

2003!
A Season
to See!

ACT THEATRE PRESENTS

OMNIUM- GATHERUM

**BY THERESA ALEXANDRA
REBECK & GERSTEN-VASSILAROS**

DIRECTED BY JON JORY

ARTISTIC DIRECTOR KURT BEATTIE



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to make great theatre.

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OCTOBER/NOVEMBER 2003



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A Contemporary Theatre is a 501(c)(3) non-profit organization.

ON THE WEB AT
acttheatre.org



**THIS PRODUCTION IS
DEDICATED TO OUR
FRIEND AND COLLEAGUE,
VITO ZINGARELLI.**

The opening night of *Omnium-Gatherum* represents the final ACT curtain call for our beloved producing director, who has accepted the prestigious position of Director of Theatrical Production for the NYU Tisch School of the Arts. We have been fortunate to benefit and grow from Vito's vast knowledge of theatre, and also from his expansive generosity, his spirit and love. We are grateful to Vito and his gracious wife, Dorit, and we will miss them terribly, but wish them success, good health, and the continuation of a deservedly rich and happy life. **Ciao Bella!**

Premiered in the 2003 Humana Festival of New American Plays at Actors Theatre of Louisville. *Omnium-Gatherum* was first read at Actors Studio, New York City, March 2002. Developed at New York Stage and Film Company and The Powerhouse Theatre at Vassar College in July 2002. Workshopped at Naked Angels, New York City, January 2003. Originally produced off-Broadway by Robert Cole and Joyce Johnson in Association with Jujamcyn Theaters and Charles Flateman/Kerrin Behrend

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, unless otherwise noted.

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ACT Theatre is a member of the League of Resident Theatres (LORT), the American Arts Alliance, Theatre Puget Sound, and is a constituent of Theatre Communications Group. ACT is also a member of the Downtown Seattle Association. This theatre operates under an agreement between LORT and Actor's Equity Association, the union of professional actors and stage managers in the United States. Directors and choreographers at ACT are members of the Society of Stage Directors and Choreographers, an independent national labor union. The scenic, costume, lighting and sound designers are represented by United Scenic Artists Local USA-829, IATSE.

ACT THEATRE

KURT BEATTIE
ARTISTIC DIRECTOR

SUSAN TRAPNELL
MANAGING DIRECTOR

VITO ZINGARELLI
PRODUCING DIRECTOR

PRESENTS

OMNIUM-GATHERUM

**BY THERESA ALEXANDRA
REBECK & GERSTEN-
VASSILAROS**

**OCTOBER 16 TO
NOVEMBER 2**

**PREVIEWS
OCTOBER 10-15**



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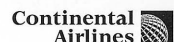


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**A large print version
of the Program is
available from the
house staff.**



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The Company

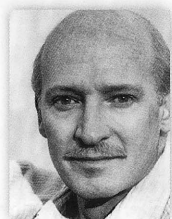
Cast (in alphabetical order)

Terence	Kent Broadhurst*
Jeff	David Drummond*
Server	Timothy Evans
Julia	Cynthia Jones*
Khalid	Joseph Kamal*
Roger	Eddie Levi Lee*
Server	Jane May
Mohammed	Dennis Mosley*
Lydia	Mari Nelson*
Suzie	Marianne Owen*

Production Team

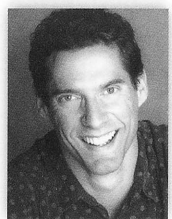
Director	Jon Jory
Set Designer	Robert Dahlstrom
Costume Designer	Marcia Dixey Jory
Lighting Designer	Greg Sullivan
Sound Designer	Eric Chappelle
Stage Manager	Anne Kearson*
Assistant Stage Manager	Jeffrey K. Hanson*
Production Assistant	Erin B. Davis
New York Casting Director	Laura Richin
Language Consultant	Zaki Abdelhamid
Fight Consultant	Geoffrey Alm
Assistant Lighting Designer	Ben Zamora

