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PRESENTS

# YELLOWMAN

JULY 11 - AUGUST 4, 2002

PREVIEWS JULY 5 - 10

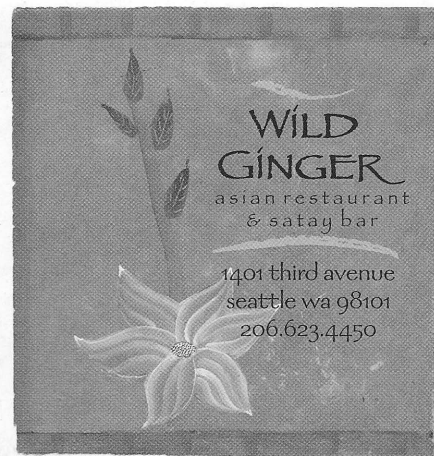
- 5 *Yellowman*
- 6 Production Notes
- 8 The Actors
- 8 The Production Team
- 12 Major Contributors
- 13 Seattle Arts Commission
- 14 Ongoing Support
- 14 Now Playing at ACT
- 15 A Salute to Corporate Council for the Arts
- 16 ACT's Education & Outreach Programs
- 18 ACT's Staff and Board of Trustees

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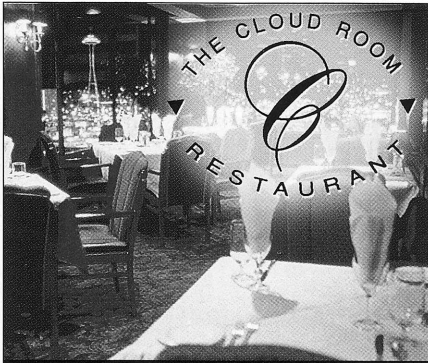
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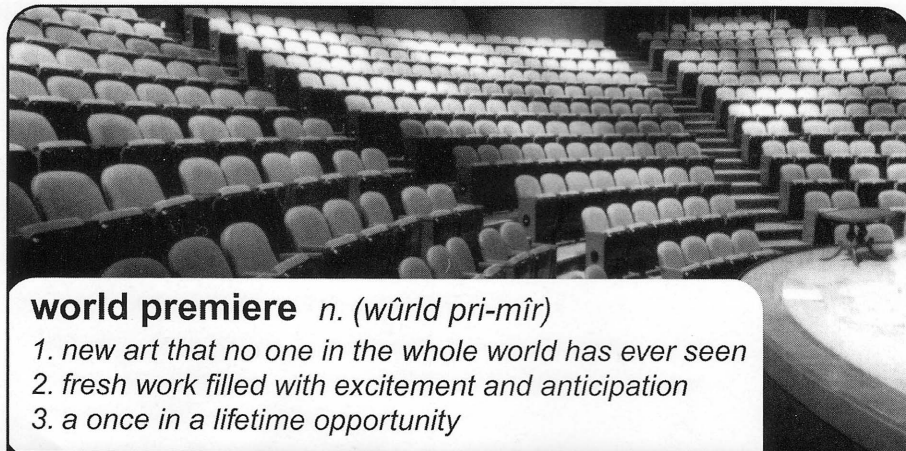
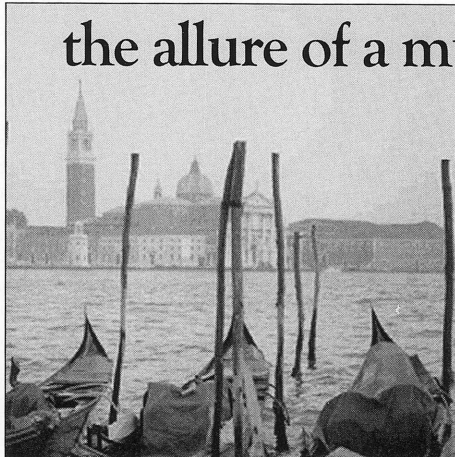
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# ACT THEATRE

GORDON EDELSTEIN  
*Artistic Director*

JIM LODER  
*Managing Director*

VITO ZINGARELLI  
*Producing Director*

*presents*

## YELLOWMAN

*by Dael Orlandersmith*  
*Directed by Blanka Zizka*

### THE CAST

Alma	Dael Orlandersmith
Eugene	Howard W. Overshown

*Yellowman* will be performed without an intermission.

