

2003!
A Season
to See!

ACT THEATRE PRESENTS

Edward Albee's The Goat, or Who is Sylvia?

WRITTEN BY

**Edward
Albee**

DIRECTED BY

**Warner
Shook**

ARTISTIC DIRECTOR

**Kurt
Beattie**



THEATRE

2003!
A Season
to See!

JULY/AUGUST 2003

ACT THEATRE PRESENTS

Edward Albee's The Goat, or Who is Sylvia?

ACT brings the best in contemporary theatre to the Northwest's most discerning and daring audiences. It's what we do. We've done it since 1965.

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WRITTEN BY
**Edward
Albee**

DIRECTED BY
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Shook**

ARTISTIC DIRECTOR
**Kurt
Beattie**



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

ON THE WEB AT
acttheatre.org



Welcome to the
second play in
ACT Theatre's
39th season!

This production is dedicated to the playwrights — famous and not-yet-known — who continue to bring us brilliant stories; and, to the generous donors and loyal subscribers whose support allows us to gather at ACT to see and hear those stories. On behalf of the Board of Trustees, the artists and staff, Thank You!

Originally produced on Broadway by Elizabeth Ireland McCann, Daryl Roth, Carole Shorenstein Hays, Terry Allen Kramer, Scott Rudin, Bob Boyett, Scott Nederlander, Sine/ZPI.

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.

ACT gratefully acknowledges our 2003 Institutional Sponsors, The Boeing Company and Getty Images.

Continental Airlines is the official airline of ACT Theatre.

ACT Theatre is a member of the League of Resident Theatres (LORT), the American Arts Alliance, 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 Actors' Equity Association, the union of professional actors and stage managers in the United States. Directors and choreographers at ACT are members of the Society of Stage Directors and Choreographers, an independent national labor union. The scenic, costume, lighting and sound designers are represented by United Scenic Artists Local USA-829, IATSE.

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

ACT THEATRE

Kurt Beattie
Artistic Director

Susan Trapnell
Managing Director

Vito Zingarelli
Producing Director

PRESENTS

Edward Albee's The Goat, or Who is Sylvia?

July 31 to
August 17, 2003

PREVIEWS

July 25 to
July 30

This production
is sponsored by:



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gettyimages



The Actors

Cast (in order of appearance)

Stevie	Cynthia Mace
Martin	Brian Kerwin
Ross	Frank Corrado
Billy	Ian Fraser
Director	Warner Shook
Scenic Designer	Michael Olich
Costume Designer	Frances Kenny
Lighting Designer	Mary Louise Geiger
Sound Designer	Eric Chappelle
Dramaturg	Tom Bryant
Stage Manager	Anne Kearson
Assistant Stage Manager	Jeffrey K. Hanson
Production Assistant	Erin B. Davis
Directing Assistant	Andy Kidd
Assistant Scenic Designer	Zack Bunker
Assistant Lighting Designer	LB Morse



Cynthia Mace (Stevie) just starred opposite Susan Sarandon in *Ice Bound*, the Miramax film for CBS directed by Roger Spottiswoode. She played Sally opposite Lynn Redgrave in the West Coast Premiere of Ms. Redgrave's newest play *The Mandrake Root*, directed by Warner Shook. She originated the role of Laura in the world premiere of Murray Schisgal's (*Tootsie*, *LUV*) *We Are Family*. Cynthia spent three years as rock 'n roll aficionado "Kat MacEwan," the voice of the BBC for Westwood One Entertainment. She created the role of Harper in Tony Kushner's Pulitzer Prize winning *Angels in America* (*Millennium Approaches* and *Perestroika*) for the Mark Taper Forum in Los Angeles. Through that venue, she also worked on new plays by Oliver Mayer, John Mighton, Lisa Loomer and Y York. Other regional credits include plays for McCoy/Rigby Entertainment, The Tiffany Theatre, Primary Stages, The Long Wharf Theatre, The Coast Playhouse and Hartford Stage. Film and television appearances for such directors as Peter Weir, Luis Mandoki, Hugh Wilson, Norman Jewison and Andy Davis include *Blast From The Past*, *Fearless*, *When a Man Loves a Woman*, *Weapons of Mass Distraction*, *Judging Amy* and *Law and Order SVU*. Her soon-to-be-released family film *Jumping for Joy* was featured at the Chicago Film Festival.