The Actors



Kent Broadhurst (Terence) Broadway: Dr. Rank in the Tony Award winning *A Doll's House*, Challee in *Caine Mutiny Court-Martial*, and Trinity by Leon Uris. Off-Broadway: *After-Play* (original production), *B.A.F.O.*, *April Snow*, *Cold Sweat*, *Vieux Carre* and *Design for Living*. Major regional roles have been George (*Of Mice and Men* (4 productions)), Dr Stockman (*Enemy of the People*), DeBrancovis (*Watch on the Rhine*), Brian (*Shadow Box*), Leone Gala (*The Rules of the Game*), Teddy (*When You Comin' Back, Red Ryder?*), James (*Long Day's Journey Into Night*) and Hector Hushabye (*Heartbreak House*). Film: *The Verdict*, *Silkwood*,

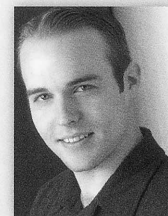
The Dark Half, *Silver Bullet*, *Lovesick*, *Stars and Bars*, *A Shock to the System*, *Brubaker*, *Mac*, *The Professional*, *A Couch in New York*, *Machiavelli Rises*. TV Guest-starring roles: *Law & Order*, *Law & Order Special Victims Unit*, *Walker: Texas Ranger*, *Babylon 5*, *100 Centre Street*, and *Spenser: For Hire*. TV Movies & Mini-Series: *The Gambler 4: Luck of the Draw*, *Ambush in Waco*, *Kane and Abel*, *War and Remembrance*, *Kennedy*, *Touch and Die*, *Seize The Day*, and *I Want to Live*. He has written seven plays, four of which (*They're Coming to Make It Brighter*, *Lemons*, *The Eye of the Beholder*, *The Habitual Acceptance Of The Near Enough*) premiered at Actors Theatre of Louisville's New Play Festivals and are published by Dramatists Play Service. His screenplay, *Wild Iris*, produced for Showtime and directed by Dan Petrie, Sr., garnered Emmy nominations for Gena Rowlands and Laura Linney with the 2002 Emmy for Best Actress awarded to Ms. Linney. *Wild Iris* won The 2002 Prism Award and The 2002 Aurora Gold Award for excellence. Mr. Broadhurst is also an artist with over 2000 painting commissions in public and private collections nationwide.



David Drummond (Jeff) has appeared at ACT in *The Downside* and *A Christmas Carol*. Locally, he has acted with Seattle Rep, Intiman, Empty Space, Seattle Shakespeare Company and, most enjoyably, Seattle Children's Theatre. David's most challenging and rewarding role to date continues to be Daddy in *The Long Happy Life of Jack Henry Drummond*, currently in its fifth fantastic year.

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

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

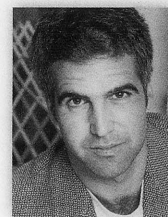


Timothy Evans (Server) is excited to be making his debut here at ACT. He is a recent graduate of Cornish College of the Arts. Some of his local credits include: M'Choakumchild in *Hard Times* at Book-It Repertory Theatre, Sebastian in *Twelfth Night* at Freehold, Andy Marshak in *The Twilight Zone* at Theater Schmeater, Mr. Whitiker in *Mystery at Camp Chestnut* at Northwest Actors Studio, and most recently he played Mr. Pounds in *Call In The Family* at Consolidated Works as a part of this year's Mae West Fest.

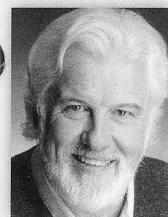


Cynthia Jones (Julia) is wildly overjoyed to return to ACT as part of this wonderful production. ACT audiences may remember her as Miss Delores in *Waiting to be Invited* or Angel in *Blues for an Alabama Sky*. Cynthia recently played multiple roles in the world-premiere production of *Nickel and Dime* at Intiman Theatre and the Mark Taper Forum in Los Angeles. Other recent credits include a national tour of *The Miracle Worker* with the Montana Rep, *Black Nativity*, *A Raisin in the Sun* and *Crumbs from the Table of Joy* (all at Intiman), *Play On!*, *Seven Guitars* and *New Patagonia* (Seattle Repertory Theatre). She has performed regionally

at such theatres as Chicago's Goodman Theatre where she was nominated for Best Supporting Actress in a musical for *Play On!*, Arizona Theatre Company where she won the Arizoni Award for *Play On!*, Portland Center Stage and Houston's Alley Theatre. Miss Jones was just awarded the ArtsFund (CCA) Special Recognition award for 2003. You can look for Cynthia or at least her voice on many commercials, audio books and video games such as Microsoft's recently released *Voodoo Vince* where she appears as Madame Charmaine, or you can find her at the Intiman (*Black Nativity*) and Seattle Rep (*The Time of your Life*) later this season. Cynthia is working on her one woman show — *Honey, A Night in the Afterlife*.



