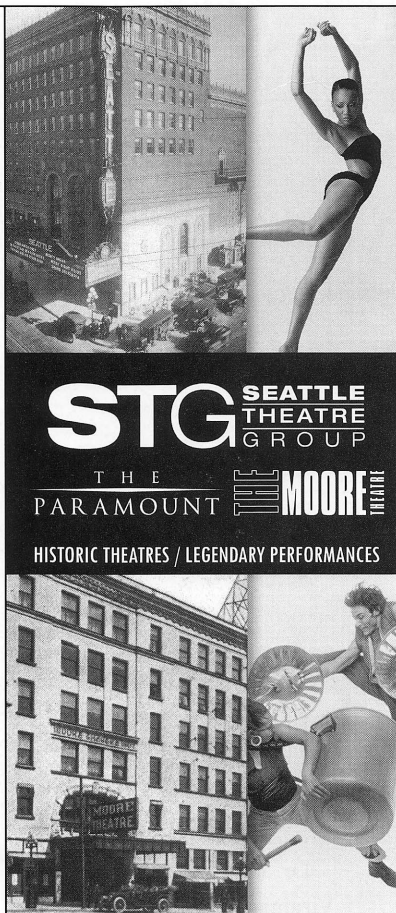
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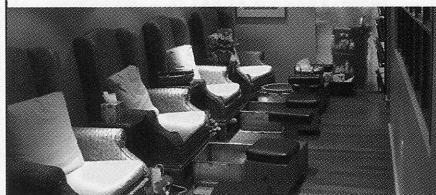
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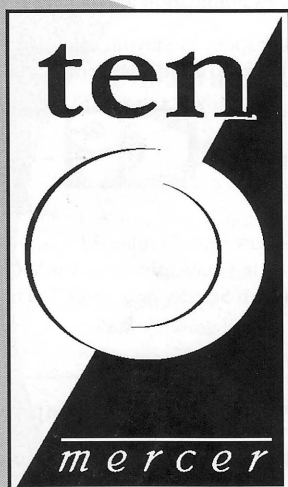
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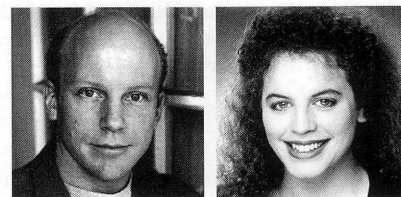
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Clockwise from top left: Peter Crook, Leslie Law,
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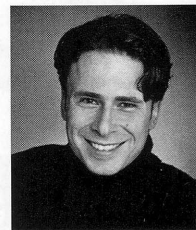


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