Set Designer	Klara Zieglerova
Costume Designer	Janus Stefanowicz
Lighting Designer	Russell H. Champa
Composer and Sound Designer	Elliott Sharp
Dialect Coach	Charlotte Fleck
Stage Manager	Jeffrey K. Hanson
Dramaturg	Janice Paran
Production Assistant	Madeleine Vilches
Assistant Lighting Designer	L.B. Morse

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

*Yellowman* was originally commissioned and developed by McCarter Theatre and produced by McCarter Theatre, The Wilma Theater, and Long Wharf Theatre. This play was developed in part with the support of the Sundance Theatre Laboratory.

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.

*Yellowman* is sponsored by a generous grant from the Seattle Arts Commission.



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**G**ullah (or Geechie) is a word used both to describe a community of African-Americans descended from slaves brought to the coast of South Carolina and northern Georgia from West Africa from circa 1700-1800, and the distinct language they speak. Originally from Senegal and Sierra Leone, the slaves who were brought to the Sea Islands for their ability to cultivate rice managed to maintain many of their own traditions, beliefs, and skills, due to their independence and relative geographic isolation. The Gullah language, transmitted orally, developed as a “creole” hodgepodge of English and African linguistic influences, and though it is primarily English-based, it has its own grammar, inflections, and idiomatic expressions. It is estimated that some 500,000 people still speak variations of Gullah, and the federal government recognizes Gullah communities in six states: South Carolina, North Carolina, Georgia, Florida, Oklahoma and Texas.

“**W**ouldn’t they be surprised when one day I woke out of my black ugly dream and my real hair, which was long and blond, would take the place of the kinky mass that momma wouldn’t let me straighten?... Because I was really white and because a cruel fairy stepmother, who was understandably jealous of my beauty, had turned me into a too-big Negro girl, with nappy black hair, broad feet and a space between her teeth that would hold a number-two pencil.”

— Maya Angelou,  
*I Know Why the Caged Bird Sings*



*“At the turn of the (twentieth) century, black families wishing to join a color-conscious congregation might first be required to pass the paper bag...test. The paper bag test involved placing an arm inside a brown paper bag, and only if the skin on the arm was lighter than the color of the bag would a prospective member be invited to attend church.”*

— Kathy Russell, Midge Wilson  
and Ronald Hall, *The Color Complex*

**“One reason the whole thing is so hard to deal with is that nobody really talks about it.”**

— Angela McArthur, “The Many Shades of Black,” essay in *Drylongso*

"In 1903, when Du Bois wrote that the 'problem of the twentieth century is the problem of the color-line...', he referred to the domination of whites over darker people. This remains true. But that domination has bred an insidious offspring: internalized oppression, that is, the installing of the oppressor's values within the psyche of oppressed people...In effect, the mind becomes the last plantation."

— Itabari Njeri, "Sushi and Grits: Ethnic Identity and Conflict in a Newly Multicultural America," essay in *Lure and Loathing*, edited by Gerald Early



"DON'T BLAME ME, YOU GOT THAT HEAD OF  
HAIR FROM YOUR FATHER. LORD, CHILD, YOU  
BETTER NOT MARRY NO NAPPY-HEADED  
MAN 'CAUSE I CAN'T DEAL WITH NO  
BRILLO-HEADED GRANDBABIES."

— Woman applying straightener  
to her daughter's hair,  
as quoted in Joan Morgan,  
"The Family Trap," *Essence*, 1990



"I studied those who said to me, intending kindness, I suppose, 'You know, you're really not that colored at all.' Or, 'Were your family ever slaves? I mean, you don't act like other colored folks at all.'...A white friend asked me on a number of occasions whether I would be interested in dating his sister. I asked him, 'You've told her I'm black, haven't you, Mike?' 'Black,' he laughed. 'Yeah, right.'"