Joseph Kamal (Khalid) is appearing in his first show at ACT. In New York he was most recently seen in *Dinner at Eight* at Lincoln Center and *Homebody/Kabul* at New York Theater Workshop. Regional work includes *Culture Clash: Anthems* at Arena Stage in Washington, D.C., *Gum* at Center Stage in Baltimore and a lot of William Shakespeare at The Shakespeare Theater in Washington, D.C. He recently completed his first feature film, *Paradise On The One*, and has done the requisite episodes of *Law & Order* and NY soaps and was the voice of Desi Arnaz in the Emmy winning documentary, *Finding Lucy*. Like Edgar Martinez, Joseph married a beautiful local girl and sends his love to all the myriad Harris' in the house.

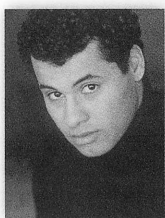


Eddie Levi Lee (Roger) has performed at ACT in *Shadowlands* and *A Christmas Carol*. He has performed around the country and abroad, in theatres such as Actors Theatre of Louisville, The Kennedy Center, The Philadelphia Drama Guild, Atlanta's Alliance Theatre, The Spoleto Festival, and others. He has appeared in films and TV shows, including *America's Most Wanted*, *Northern Exposure*, and *In the Heat of the Night*. He is also a director and a playwright whose plays have been performed all over the US and in Ireland and South Africa. He lives in Seattle with his wife, actress V. Joy Lee.

The Actors (cont.)



Jane May (Server) is excited to be making her debut appearance at ACT. After graduating from Santa Clara University in 2001 with her degree in Theatre and Dance, Jane spent the summer in Monterey performing in the Western Stage's production of *The Royal Family*. She next appeared in Arthur Kopit's *Wings* at Spokane Interplayers Ensemble. Since moving to Seattle, she has played Ginny in *Relatively Speaking* for the Driftwood Players, Celia in *As You Like It* for Western Washington Shakespeare Festival, multiple roles in the Northwest premiere of Alison Gregory's *Even Steven Goes to War* at the Bathhouse Theatre, and has participated in the Seattle Fringe Festival. Most recently, Jane starred as Katherine in the WWSF production of *The Taming of the Shrew*.



Dennis Mosley (Mohammed) is a recent graduate of the University of Washington's Professional Actor Training Program and is making his ACT debut. Recent credits include Nilo Cruz's *Beauty of the Father*, part of Seattle Rep's Hot Type Reading Series, Sodapop in the Seattle Children's Theatre's production of *The Outsiders* and a ten minute play festival of works commissioned by the Guthrie Theater in Minneapolis. Film and t.v. credits include *Ten Things I Hate About You* and *The Fugitive* (the series).



Mari Nelson (Lydia) After graduating from the Juilliard School, Mari Nelson began her professional career in the New York Shakespeare Festival production of *Twelfth Night* in Central Park. In her Broadway debut she originated the role of Elizabeth in John Guare's *Six Degrees of Separation*. Subsequent Broadway appearances include Sarah Brown in *Guys and Dolls* and Moira in Brian Friel's *Translations*. Mari also gave the world premiere of Joe Orton's *Up Against It*, with music by Todd Rundgren at the Joseph Papp Public Theater. In regional houses she has starred in *Private Lives* at the Alley Theater in Houston, *Arms and the Man*, *As You Like It*, and *An Ideal Husband*, all at Center Stage, Baltimore, and *Present Laughter* at Hartford Stage. Closer to home Mari has been featured in *Arms and the Man* and *Nora* at the Intiman, *An American Daughter* at The Seattle Rep, as well as *Going to St. Ives* and *Grand Magic* at ACT. In Tacoma she has appeared in *The Voice of the Turtle*, *Hay Fever*, and most recently *Crimes of the Heart* at Tacoma Actors Guild. Mari starred in *Bad Girls*, directed by Amos Koeck and also *Back Spot Turn*, an independent feature film shot in Seattle. TV roles and credits include Ilsa in *One Life to Live*, Brenda in *Another World* and MTV's comedy series *Pirate TV* as well as numerous voiceovers for AT&T, Campbell's, Evian, Converse, GTE, KitchenAid, Bain de Soleil, Kohler and United Way. No stranger to the concert stage, Mari performed Honnegger's *King David* with The Orchestra of St. Luke's & The Choir of Men and Boys, St. Thomas Fifth Avenue in New York City as well as collaborating with Taj Mahal on *Slain In the Spirit* at St. Ann's for Restoration and the Arts, Brooklyn, New York.