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

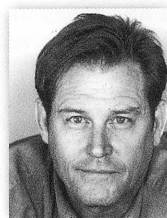
Scene One
Martin & Stevie's living room. Midafternoon.

Scene Two
A day or two later.

Scene Three
An hour or so later.

'The Goat' is performed with no intermission. The running time is 1hr. 45min.

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



Brian Kerwin (Martin) was born and grew up in the Chicago suburb of Flossmoor and made his stage debut in *Comings and Goings* under the direction of Maria Irene Fornes in 1974. He was soon cast in the role of Greg Foster in the daytime series *The Young and the Restless*. Mr. Kerwin's extensive stage credits include *Glimmer*, *Glimmer and Shine* at Manhattan Theatre Club and the lead role in Paula Vogel's Pulitzer Prize winning drama *How I Learned to Drive* at the Intiman Theatre and opposite Molly Ringwald at the Mark Taper Forum. Also at the Forum he co-starred with Glenda Jackson, John Lithgow, and Cynthia Nixon in *Who's Afraid of Virginia Woolf?*, directed by the author Edward Albee. He made his Broadway debut in *The Little Foxes* with Stockard Channing at Lincoln Center. Other New York credits include *One Shoe Off* at Second Stages co-starring Mary Beth Hurt and *Lips Together Teeth Apart* and *Emily*, for which he won a Theatre World Award, at the Manhattan Theatre Club. Other Los Angeles and San Diego productions include *The Incredibly Famous Willy Rivers*, an award winning performance in *Strange Snow* and *The Subject Was Roses*, both directed by Warner Shook. Mr. Kerwin's most recent project was Showtime's highly acclaimed film *Common Ground*, written by Paula Vogel, Terrence McNally and Harvey Fierstein. Aside from appearing in that movie, he was also its Executive Producer. Other film projects include *Jack* for Francis Ford Coppola, the Academy Award winning short film *Dear Diary*, *The Myth of Fingerprints*, *Getting Away with Murder*, *Gold Diggers*, *Love Field* with Michelle Pfeiffer, *Hard Promises* with Sissy Spacek, *Murphy's Romance* with Sally Field, *King Kong Lives!* opposite Linda Hamilton, and *Torch Song Trilogy*, recreating his stage role opposite Harvey Fierstein. Mr. Kerwin just finished two years starring as Rob Malone in the critically acclaimed Showtime series *Beggars and Choosers*. Other television roles include co-starring with Ellen Burstyn and Lucas Black in *Flash* for ABC's Wonderful World of Disney and opposite Dolly Parton in CBS's special Christmas movie *Unlikely Angel*, *Critical Choices* for Lifetime, *Fire on the Mountain* for ABC, *It Came From Outer Space* for USA network, and *Sins of Silence* for CBS, the NBC mini-series *Switched at Birth* and the CBS movie *Cobb's Law* co-starring Walter Matthau. Mr. Kerwin lives in New York with his wife, producer Jeanne Kerwin, and their three children.



Frank Corrado (Ross) is pleased to return to ACT where in previous seasons he performed in many memorable productions, among them *A Lie of the Mind*, *Arcadia*, *Breaking the Silence*, *The Jail Diary of Albie Sachs*, *Life During Wartime*, and the legendary *Glengarry Glenn Ross*. In addition to his work at ACT, he has performed in many productions at Intiman and Seattle Rep, most recently at the latter as Hermocrate in Stephen Wadsworth's staging of Marivaux' *The Triumph of Love*. His regional credits include assignments at the Alliance Theatre, Arizona Theatre Company, Berkeley Rep, Denver Center, Long Wharf, McCarter Theatre, Missouri Rep and Portland Center Stage.



Ian Fraser (Billy) is excited to be making his ACT Theatre debut. Previous Seattle credits include *Owen Meany's Christmas Pageant* (Book-It Repertory Theatre), *Scapin*, *Servant of Two Masters*, and *The Dying Gaul* (Intiman Theatre), *Merry Wives of Windsor* and *Hamlet* (Seattle Shakespeare Company), and *Two Gentleman of Verona* (Wooden O). He has a B.A. in Theatre from Western Washington University.

