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ACT THEATRE
PRESENTS

Jumpers

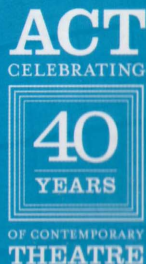
BY

Tom Stoppard

DIRECTED BY

Jeff Steitzer





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AUGUST/SEPTEMBER 2004



ACT THEATRE
PRESENTS

Jumpers

BY
Tom Stoppard

DIRECTED BY
Jeff Steitzer



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Kurt Beattie
ARTISTIC DIRECTOR

Susan Trapnell
MANAGING DIRECTOR

ACT THEATRE PRESENTS



Jumpers

by
Tom Stoppard
directed by Jeff Steitzer

**AUG 27 –
SEPT 19, 2004**

**OPENING NIGHT
SEPT 2, 2004**

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THE COMPANY

CAST (in alphabetical order)

Matt Bariletti	Jumper (Tarzan)
Julie Briskman*	Secretary
Ky Dobson	Jumper
Elizabeth Erber	Jumper
Richard Gray*	Jumper
Seán G. Griffin*	Crouch
Cassidy Katims	Jumper
Ian Lindsay	Jumper (McFee)
John Patrick Lowrie*	Bones
David Pichette*	George Moore
Ka Rolfsrud*	Dotty
Hamilton Wright*	Archie

PRODUCTION TEAM

Tom Stoppard	Playwright
Jeff Steitzer	Director
Matthew Smucker	Scenic Designer
Marcia Dixey Jory	Costume Designer
Alex Berry	Lighting Designer
Dominic CodyKramers	Sound Designer
Richard Gray	Music Director
Robert Macdougall	Tumbling Choreographer
Jeffrey K. Hanson*	Stage Manager
Connie Yun	Assistant Lighting Designer
Madeleine Vilches	Production Assistant
Lily Whitsitt	Artistic Intern

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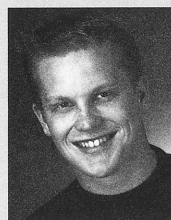
THE ACTORS



Matt Bariletti (Jumper/Tarzan) is a recent graduate of the University of Washington and excited to be making his debut with ACT in this production. He has appeared at the 5th Avenue Theatre with *Hair* (twice), *Wizard of Oz*, and *A Funny Thing Happened on the Way to the Forum*. Other appearances in the northwest include *La Bohème* with the Seattle Opera and *Mame* at Woodinville Repertory Theatre. He would like to thank Jeff for this amazing opportunity, David and Bill for their constant encouragement, and most importantly his family and friends for their love and continuous support.



Julie Briskman (Secretary) continues her run at ACT where this season she has appeared as Lotty in *Enchanted April* and Remedios in *Alki*. Previously she has been seen as Jane Hopcroft in *Absurd Person Singular*, and Jo/Mae in *Dirty Blonde*. Other Seattle credits include: Seattle Repertory Theatre – Nancy Robin in *Living Out*, Fanny in *Over The Moon*, Anne Hathaway in *Beard Of Avon*, Sarah Daniels in *Spinning Into Butter*, Celia in *As You Like It*, and Flossie in *Inman*. At Seattle Children's Theater she created the roles of Kate Barlow in *Holes*, and Hattie in *Go Dog Go*, as well as portraying the White Witch in *The Lion, The Witch, and The Wardrobe*. Julie was a member of the Guthrie Theater acting company for six seasons where her roles included the title role in *Molly Sweeney*, Gwendolen in *The Importance Of Being Earnest*, Dunyasha in *The Cherry Orchard*, Corrine in *The Triumph Of Love*, and Essie in *You Can't Take It With You*. She recently returned to The Guthrie to play Olga in *Three Sisters*, directed by Joe Dowling. Other national credits include: Trinity Repertory Company, Portland Center Stage, Arizona Theater Company, The Children's Theater Company of Minneapolis, and The Old Globe.