— Reginald McKnight, "Confessions of a Wannabe Negro,"  
essay in *Lure and Loathing*, edited by Gerald Early

Quotes compiled by Janice Paran, McCarter Theatre.

## SPECIAL THANKS

Dael Orlandersmith and Blanka Zizka would like to thank the following individuals: Emily Mann for commissioning *Yellowman*; Mara Isaacs for suggesting that we work together on this project; Robert Blacker for inviting us to the Sundance Theatre Laboratory twice to develop and workshop the play; Marion McClinton for his generosity and advice; Sydney Mahone, who served as our dramaturg at the Sundance Lab in 1999; and all the actors who have played Eugene in various readings and workshops: Peter Jay Franklin, Lester Purry, Tyrell Tilford, and Chris McKinney.

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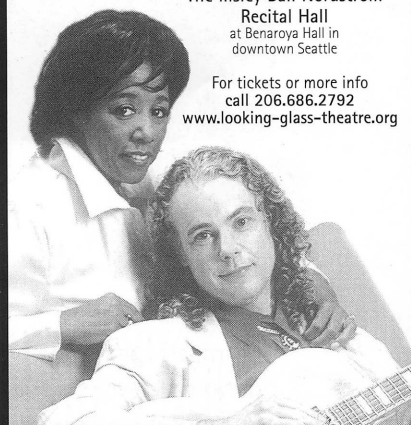


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## THE ACTORS



**DAEL ORLANDERSMITH**  
Playwright and *Alma*  
Dael won an OBIE Award for *Beauty's Daughter*, which she wrote and starred in at American Place Theatre. Film and

television credits include Hal Hartley's *Amateur*, an episode of "Spin City," and the new film *Get Well Soon* with Courtney Cox. Dael has toured extensively with the Nuyorican Poets Café throughout the U.S., Europe, and Australia. In November 1996 she premiered *Monster* at New York Theatre Workshop and appeared in *Romeo and Juliet* at the Williamstown Theatre Festival. Dael has attended the Sundance Theatre Festival Lab for four summers developing new plays. *The Gimmick*, commissioned by the McCarter Theatre, premiered on their "Second Stage on Stage" and went on to great acclaim at the Long Wharf Theatre and New York Theatre Workshop. *Yellowman* marks Dael's third production at ACT, following *The Gimmick* (1999) and *Monster* (2001). It was commissioned by, and premiered at, the McCarter in a co-production with The Wilma and Long Wharf theatres. She is currently finishing her first novel and is starting work on a new play commissioned by The Wilma Theater. Vintage Books recently published a collection of her plays. Dael was a Susan Smith Blackburn Award finalist in 1999 and is the recipient of an NYFA Grant and The Helen Merrill Emerging Playwrights Award. This year, she was a Pulitzer Prize Award finalist for *Yellowman*.



**HOWARD W. OVERSHOWN**  
*Eugene*

Howard most recently appeared in New York with Phylicia Rashad in *Blue* at the Roundabout Theatre Company. Other theatre productions include *The Great White Hope* at Arena Stage in Washington, D.C.; *My Lord What a Morning* at the Kennedy Center; *The Merry Wives of Windsor*, *Twelfth Night*, and *Macbeth* at the Shakespeare Theatre; *The Tempest*, *Hamlet*, and *Great Expectations* at the Folger Theatre; *Exit Wounds* at The Arden Theatre; and *The Great North East* at 1812 Productions. Howard is very proud and honored to be playing the role of Eugene in *Yellowman*. God bless and peace to all. This is dedicated to the memory of Jimmy Whalen and Linda Weinberger.