Marianne Owen (Suzie) appeared at ACT earlier this season as Marion in *Absurd Person Singular*. She has also appeared in two versions of *A Christmas Carol*, as well as *Grand Magic*, *Side Man*, *Death of a Salesman*, *God's Country*, and *A Chorus of Disapproval*, all at ACT. She was recently seen in *Holes* at Seattle Children's Theatre, *Project X* at the Empty Space, *Driving Miss Daisy* at the Village, *Glass Menagerie* and *How I Learned to Drive* at Intiman, and *Copenhagen* at the Seattle Repertory Theatre, where she was a company member for nine seasons. A founding member of the American Repertory Theatre, she toured with them in the U.S., Europe and Israel, and in the International Chekhov Festival at the Moscow Art Theatre. Ms. Owen has also worked at the Arizona Theatre Co., Yale Rep, La Jolla Playhouse, the Guthrie Theater, Actors Theatre of Louisville, the New York Shakespeare Festival, Rep. Theatre of St. Louis, Playwrights' Horizons, the Goodman Theatre, and has toured nationally in *The Real Thing* by Tom Stoppard.

Understudy (Suzie): **Sally Smythe*** Understudies never substitute for listed players unless a specific announcement is made prior to the performance.

Thanks to Actors' Equity Association for their generosity and BRAVO! on their 90th Anniversary.

Actors' Equity was founded in New York City in 1913. For many years exploitation had been a permanent condition of actors' employment. There was no pay for rehearsal. Actors had to pay for their own costumes and were stranded when shows closed out of town. Theatrical producers set their own rules. The President of the Stage Hands Union once told reporters that when entering the theatre, "I didn't know which sub-cellar was for the actors and which was for the coal." On May 26th, 112 performers met at the Pabst Grand Circle Hotel near Columbus Circle to adopt a Constitution, calling themselves the "Actors' Equity Association." Francis Wilson was elected its First President.

In 1919, Equity was forced to call the first strike in the history of the American Theatre, demanding recognition as the performers' representative and bargaining agent. The strike lasted 30 days, spread to eight cities, closed 37 plays, prevented the opening of 16 others and cost millions of dollars. Chorus performers joined in the fight along with the actors. Five days after the strike began Chorus Equity was formed. Hollywood screen star Marie Dressler, who began her career in the chorus at \$8 per week, was instrumental in forming the chorus union, and was elected its first president. The strike ended when the producers signed a five-year contract. Chorus Equity merged with Equity in 1955.

Equity was instrumental in helping to create the National Endowment for the Arts, and continues to lobby for funding for the arts at the national, state and local levels. A pension fund was established after a 13-day strike in 1960. Equity signed the first agreement with the League of Resident Theatres (LORT) in 1966, a keystone in the growth of non-profit regional theatre. Under the leadership of Equity's first woman President, Ellen Burstyn, Equity initiated the landmarking of Broadway's historic theatres in the 1980s, saving them for future generations.

From the historic boycott of Washington DC's segregated National Theatre in 1947, to founding of the Non-Traditional Casting Project in 1986, Equity has vigorously opposed discrimination. Equity members have raised millions of dollars for Broadway Cares/ Equity Fights AIDS, the nation's leading industry-based, not-for-profit AIDS fundraising and grants organization. Equity also generously supports the work of The Actors' Fund, Career Transition for Dancers and the Actors' Work Program.

Production Team

Jon Jory (Director) has been artistic director of The Long Wharf Theatre, Actors Theatre of Louisville and the Humana Festival of New Plays. He has directed at the Guthrie Theater, The McCarter, The Hartford Stage Company, Washington D.C.'s Arena Stage and other regional companies. In New York he has directed at the Manhattan Theater Club and on and off-Broadway. Mr. Jory's work has been seen at many international festivals including the Sydney, Perth and Adelaide Festivals in Australia, the B.i.T.E.F. Festival in Belgrade, the Hong Kong Festival, Toronto Festival and three times in the Dublin Festival. In 2000 he was elected to New York's Theatre Hall of Fame.