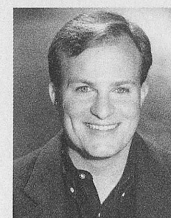


Ky Dobson (Jumper) is very excited to make his debut with ACT. After graduating from Cornish College of the Arts in 2002, he sailed the Seven Season with Royal Caribbean, juggling and stilt-walking as a Krooze Komic.

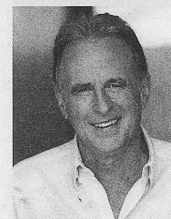


Elizabeth Erber (Jumper) is currently studying dance and drama at the University of Washington and expects to graduate this coming March. She has appeared in several productions at the University and was last seen in *Vagina Monologues*. She is thrilled to be working with such a generous group of people and ecstatic about her yellow-spandexed Seattle theatre debut.

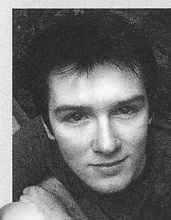
THE ACTORS



Richard Gray (Jumper and Music Director) is best known as the writer/director of *Forbidden Xmas*, which played for ten holiday seasons at the Cabaret de Paris and two at TAG. He has also written the scores for *Time, Again in Oz* and *Little Rock* at SCT; *The Mom & Pop Show* and *The Donk Sisters* at the Cabaret de Paris; and *(L)imitations of Life* at the Empty Space. At TAG, Richard has worked on 26 productions. These include directing (*Das Barbecü*, *I Do! I Do!* and *Crimes of the Heart*) and writing music for seven Shakespeare plays. He has worked as a director at CLO (*Ain't Misbehavin'*, *Nunsense*, *Children of Eden*, *Damn Yankees*) and Cornish College (*Nine*); and musical directed over 60 productions in the Seattle area. As an actor, Richard's favorite roles include "Chico Marx" in *Hollywood/Ukraine* (Fifth), the title role in *The Hostage* (Bathhouse), "L.M." in *Pump Boys and Dinettes* (TAG) "Bud Frump" in *How To Succeed...* and "Albin/ZaZa" in *La Cage Aux Folles* (both at Village). Recent projects include co-authoring *History of the Rollercoaster* with Scott Warrender for FringeACT.



Seán G. Griffin (Crouch) In a career spanning 35 years and over 130 productions, Seán is very happy to be on the boards at ACT once more. At ACT he has appeared in *A Moon for the Misbegotten*, *A Christmas Carol* (4 times), *Quills*, *Arcadia*, *Cheap*, *Language of Flowers* and several new play workshops. Seán has been seen at The 5th Avenue in *Yankee Doodle Dandy*, *The Wizard of Oz* and *My Fair Lady*. He has also appeared at Intiman, The Seattle Rep and The Empty Space. He has appeared on Broadway in *Dancing at Lughnasa*, *Ned and Jack*, *The National Health*, *Ah! Wilderness*, *Poor Murderer*, and *The Queen and The Rebels* starring opposite Colleen Dewhurst. He has also worked at most of the major regional theaters across the country. On television he has appeared in such hit shows as *Ally McBeal*, *ER*, *Malcolm in the Middle*, *Titus*, *Grounded for Life*, *Girlfriends*, *Fired Up* and *Northern Exposure* to name a few. On film he has appeared in *A Different Kind of Winning*, *Sleep Tight* and the locally produced *The Book of Stars*. Thanks to his wife Bernie for continuing to make him laugh and to his daughter Heather for always making him a proud dad. Seán is a proud member of Actors' Equity Association.

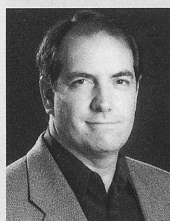


Cassidy Katims (Jumper) is proud to be making his ACT Theatre debut in this production of *Jumpers*. In the past he has been seen on stage in roles such as Danny (*Baby*), the Ugly Duckling (*Honk!*), Willard (*Footloose*) and the Baker (*Into the Woods*). Cassidy has also been the light board operator at ArtsWest for several shows, including *Vilna's Got a Golem* and *Charlie's Aunt*. Cassidy thanks all of his friends and family.