## PRODUCTION TEAM

### BLANKA ZIZKA

#### Director

Blanka has been the co-artistic director of The Wilma Theater in Philadelphia since 1981. She has directed over 40 plays and musicals and she has been working with Dael Orlandersmith on *Yellowman* since the play's first workshop at the Sundance Theatre Lab in 1999. Blanka was awarded the first Barrymore Award for Best Direction of a Play for Jim Cartwright's *Road*, and in 1995 she and the cast of *Road* presented their production at the Prague International Festival in the Czech Republic. Additional Barrymore Award winners include her productions of John Jiler and Ray Leslee's *Avenue X* (Best Overall Production of a Musical); Doug Wright's *Quills* (Best Overall Production of a Play); and *The Invention of Love* by Tom Stoppard (Best Overall Production of a Play and Best Direction of a Play). Other favorite productions include George Orwell's *Animal Farm*, Eugene O'Neill's *The Hairy Ape*, Eugène Ionesco's *Macbett*, Athol Fugard's *Statements After an Arrest Under the Immorality Act* and *Playland*, Tom Dulak's *Incommunicado*, Martin Sherman's *When She Danced*, Tom Stoppard's *Travesties*, Bertolt Brecht's *The Threepenny Opera*, Amy Freed's *The Psychic Life of Savages*, Laurence Klaven and Polly Pen's *Bed and Sofa*, Tennessee Williams' *Orpheus Descending*, Robert Sherwood's *Spin*, Judith Thompson's *Perfect Pie*, Jason Sherman's *Patience*, and Marina Carr's *Portia Coughlan*.

### KLARA ZIEGLEROVA

#### Set Designer

Broadway: *The Search for Signs of Intelligent Life in the Universe* (The Booth Theatre). Off-Broadway: *First Love*, *What You Get and What You Expect* (New York Theatre Workshop). *The Shagbreen*, *Eclipsed*, *Invasions*, and *Legacies* (Irish Repertory Theatre), *Mirandolina* (Pearl Theater Company), *The Sirens* (Willow Cabin Theater Company). International: *Saturday Night Fever* (Joop van den Ende Productions, Holland). Regional: *Yellowman* (McCarter Theatre, Wilma Theater, Long Wharf Theatre), *God's Man in Texas* (Repertory Theatre of St. Louis, Cincinnati Playhouse), *The Search for Signs of Intelligent Life in the Universe* (Seattle Repertory Theatre, McCarter Theatre, Theatre on the Square San Francisco), *Light Up the Sky* (Williamstown Theatre Festival), *The Real Thing* (Intiman Theatre), *The Music Lesson*, *God's Man in Texas* (Florida Stage—2000 Carbonell Award), *Missing Footage* (The Globe Theatres), *Love's Fire* (Berkshire Theatre Festival), *Coyote on a Fence*, *Tatjana in Color* (Contemporary American Theatre Festival, Urban Stages), *Mrs. Warren's Profession*, *Good Person of Szechwan* (Yale Repertory Theatre). Klara is a graduate of the Yale School of Drama.

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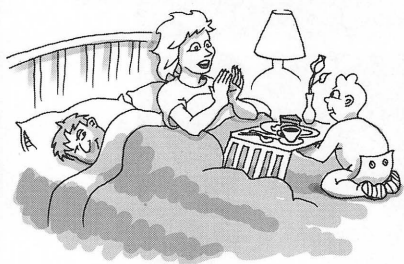
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## PRODUCTION TEAM

### JANUS STEFANOWICZ

*Costume Designer*

Recent design credits include The Wilma Theater's *Les Liaison Dangereuses*, *Patience*, *Passion*, and *The Invention of Love*. Other regional credits include the Philadelphia Theatre Company, Arden Theatre Company, The People's Light and Theatre Company, New York Stage & Film, and the Pennsylvania Shakespeare Festival. She has been nominated for eight Barrymore Awards and in 1998 won the Best Costume Award for *On the Razzle* at The Wilma Theatre. She earned a Master of Arts degree in theatre from Villanova University and a Master of Fine Arts in costume design from Temple University. She teaches at the University of Pennsylvania and Villanova Graduate Theatre Department, and she runs the Villanova University's Theatre Department where she has designed over 40 productions. *Yellowman* is her fifth collaboration with director Blanka Zizka.