Production Team

Warner Shook (Director) is delighted to be at ACT and reunited with Mr. Albee whose *Three Tall Women* and *Who's Afraid of Virginia Woolf?* he directed during his tenure as Artistic Director of Intiman Theatre (1993-1999). Other directing highlights at Intiman include *Angels in America*, *The Little Foxes*, *Private Lives*, *Love! Valour! Compassion!*, *Full Gallop*, *The Last Night of Ballyhoo*, and *The Royal Family*. He also directed the world premiere of Robert Schenkkan's six-hour Pulitzer Prize winner, *The Kentucky Cycle*, plus the subsequent productions at the Mark Taper Forum, The Kennedy Center, and on Broadway at the Royale Theatre. Other regional theatre credits include South Coast Repertory, the Old Globe Theatre, American Conservatory Theatre, Oregon Shakespeare Festival, Pasadena Playhouse and the Long Wharf Theatre where he directed Lynn Redgrave in the world premiere of her play *The Mandrake Root*.

Michael Olich (Scenic Designer) last served A Contemporary Theatre in 1991 as the scenery and costume designer for *Our Country's Good*. Mr. Olich has collaborated as a freelance designer and director with organizations and artists from coast to coast, among them the American Conservatory Theatre in San Francisco, Houston's Alley Theatre, The Guthrie Theatre, Berkeley Repertory Theatre, Intiman Theatre, Seattle Repertory Theatre, the South Coast Repertory, Pacific Northwest Ballet, Milwaukee Repertory Theatre, Seattle Opera, the Empty Space, Long Wharf Theatre, the Alliance Theatre Company, Children's Theatre Company of Minneapolis, the San Jose Repertory Theatre, Pittsburgh's City Theatre and the Oregon Shakespeare Festival. In 1991, Michael originated the scenic installation for the Pulitzer Prize-winning *The Kentucky Cycle* at the Intiman, a design that garnered the 1992 Los Angeles Critics Circle Award at the Mark Taper Forum, and was produced at the Kennedy Center and on Broadway in 1993. A past resident of Seattle, Michael served as the executive director of the Seattle Fringe Festival from 1996-1998. In 1999, he moved his home to Pittsburgh and a new career as Associate Professor of Design with Carnegie Mellon's School of Drama. Michael now serves on the City Theatre's Board of Directors.

Frances Kenny (Costume Designer) began her career in the fashion industry and fell in love with theatre costume design when returning to the University of Oregon to study art history and art. Her work has been seen locally at the Intiman Theatre, Seattle Rep, Seattle Children's Theatre, On the Boards, House of Dames, Empty Space, and The Pat Graney Dance Company. Regionally, she has designed for Denver Center Theatre Company, Mark Taper Forum, Honolulu Theatre for Youth, The Long Wharf Theatre, San Jose Rep, The LaJolla Playhouse, The Arizona Theatre Company, Actor's Theatre of Louisville, and a short run on Broadway. When not working in the theatre, Frances is a wardrobe stylist for local and national commercials, photo shoots and promotion media.

Mary Louise Geiger (Lighting Designer) is very pleased to return to ACT Theatre where she has designed *Polish Joke*, *Later Life*, and *Betty the Yeti*. In Seattle she has designed many shows including *Nickel and Dimed* and *The Dying Gaul* at Intiman, *The Awakening* for Book-it, *New Patagonia* and *The Real Inspector Hound* at Seattle Repertory Theatre, *Sideways Stories from the Wayside School* at Seattle Children's Theatre, *South Pacific* at CLO, and *Falstaff* for the University of Washington Opera. She was a faculty member in the Design Department of the University of Washington School of Drama for nine years. She has designed lighting at many regional theatres all over the country including the Alley Theatre, Actor's Theatre of Louisville, Berkeley Repertory Theatre, GeVa Theatre, Portland Center Stage, Virginia Stage Company, Repertory Theatre of St. Louis, Mark Taper Forum, New Mexico Repertory Theatre, Pioneer Theatre, Portland Stage Company, Playmaker's Repertory Company where she is an Associated Artist. Since moving back to New York City in 2001, she has been working at many off-Broadway venues including *Eight days*

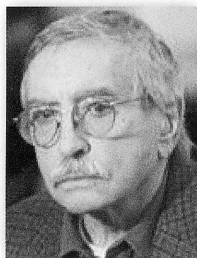
(*Backwards*) at the Vineyard Theatre, *The Mystery of Attraction* (Worth St. Theatre); *Two Little Indians* (Here); *Tongue of a Bird* (New York Shakespeare Festival), *A Doll House* (NYTW Workshop), *The Bacchae: Torn to Pieces* (LaMaMa Etc), *Long Island Sound* (The Actor's Company Theatre). Mary Louise is a graduate of the Yale School of Drama, and is Head of Lighting in the Department of Design for Stage and Film at NYU's Tisch School of the Arts.