Robert A. Dahlstrom (Set Designer) is a Seattle based designer whose resume includes many productions for Seattle Opera, Intiman, Seattle Repertory Theatre, and A Contemporary Theatre (ACT). Elsewhere in the United States his work has been seen at San Diego's Old Globe, San Jose Repertory, Sacramento Theatre Company, A.C.T. San Francisco, ART Cambridge, Long Wharf Theatre, Alliance Theatre in Atlanta, and Asolo Theatre in Sarasota. In Europe he has collaborated with Den Nationale Scene, Bergen; The Royal Opera, Copenhagen; The Grand Theatre, Geneva; Opera Decentralise, Neuchatel; and International Theatre Center, Moscow. The current season includes productions for ACT Seattle, Arizona Theatre Company, San Jose Repertory, and Seattle Opera. Dahlstrom is head of the MFA Design Program at the University of Washington's School of Drama.

Marcia Dixey Jory (Costume Designer) designed costumes for *The Odd Couple* and *Grand Magic* for ACT as well as *Holes* for The Seattle Children's Theatre and *Inspecting Carol* for the Seattle Rep. Prior to moving to Seattle, she costumed over 80 productions for the Actors Theatre of Louisville, including 30 for The Humana Festival of New American Plays. Her other regional theatre work includes designs for the Guthrie, Long Wharf Theatre, The Hartford Stage Company, Manhattan Theatre Club, Circle in the Square, and The Opera Company of Boston. She has designed and taught costume design at Harvard University, Tufts University, The University of Massachusetts at Amherst, Bennington College, and Smith College. She is a graduate of Wellesley College and NYU School of the Arts.

Greg Sullivan (Lighting Designer) is pleased to return to ACT where he designed lighting for *Dinner With Friends*, *Going to St. Ives*, *The Crimson Thread*, and *Man of the Moment*. During the past 23 years, Greg has created more than 400 designs for Theater, Dance, Opera, Architecture, Theme Park Attractions, Trade Shows, Corporate Events, and Television. His work has been seen at the Seattle Repertory Theatre (*Things Being What They Are*, *Oh, Coward!*, *A Delicate Balance*, *Harvey*, *Eye of God*, *Scapin*, *The Cider House Rules*), Intiman (*Nora*, *Full Gallop*, *The Weir*, *Crumbs From the Table of Joy*, *The Taming of the Shrew*, *Peter Pan*), Village Theatre (*Damn Yankees*, *West Side Story*, *On The Town*, *Diary of Anne Frank*, *Noises Off*), and Seattle Children's Theatre (*Go Dog Go*, *Holes*, *Into the West*, *Bunnicula*, *Pink and Say*, *Naomi's Road*, *The Witch of Blackbird Pond*, and *Alice in Wonderland* among many others). Regional credits include Actors Theatre of Louisville (1997/1998/2000 Humana Festivals) and Los Angeles Opera (*Madama Butterfly*, *Otello*). The recipient of five Drama Critics Awards and numerous Dramalogue Awards, his work has been seen internationally in the United Arab Emirates, the Festival dei Due Mondi in Spoleto, Italy, and Glimmerglass Opera. Mr. Sullivan wishes to thank the members of Theatrical Stagehands Local 15 for their outstanding work in support of the Seattle theatre community.

Eric Chappelle (Sound Designer) Earlier this season Eric designed the sound for Edward Albee's *The Goat, or Who is Sylvia?* and was the sound designer and music director for ACT's *A Christmas Carol* for the previous four years. During the 1999 season at ACT he was the sound designer for *Side Man* and he played violin for *Goblin Market*. Previously at ACT, Eric composed music and created the sound design for *The Crimson Thread*, and he fiddled while Valhalla burned in *Das Barbecu*. His extensive work in music for theatre and dance include sound designs and compositions at Seattle Children's Theatre, Intiman Theatre, The Empty Space, Northwest Asian American Theatre, The Bathhouse Theatre, playing violin for Tacoma Actors Guild, as well as productions for Northwest Actors Studio, The Belltown Theatre Center, Seattle Children's Theatre Summer Stages, Kaleidoscope Dance Company, and Co-Motion Dance. Eric's Music For Creative Dance series of compact discs is used by dance educators internationally.