### RUSSELL H. CHAMPA

*Lighting Designer*

Recent projects include *Patience* at The Wilma Theater in Philadelphia, *Love off-Broadway* in New York, and *A Midsummer Night's Dream* and *She Stoops to Conquer* outdoors at Shakespeare Santa Cruz. On Broadway he designed Julia Sweeney's *God Said "Ha!"* at The Lyceum Theatre. Other New York credits include The Promenade Theatre, Classic Stage Company, The New Group, New York Stage & Film, Naked Angels, La MaMa ETC, Women's Project & Productions, and One Dream. Regionally he has designed for The Philadelphia Theatre Company, Trinity Repertory Company, Williamstown Theatre Festival, Actors' Gang Theatre, The Kennedy Center, The Shakespeare Theatre, Dallas Theater Center, and the Undermain Theatre. Peace.

### ELLIOTT SHARP

*Composer and Sound Designer*

Elliott Sharp leads the groups Orchestra Carbon, Tectonics, and Terraplane. His compositions have been performed by the Symphony of the Hessischer Rundfunk, the Ensemble Modern, Continuum, the Orchestra of the SEM Ensemble, Kronos Quartet, Zeitkratzer, the Soldier String Quartet, Meridian String Quartet, and the Quintet of the Americas. His collaborators have included qawaali singer Nusrat Fateh Ali Khan; cello innovator Frances-Marie Uitti; sci-fi writers Jack Womack and Lucius Shepard; blues legend Hubert Sumlin; turntablists DJ Soulslinger and Christian Marclay; and underground rockers Pere Ubu.

### 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 season opener *Mourning Becomes Electra*, 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 Commemora*, *Quills*, *Laughter on the 23rd Floor*, *The Gospel at Colonius*, *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.

## ACKNOWLEDGMENTS

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## ACT THEATRE EXECUTIVE STAFF

### GORDON EDELSTEIN

#### *Artistic Director*

Gordon Edelstein became artistic director of ACT Theatre in September of 1997. Under his leadership ACT has produced more than 20 shows a year in its four spaces, playing to nearly 140,000 patrons per year. Gordon directed this season's opening production of *Mourning Becomes Electra* starring Jane Alexander. Last year at ACT he 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. Prior to moving to Seattle, Gordon was associate artistic director of the Long Wharf Theatre in New Haven, Connecticut, where he directed over 15 productions, and he was the associate artistic director of the Berkshire Theatre Festival in Stockbridge, Massachusetts, where he produced or directed over 30 shows. His other directing work has been seen around the country, from the Perseverance Theatre in Alaska to Arena Stage in Washington, D.C. Gordon was nominated for an Emmy Award for his direction of *Abby My Love* for CBS and directed *Brotherly Love* for HBO as well as *Notes for My Daughter* for ABC. He is married to Joan Berman and has two children, Marlena and Noah.

### JIM LODER

#### *Managing Director*

Jim was appointed managing director of ACT in February of 2000, after serving as ACT's general manager since July of 1999. He arrived at ACT with 15 years of experience in theatre management, company management, facilities management and operations, as well as human resources experience. He also has an extensive background in construction management and quality assurance. Jim spent five years with Seattle's Intiman Theatre as general manager and another five years as company manager for The Utah Shakespearean Festival. He also spent two years at Seattle Repertory Theatre. He is currently on the board of ArtsWest Theatre. He has also served on the Technical Advisory Committee for Seattle Central Community College's Arts Management Certificate Program. Jim holds an M.F.A. in Drama from the University of California at Irvine and a B.A. in Theatre from Southern Utah State College.