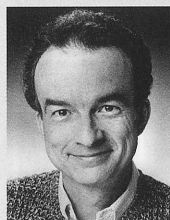
THE ACTORS



Ian Lindsay (Jumper/McFee) is a recent graduate of Seattle University's drama program. His SU credits include: Lee in *True West*, Bottom in *A Midsummer Night's Dream*, Thief in *Dark Ride*, and Percy Shelley in *Bloody Poetry*, as well as the original workshop productions of Ki Gottberg's *Mirabelle*; *A Breeze*, and *Ubu Roi*. Ian also appeared as the King of the Boilin' Toads in *Mirabelle*; *A Breeze* at the Seattle International Children's Festival. Ian is very excited to be making his ACT debut and wishes to thank his family, friends, and mentors for their endless support. A special thank you also to Sarah Jo.



John Patrick Lowrie (Bones) has led a varied career as a composer, musician, author, actor and director. His jazz-fusion duo, "The Keith/Lowrie Duet," released the critically acclaimed album "Avec Moi" in 1980, and toured throughout the US with such jazz greats as Mel Lewis and Buddy Rich. He turned to acting in 1985 while touring Europe as a guitarist with the New York Harlem Opera Ensemble, moving from the pit orchestra to the stage in Palermo, Sicily. In 1993 he played the role of Jerome in Alan Ayckbourn's *Henceforward...* at Portland Repertory Theatre, also composing and performing all of the music that Jerome ostensibly writes during the course of the play. Other theater roles include Charley in *Death of a Salesman* and Mr. van Daan in *The Diary of Anne Frank* (Montana Rep and National Tour), Tito in *Lend Me A Tenor* (Meadowbrook Theater), Mr. Darling in *Peter Pan* (Intiman), Wotan in *Das Barbecü* (ACT and The Dallas Theater Center), Dr. Watson in *The Mask of Moriarty*, The Chairman in *Drood* (Village Theatre), The Curate in *The Curate Shakespeare's As You Like It*, Richard Greatham in *Hay Fever*, and Jackson in *Pump Boys and Dinettes* (Tacoma Actors Guild).

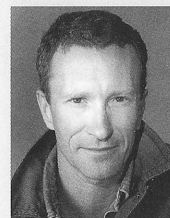


David Pichette (George Moore) has appeared this year in *Enchanted April*, *Alki*, and as Hercule Poirot in Agatha Christie's *Black Coffee*, all at ACT. Prior to that he was Ebenezer Scrooge in the 2002 production of *A Christmas Carol*, a reprisal of the role he has performed numerous times. Other recent performances at ACT include the plays *Grand Magic*, *Communicating Doors*, and his solo performance in David Hare's *Via Dolorosa*. In the last 20 years at ACT some of his favorite roles have been Ziggy in *Side Man*, Abbe de Coulmier in *Quills*, Martin in *Maydays*, Grez in *Red Noses*, Williamson in *Glengarry Glen Ross*, King Charles in *Sunsets and Glories*, and Golutvin in *The Diary of a Scoundrel*. Other local credits include numerous appearances at The Empty Space (most recently as O'Brien in 1984), Intiman, Seattle Repertory Theatre, Tacoma Actors Guild, and as Henry Higgins in The 5th Avenue Theatre's production of *My Fair Lady*. David has also worked recently at Alliance Theatre in Atlanta, San Jose Repertory Theatre and at Arizona Theatre Company.