Anne Kearson (Stage Manager) Anne is pleased to be a part of ACT's current season, her 6th. Earlier this year she stage managed Edward Albee's *The Goat, or Who is Sylvia?* Other favorites from past seasons include *The Education of Randy Newman*, *A Little Night Music*, *Big Love*, *Side Man*, 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 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.

Laura Richin (New York Casting Director) Broadway/NY: David Mamet's *The Old Neighborhood*, Charles L. Mee's *Big Love* tour, Adam Rapp's *Nocturne*, Martin McDonagh's *A Skull in Connemara* (The Roundabout & A.C.T.), Kenneth Branagh's *Public Enemy* (NY, LA, London & Ireland), Kander & Ebb's *And the World Goes 'Round* (Scott Ellis/Susan Stroman), *Shadowlands*, Cy Coleman's *The Life* (original casting), *The Rothschilds*, *Nunsense*, *Misery* (UK), & Carly Simon's *Romulus Hunt* (MET). Regional Theatre: Actors Theatre of Louisville seasons & Humana Festivals (1993-2001), A.C.T., ART & Florida Stage seasons. Film/TV: *The Eden Myth*, *That 70's Show*, *Grace Under Fire*, and *Men Behaving Badly*. Simon & Schuster audiobooks and USA Network's celebrity audiodramas.

ACT OPERATES
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MENTS WITH THE
FOLLOWING:



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Stage Directors and Choreographers, Inc.,
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The Playwrights

Theresa Rebeck Off-Broadway: *Bad Dates*, *The Butterfly Collection* (Playwrights Horizons), *View of the Dome* (New York Theatre Workshop), *The Family of Mann*, *Loose Knit* and *Spike Heels*, (Second Stage). Regionally: *Omnium-Gatherum* (co-written with Alexandra Gersten-Vassilaros) at the Humana Festival, *Sunday on the Rocks* and *Abstract Expression* at The Long Wharf. Other productions include *Victory Gardens*, *The Source*, Seattle Rep, New York Stage and Film, and Hartford Stage. Rebeck's plays have been published by Samuel French as well as Smith and Kraus, who have published her collected plays, and have also included her work in the Best Plays by Women series five times. She is currently writer-in-residence at The Lark Theatre and a member of Naked Angels, New York Theatre Workshop's Usual Suspects, and HB Playwright's Lab. Awards include the National Theatre Conference Playwriting Award (*The Family of Mann*) and the William Inge New Voices Playwriting Award (*The Bells*). Selected film and television: *Harriet the Spy*, *Brooklyn Bridge*, *Dream On* and *NYPD Blue* (WGA Edgar and Peabody Awards).

Alexandra Gersten-Vassilaros *My Thing in Love* (Steppenwolf Theatre Co., Jefferson Award, Broadway), *Supple in Combat* (Steppenwolf Theatre), *I Never Told Anyone* (A short play, McCarter Theatre), and *Mother of Invention* (Steppenwolf Theatre, Williamstown Theatre Festival in Summer 2003 director Nicholas Martin). Her Play *Omnium-Gatherum*, which she co-wrote with Teresa Rebeck, was workshopped by New York Stage and Film and premiered at the 2003 Actors Theatre of Louisville Humana Festival. As an actress, she has appeared in productions in New York at EST, Second Stage, Primary Stages, HOME and on Broadway. She's acted regionally at Yale Repertory, Center Stage, Sundance, New York Stage and Film and the Williamstown Theatre Festival. Ms. Gersten-Vassilaros is a graduate of NYU's Tisch School of the Arts, a member of the Actors Studio, a member playwright at the HB Playwrights Foundation where six of her short plays have been presented and will soon be published in a collection by Smith and Kraus.