### VITO ZINGARELLI

#### *Producing Director*

Vito joined ACT as producing director in 1998 after serving as a producing director, production manager and stage manager, independently and at resident professional theatre companies across North America. He trained in stage management and production management at the Guthrie Theater in Minneapolis. Vito became Seattle Repertory Theatre's first production manager from 1980 - 85. After serving as producing director for the Washington State Pavilion at EXPO '86 in Vancouver, Canada, he joined the Berkeley Repertory Theatre and served as production manager from 1987 - 92. He returned to the Pacific Northwest most recently in 1995 after serving as director of production for all producing activities at North America's largest resident theatre company, the Stratford Shakespeare Festival in Ontario, Canada. Prior to his appointment at ACT, Vito served as executive director of the Whidbey Island Center for the Arts near his home on Whidbey Island in Puget Sound.

### KURT BEATTIE

#### *Associate Artistic Director*

Kurt 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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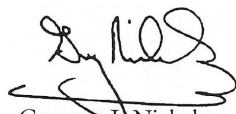
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*Civic Partners* are further distinguished from other funded organizations by their broad outreach. They serve more than just arts audiences; they offer education activities in many communities and age groups, and partner with organizations outside the arts. They use their expertise and resources to assist younger or smaller arts organizations, strengthening the arts community as a whole. Through the Arts Resource Network, the Seattle Arts Commission works with *Civic Partners* to target their technical assistance expertise and maximize impact.

The Seattle Arts Commission represents one of the City's many commitments to the arts. This City department, supported by a 15-member citizen advisory commission, manages Seattle's Public Art Program; provides funding and technical assistance for individual artists and arts organizations; creates connections between communities and artists; supports arts training for young people; and advocates for the arts in many areas, including arts education and economic development.

We also recognize the contribution you make as an audience member. Thank you for participating in the lively, diverse arts community that helps make Seattle such an extraordinary place to live and work. Ultimately, you are the reason we support ACT Theatre and other dynamic arts organizations across the city.

For more information about the Seattle Arts Commission, visit [www.cityofseattle.net/arts](http://www.cityofseattle.net/arts).



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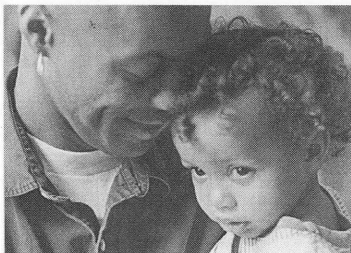
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Established in 1988 in memory of the noted civic leader and arts patron Ned Skinner. Through 2001, CCA has made over \$871,500 in grants to small and midsize arts groups from this \$2.1 million fund.

#### The Ackerley Excellence Fund

In 1997, Barry & Ginger Ackerley established this fund with a personal gift of \$1 million. Earnings from the fund reward excellence among CCA beneficiaries, most recently to Seattle Opera, Seattle Symphony and Seattle Repertory Theatre.

#### The Kreielsheimer Fund

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Joshua Green Foundation, Inc.  
Bruce and Jolene McCav

#### \$10,000-24,999

Norman Archibald Charitable Foundation  
Priscilla Bullitt Collins  
Mike and Glenda Dubes  
Kathryn A. Gerlich  
Henry and Mary Ann James  
Linda and Ted Johnson  
Douglas and Joyce McCallum  
The Russell Family Foundation  
Jon and Mary Shirley Foundation  
Rebecca and Alexander Stewart  
Arlene Wright  
Anonymous (2)

#### \$5,000-9,999

J.D. and Carol Alexander  
Dr. and Mrs. E.C. Alvord  
Sally Behnke  
David D. Buck  
Carroll and Wendell Hurlbut  
Sally and Bill Neukom  
Elaine Nonneman  
Kayla Skinner  
Mark and Heather Timken  
Dr. Clyde and Mrs. Kathleen Wilson  
Ann P. Wyckoff

#### \$2,500-4,999

Mr. and Mrs. E.C. Alvord III  
Boone and Gayle Barker  
Gerard Hanauer  
Nancy S. Nordhoff  
Mark Charles Paben  
The Rabel Family Advised Fund  
George and Jane Russell  
Faye and Herman Sarkowsky  
Merrill Wright  
Anonymous (1)

#### Classical KING-FM 98.1

In 1994, Priscilla Bullitt Collins and Harriet Stimson Bullitt gave CCA one-third ownership of Classical KING-FM 98.1. CCA distributes its share of dividends to music groups, totaling over \$1,000,000 to date.