Eric Chappelle (Sound Designer) has been 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.

Tom Bryant (Dramaturg) has worked extensively as a dramaturg in the American Theatre. Some previous productions and workshops include: *The Kentucky Cycle* by Robert Schenkkan at the Royale Theatre on Broadway; *Ambition Facing West*, *Molly Sweeney*, *Angels In America*, *Faith Healer* at the Intiman Theatre; *Arcadia* by Tom Stoppard, *Common Ground* by Kevin Heelan, *Slide Glide The Slippery Slope* by Kia Corthon, *A Year in Van Nuys* by Sandra Tsing Loh at The Mark Taper Forum; *The Discovery of America* by Arthur Kopit at the Ojai Playwright's Conference; *The Mandrake Root* by Lynn Redgrave at San Jose Repertory and Long Wharf Theater; *The Marriage of Miss Hollywood and King Neptune* by Robert Schenkkan at Theater Emory in Atlanta; *Real Time* by Peter Sagel and *Battle Hymn* by Jim Leonard at the New Harmony Project; *The Governor's Family* and *Mechanics of the Spirit* at The Australian National Playwrights Festival.

Anne Kearson (Stage Manager) is pleased to return to ACT for her 6th season, having stage managed *Wintertime* and *The Education of Randy Newman* last season. Other favorites from past seasons include *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.

About the Playwright



CHAD BACHMAN / AP

Edward Albee (Playwright) Born March 12, 1928, Washington D.C., Edward Albee's plays include *The Zoo Story* (1958), *The American Dream* (1960), *Who's Afraid of Virginia Woolf?* (1961-62, Tony Award), *Tiny Alice* (1964 – performed at ACT in 1966), *A Delicate Balance* (1966, Pulitzer Prize and 1966, Tony Award – performed at ACT in 1968), *Seascape* (1974, Pulitzer Prize), *Three Tall Women* (1994, Pulitzer Prize) and *The Play About the Baby* (2001). He was awarded the Gold Medal in Drama from the American Academy and Institute of Arts and Letters in 1980 and in 1996 he received both the Kennedy Center Honors and the National Medal of Arts.

“Goat Quoats”

All my work is very political. The act of challenging people, of trying to make them think differently so that they may question what's around them and vote differently – that's all political.

• EDWARD ALBEE

Morality is the herd-instinct in the individual.

• FRIEDRICH NIETZSCHE

It doesn't matter what you do in the bedroom as long as you don't do it in the street and frighten the horses.

• MRS. PATRICK CAMPBELL

In each family some emotions are regarded as 'good' and some as 'bad'. The bad ones get put behind the screen and the entire family has a kind of unspoken but very powerful agreement that the feelings behind the screen mustn't be noticed.

• ROBIN SKYNNER & JOHN CLEESE

The single journey through consciousness should be participated in as fully as possible by the individual, no matter how dangerous or cruel or terror-filled that experience may be.

• EDWARD ALBEE

Governments don't like it when someone contradicts the illusion they've created of themselves.

• EDWARD ALBEE

Animals are such agreeable friends – they ask no questions, they pass no criticism.

• GEORGE ELIOT

How in hell can you handle love without turning your life upside down? That's what love does, it changes everything.

• LAUREN BACALL

Nature cannot be ordered about, except by obeying her.

• FRANCIS BACON

Any glimpse into the life of an animal quickens our own and makes it so much larger and better in every way.

• JOHN MUIR

Which of us has not been stunned by the beauty of an animal's skin or its flexibility in motion?

• MARIANNE MOORE

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Executive Staff



Kurt Beattie (Artistic Director) joined ACT in 2001 as associate artistic director and was appointed Artistic Director in April of 2003. His director credits at ACT include last season's *Fuddy Meers*, *Fully Committed* and *A Christmas Carol* 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 Rep, 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 Krielsheimer 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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FOLLOWING:



ssdc
The Director is a member of the Society of
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The Board and Staff of ACT Theatre are profoundly grateful for the extraordinarily generous support of Williams, Kastner and Gibbs, which enabled Co-President Sheena Aebig to devote her skill, tenacity and most of her time through the first half of this year to ensure ACT's survival.

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