THE ACTORS

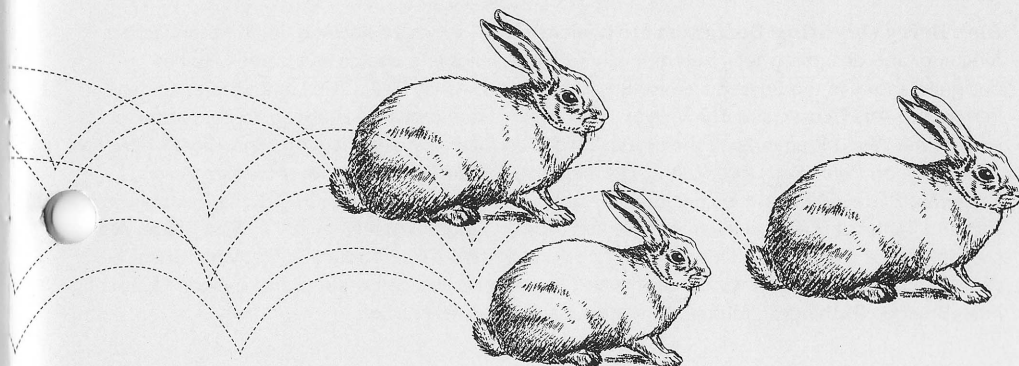


Erika Rolfsrud (Dotty) is thrilled to have returned to her hometown of Seattle to perform with the great people here at ACT! Now residing in New York City, she's been seen Off Broadway in *The Glory of Living* (MCC – Philip Seymour Hoffman directing), *How I Learned to Drive* (New Century Theater), *Love's Fire* (the Acting Company at the Public Theatre), *O Pioneers!* (the Acting Company at the Women's Project), *Eclipsed* (Irish Repertory Theatre) and more. Regionally, she's appeared in *The Dazzle* (Hartford Theatreworks), *Much Ado About Nothing* (Great Lakes Theatre Festival), *The Seagull*, *Cymbeline*, *Henry IV*, *Dancing at Lughnasa*, *Macbeth* (Old Globe Theatre), *The Good Times Are Killing Me* (Seattle Repertory Theatre) plus two national tours with the Acting Company and seasons with the Utah, Idaho and Seattle Shakespeare Festivals. She's been on *Third Watch* and *All My Children* and can soon be seen in the short feature/independent film *Alone*. My love to Mom and Dad. For Maura, Liz and Rose.



R. Hamilton Wright (Archie) was recently seen at ACT in *Enchanted April*, as Peer Gynt in *Alki*, and as Captain Hastings in *Black Coffee*. Last season he made his debut on the 5th Avenue stage as Hysterium in *A Funny Thing Happened on the Way to the Forum*. A native of Seattle, in the last twenty-five years he has appeared in over one hundred professional productions at theatres in Seattle and around the country. Some of his favorites include last season's *Absurd Person Singular*, as well as *Fuddy Meers*, *The End of the World*, *Chorus of Disapproval* and *Red Noses* at ACT; *Noises Off*, *Inspecting Carol* and *The Beauty Part* at the Seattle Rep; *My Uncle Sam* at the Public Theatre in New York; *Loot* and *Rosencrantz And Guildenstern Are Dead* at Intiman, and *Scapin*, *Private Eyes* and *The Mystery of Irma Vep* at The Arizona Theatre Company.

ACT Theatre Congratulates Actors' Equity Association, the professional union of actors and stage managers in the United States, on their 90th Anniversary. Bravo!



PRODUCTION TEAM

Jeff Steitzer (Director) In the past 29 years Jeff has directed over 150 productions including American premieres by Alan Ayckbourn, David Edgar, Peter Barnes, George F. Walker and Ken Campbell, and world premieres by Barbara Field, Erik Brogger, Steven Dietz, Jon Klein and John Olive. His work has been seen at Chicago's Goodman Theatre, the Berkeley Repertory Theatre, Actors Theatre of Louisville, Milwaukee Repertory Theatre and Seattle Repertory Theatre. Recent credits include *Absurd Person Singular* last season at ACT and *A Death in the House Next Door to Kathleen Turner's House on Long Island* at Atlanta's Alliance Theatre. Jeff is also well known as an actor whose most recent credits include Jack in *Things Being What They Are* at the Seattle Rep and Officer Garroway in *Over the Moon* at Arizona Theatre Company and at Seattle Rep. He had a recurring role in the CBS TV series *The Fugitive* and can be heard on a number of CD-ROM games including the award-winning *No One Lives Forever 2*, *Alien vs. Predator 2*, and the Microsoft Xbox game, *HALO*, and the soon to be released *HALO 2*.