#### Guendolen Carkeek Plestcheeff Decorative and Design Arts Fund

In 1996, Corporate Council received more than \$600,000 from the estate of Guendolen Carkeek Plestcheeff. Corporate Council makes grants from this fund for programming in the design and decorative arts.

#### Stabilization Fund

Corporate Council received surplus funds from Seattle's National Arts Stabilization program to provide stabilization-related technical assistance to arts groups.

#### Jean T. Fukuda Memorial Fund

The Fukuda family and the Emeritus Corporation established this fund in memory of Ms. Fukuda's love of the performing arts. Earnings support CCA's performing arts beneficiaries.

Lynn and Brian Grant  
Mary Stewart Hall  
Mr. and Mrs. Richard C. Hedreen  
Mr. and Mrs. Arthur K. Langlie  
Mr. and Mrs. Gary Milgard  
Shan and Lee Mullin  
Barbara Powell  
Bryn and Scott Redman  
Robert L. Richmond Foundation  
Stanley D. and Ingrid H. Savage  
Schoenfeld-Gardner Foundation  
Laurie Smiley  
Doug and Marilyn Southern  
Orest Taraban  
James and Katherine Tune  
Douglas and Ann Williams

#### \$1,000-1,499

Kim A. Anderson  
Lucius and Phoebe Andrew  
Bob and Clodagh Ash  
Jean M. Bateman  
C.T. Bayley Family Fund  
Judi Beck and Tom A. Alberg  
Bruce and Ann Blume  
Jill D. Bowman  
Patrick and Diane Colee  
Jane and David R. Davis  
Dr. and Mrs. R. Hugh Dickinson  
Patrick J. Dineen  
Peter F. Donnelly  
Ms. Starla Drum  
William J. and Sandra Dunn  
Lyn and Gerald Grinstein  
Paul and Toni Heppner  
Barbara and Lynn Himmelman  
Ray and Kathi Ifert  
Bruce E.H. Johnson and Paige R. Miller  
Ren and Deanna Jurgensen  
John Kerr  
Dan Kuhn  
Kirk Lanterman  
C. Stephen Lewis  
Charlotte Lin  
Lynn J. Loacker  
Terri Lords  
Dennis B. Mitchell  
Paul and Viki Okerlund  
John and Deanna Oppenheimer  
Doug and Katherine Raff  
Brooks and Suzanne Ragen  
Rodger F. Riggall  
Elizabeth and Jonathan Roberts  
Sam and Gladys Rubinstein  
John F. and Julia P. Shaw  
Roxanne Shepherd  
Craig Shrontz and Lynn Ristig  
Jim Sinegal  
David and Catherine Skinner  
Dennis Stefanacci  
George and Carolyn Steiner  
Rebecca and Alexander Stewart  
Jean Viereck and Robert Leventhal  
David M. Waggoner  
Dr. and Mrs. James C. Watson  
Bill and Janet Weaver  
Margaret and Bill Wesselhoeft  
Carol Wright  
Howard Wright, III and Katherine Janeway  
Virginia Bloedel Wright

#### Public Workplace Giving Campaigns

Combined Federal Campaign  
King County Employee Charitable Campaign  
City of Mercer Island  
City of Seattle Combined Charities Campaign  
Port of Seattle Combined Charities  
Seattle Public Schools Employee Giving Campaign  
Washington State Employee Combined Fund Drive

Corporate Council for the Arts/ArtsFund is the largest single source of operating funds for non-profit arts groups in the Puget Sound region. These, and many other donors, know that one annual gift to CCA/ArtsFund is the most efficient way to fund more than 65 arts groups. In addition to its annual campaign, CCA/ArtsFund has an endowment of more than \$6 million. Please lend your support. To find out more, please contact the CCA/ArtsFund office or visit our websites.