A Note from the Director, Jon Jory

Well here, as literary managers tend to say, is a play of a kind we haven't seen for years, eight people sitting around a table conversing. It's a bit like Shaw on steroids. *Omnium-Gatherum's* talk however is the passionate conversation of the world at this moment that we often replay in our own heads and hearts. It confronts the existential discomfort of the citizen watching the state teeter on the edge of chaos. This conversation is an attempt to deal with Tolstoy's hit-the-nail-on-the-head question "what then must we do?". The play deals with the dangers of the fixed position that has no flexibility and thus admits of no change, no easy promise and, worst of all, no movement toward agreement. The playwrights long for greater sympathy and compassion both in the world order and at our dinner table and asks of us in our maturity what our parents often asked of us as children, "please share".

Directing 'Omnium', I love its belief in a theatricality that is completely of the theatre. It is roguishly proud not to be a film and bravely puts its fate in the hands of an acting ensemble where the key is not only what is said but also how each actor reacts to it. It mixes genres until, to paraphrase the rustics in *A Midsummer Night's Dream* it becomes a seriocomic-historical-tragic-postbrechtian-vaudeville-of-ideas. Which sounds, does it not, very much like a delicious dish for an elegant dinner party... with just a drizzle of tangy tangerine oil.

Save THE Dates!

The 2004

season, ACT's 40th,
will soon be announced!

→ Look for detailed information at the end of October. The 2004 season will begin late spring/early summer and run through early autumn. Artistic Director Kurt Beattie is carefully choosing plays that will amuse, challenge, inform and affect you. Plays for you. Plays for today. Please consider an early commitment to ACT's 40th Season.

STARTS OCT. 31!
2001 OBIE WINNER!

THE SYRINGA TREE

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A HOLIDAY TRADITION!

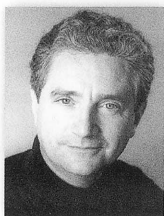
CHARLES
DICKENS

A Christmas
Carol

TICKETS FOR BOTH SHOWS ARE ON SALE NOW!
206.292.7676 or acttheatre.org



Executive Staff



Kurt Beattie (Artistic Director) joined ACT in 2001 as associate artistic director and was appointed Artistic Director in April of 2003. He directed the recent critically acclaimed ACT production of *A Moon for the Misbegotten* and will direct the upcoming *A Christmas Carol* for the second year in a row. Other director credits at ACT include last season's *Fuddy Meers* and *Fully Committed*, as well as *Via Dolorosa* during ACT's 2000 Bullitt season. Elsewhere he has directed *Things Being What They Are* and *Art* at the Seattle Repertory Theatre and productions at The Empty Space, Intiman, and the University of Washington. Nationally he

has directed at the Milwaukee Repertory Theatre and at The Alley Theatre in Houston. 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, and The Empty Space, as well as many regional theatres throughout the country. This winter Kurt will play the title role in Seattle Shakespeare Company's production of *King Lear*. Also a playwright, he is currently working on a commission for the Seattle Children's Theatre.



Susan Trapnell (Managing Director) was appointed Managing Director, for the second time, in April of this year. She served in the same position from 1982-2000. In the intervening 3 years, Susan spent two years as Executive Director of the Seattle Arts Commission (now the Office of Arts & Cultural Affairs) and Managing Director of the Guthrie Theater in Minneapolis. She is delighted to be back in Seattle and back at ACT. Susan holds a Bachelor of Arts degree in French from the University of North Carolina, and has lived in Lyons, France, Guelma, Algeria and Vienna, Austria. She moved to Seattle in 1976 to work with

the Bill Evans Dance Company, first as Director of Education programs and then as Managing Director. She has served as President of the Washington State Arts Alliance, Vice Chair of the King County Arts Commission and on the Board of the Downtown Seattle Association. She is currently a member of the Advisory Board of Arts Space, the Board of Town Hall, and is a Trustee of the Kreielsheimer Remainder Trust.



Vito Zingarelli (Producing Director) joined ACT as producing director in 1998. He trained in stage management and production management at the Guthrie Theatre in Minneapolis and became Seattle Repertory Theatre's first production manager from 1980-85, encompassing the Rep's building and move into the Bagley Wright Theatre in 1983. Subsequently, Vito served as producing director for the Washington State Pavilion at EXPO '86 in Vancouver, Canada, and then as production manager at the Berkeley Repertory Theatre. He returned to the Pacific Northwest most recently in 1995 after serving as director of production

at the Stratford Shakespeare Festival in Ontario, Canada. Prior to his appointment to 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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