Matthew Smucker (Scenic Designer) returns to ACT where earlier this year he designed *Black Coffee*. Recent local designs include *Living Out* for Seattle Rep, *Nora* and *Blue/Orange* for Intiman Theatre, *The Outsiders* and *The Gingerbread Man* for Seattle Children's Theatre, *No Exit* and *Saving Grace* for Tacoma Actors Guild, *Strange Attractors* and *G-D Doesn't Pay Rent Here* for The Empty Space, *Cry the Beloved Country* for Book-It Repertory Theatre, *Così Fan Tutte* and *Il Matrimonio Segreto* for the University of Washington School of Music, and *The Changeling* for Annex Theatre at the Rendezvous Jewel Box. As a resident designer and company member at Annex Theatre, Matthew has created over a dozen designs with the company including *Beatrice*, *Bartleby*, and *The Glory Booty Club*. Matthew is an adjunct faculty member at Seattle University, and a teaching artist at the Seattle Center High School in design and production. Matthew received his MFA in scenic design from the University of Washington.

Marcia Dixey Jory (Costume Designer) designed costumes for last season's *Omnium-Gatherum*. Previously at ACT she designed *The Odd Couple* and *Grand Magic*, 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 was Assistant Professor of Theatrical Design at Cornell University and her costume design book, *The Ingénue in White*, was published last year by Smith and Kraus.

Alex Berry (Lighting Designer) has been involved in theatre since he was thirteen, acting, directing, and designing sets, before finally settling on lighting design as a career. He has designed shows in the Seattle area for Broadway Performance Hall, Civic Light Opera, Kirkland Performing Arts Center, and The Village Theatre in his hometown of Issaquah. Recent shows include the World Premieres of the musicals *The Wedding Banquet*, *The Ark*, and *City Kid*. He has also designed *Peter Pan*, *Joseph And The Amazing Technicolor Dreamcoat*, *Grease*, *Born Yesterday*, *Blithe Spirit*, and his personal favorite: *Jesus Christ Superstar*. In 2002 he designed the sets and lights for the production of *One Red Flower: Letters From Nam* at VT's First Stage. Alex currently holds the Lighting Designer staff position at TPN - The Production Network, where he designs lighting for corporate live events and tradeshow. His corporate clients include Microsoft, Intel, Boeing, Washington Mutual, Nintendo, Samsung, and NC Soft.

PRODUCTION TEAM

Dominic Cody Kramers (Sound Designer) In five seasons at ACT: (alphabetically) *A Moon For the Misbegotten*, *Absurd Person Singular*, *Alki*, *Big Love*, *Black Coffee*, *Communicating Doors*, *Dirty Blonde*, *Fully Committed*, *In the Penal Colony*, Master Sound Engineer (not a play), *Monster*, *Polish Joke*, *Talley's Folley*, *Waiting To Be Invited*, *Wintertime*. Additionally: (alphabetically reversed) Universal Studios Hollywood, Spectrum Dance Theatre, Seattle Repertory Theatre, Santa Clarita Repertory Theatre, Pasadena Playhouse, Pacific Conservatory for the Performing Arts, Oregon Cabaret Theatre, Flying Karamazov Brothers, Corridor Theatre Collective. Also: (in no particular order) California Institute of the Arts, UNC-Asheville, United Scenic Artists 829, IATSE Local 15, USITT Sound Achievement Award. Most importantly: (wife) Dayna.

Robert Macdougall (Tumbling Choreographer) Robert's work has been seen internationally both on stage and screen. He has appeared as an actor and stuntman in several feature films and television series. An award winning fight director, his work locally and nationally has included theatres such as Seattle Repertory Theatre, Intiman, Seattle Shakespeare Company, Seattle Opera, Empty Space, and several Shakespeare festivals. Internationally, he has worked in Austria, Germany, Great Britain, Thailand, Australia and Taiwan. He is co-founder of Proteus Theater Company, and Shakespeare Plus performance groups, and founder of "Sword and the Play" stage combat workshops in the USA and Europe. As Professor of Theater at Cornish College of the Arts he has also taught at major universities and actor training academies in Asia, Australia, Europe and North America. He recently returned from Australia where he coached movement at the Actors Conservatory, worked for the Queensland Shakespeare Festival and directed fights for *Cyrano de Bergerac*. He is a Feldenkrais practitioner and holds black belts or equivalent ranks in several martial arts. His work in the past at ACT has included *Avenue X* and *Fuddy Meers*.