James F. Tune, Stoel Rives, LLP

2002 Chair, Corporate Council for the Arts/ArtsFund



Peter F. Donnelly

President, Corporate Council for the Arts/ArtsFund



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## DEVELOPMENT UPDATE

### HELP OUR GUESTS FEEL AT HOME

ACT Theatre has always been proud to support the talented artists who live in this area. Lately, our growing national reputation has also attracted the attention of artists who live in other parts of the country, including Jane Alexander, Julie Harris, Philip Glass, Pulitzer Prize-winning playwright Donald Margulies, world-renowned lighting designer Jennifer Tipton, and recent Tony Award-winning costume designer Martin Pakledinaz, to name just a few, as well as *Yellowman's* Dael Orlandersmith, Howard W. Overshown, and director Blanka Zizka. ACT's company management needs help furnishing the apartments we maintain for our visiting artists and designers. Years of wear and tear have left our housing looking a bit tattered. We will welcome your donations that are in good, clean condition with grateful thanks.

Currently we are looking for:

- 7 new queen-size beds, mattresses, and box springs
  - New queen-size sheet sets
  - New pots & pans and cooking utensils
  - Coffee pots/coffee makers
  - Several floor and table lamps
  - 7 coffee tables
  - Framed artwork
  - Several living room sitting and side chairs
  - New microwave ovens
  - Stereos & VCRs
- and—
- 1 good, reliable, used vehicle, able to seat four, to shuttle guest artists to and from the airport and around town.

Please contact Ashley Leasure at 206-292-7660 ext. 1334 or [aleasure@acttheatre.org](mailto:aleasure@acttheatre.org) to inquire or make a donation. Remember, your contributions are tax-deductible to the full extent of the law. Thank you!

### ACT's ANNUAL FUND

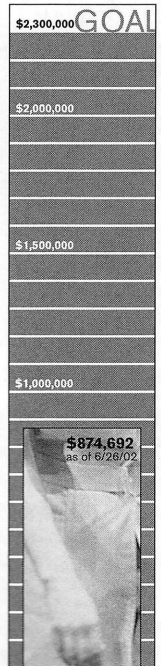
Each year, 50% of ACT's operating costs are raised through contributions from generous friends like *you*!

Our 2002 goal is \$2.3 million. With your help we can make this goal a reality.

*Make your pledge today!*

Call Ashley Leasure at ACT, 206-292-7660, use the convenient postage-paid envelope included in this program, or make your pledge online at [www.acttheatre.org](http://www.acttheatre.org).

*Thank you!*



### ACT's EDUCATION AND OUTREACH PROGRAMS PROVIDE A WIDE RANGE OF PROJECTS

Under the direction of Anita Montgomery, education and outreach director, ACT has instituted some exciting programs that complement our artistic programming, serve our mission, develop new and diverse audiences, and meet the needs and criteria of the educators, students, and the many communities ACT aims to serve. Education programs instill a love for the arts in children—not only as a form of entertainment, but also as a way to communicate ideas and learn about the world. This simultaneously creates patterns of attendance and an interest in the arts that will last a lifetime. Outreach programs remove barriers, both financial and psychological, that prevent young and underserved populations from attending the theatre. They are essential for making the theatre a place that is affordable, welcoming, and relevant to these groups.

ACT's education program includes projects that bring teaching artists to area schools and bring master theatre artists to college drama classes. Our outreach program includes projects that provide complimentary and low-cost tickets to young and underserved audiences, provide fringe theatres with much needed rehearsal space and production resources, and offer lectures and symposia that address issues relevant to our mainstage shows.

ACT's education and outreach programs are supported entirely by donations.

This year's funders include:

**The Norcliffe Foundation**

**E.K. and Lillian F. Bishop Foundation**

**Jack & Nadine Murray**

**Bishop-Fleet Foundation**

**Dan & Stacey Levitan**

**Jack and Becky Benaroya**

and

**the Howard S. Wright Family Foundation**

We welcome you to join these generous contributors and make a donation to our education and outreach programs. Please call Ashley Leasure in ACT's development department at 206-292-7660 today. *Thank you!*