Jeffrey K. Hanson (Stage Manager) stage-managed his first production at ACT, *Lloyd's Prayer*, in 1990. Now in his 15th season, he has stage managed over 35 ACT productions including *Alki* earlier this year and last season's *Absurd Person Singular*, *A Moon for the Misbegotten*, as well as *Fully Committed*, *Mourning Becomes Electra*, *Yellowman*, *Fuddy Meers* and *A Christmas Carol* the past three seasons. In 2001 he managed *Grand Magic*, *Big Love*, *Dinner With Friends*, and *Waiting to be Invited*. Other highlights from past seasons at ACT include *A Skull in Connemara*, *Quills*, *Laughter on the 23rd Floor*, *The Gospel at Colonus*, *Halcyon Days*, *The Illusion* and *The Revengers' Comedies*. Outside of ACT, Jeffrey K. has stage managed at Seattle Repertory Theatre on such productions as *Metamorphoses* and *The Cider House Rules, Parts I and II*. Other regional credits include productions at Seattle Children's Theatre, Intiman Theatre, Arizona Theatre Company, and New Mexico Repertory Theatre.

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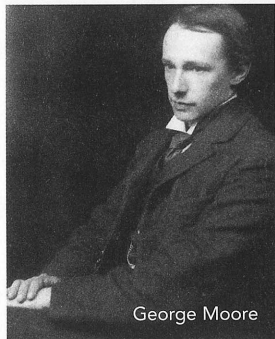


ABOUT THE PLAYWRIGHT

Tom Stoppard (Playwright) has been produced six times previously at ACT Theatre; *Rosencrantz and Guildenstern Are Dead* (1970), *Travesties* (1977), *Night and Day* (1981), *On the Razzle* (1986), *Hapgood* (1990), *Arcadia* (1996). Other works include *The Real Inspector Hound*, *Every Good Boy Deserves Favour* (with Andre Previn), *After Magritte*, *Dirty Linen*, *India Ink*, and *The Invention of Love*. One of the most acclaimed playwrights in the English-speaking world, moving between plays, screenplays, essays, and plays for radio and television, his work frequently revolves – most often in comic terms – around the difficulties of moral/political choice in a baffling world. Stoppard is the author of 22 plays, including the Tony-Award winners *The Real Thing* and *Travesties*; 10 adaptations and translations of works by Anton Chekhov, Federico García Lorca and Vaclav Havel; myriad television and radio plays; and a novel, *Lord Malquist and Mr. Moon*. His screenplays include *Brazil*, co-written with Terry Gilliam and Charles McKeown; *Empire of the Sun*, based on the J.G. Ballard novel; and *Shakespeare in Love*, the Oscar-winning screenplay written with Marc Norman.

“MORE THINGS IN HEAVEN AND EARTH...”: THE PHILOSOPHY OF “JUMPERS”

According to The Bloomsbury Guide to Human Thought, the word Philosophy comes from the Greek “philosophia,” meaning “love of wisdom,” “or more exactly ‘love of knowledge acquired by the exercise of the intellect,’ and originally meant a quest for the explanations, origins and nature of things, both actual and conceptual ... what do we know, how do we know it, and are there limits to our knowledge?” In *JUMPERS*, Tom Stoppard riffs and ruminates on several branches of 20th century philosophy. Since for most of us this may not be regular dinner table conversation (unless we are dining with Tom Stoppard) here is a very brief, very general guide.



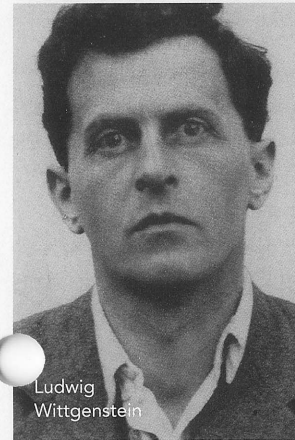
George Moore

INTUITIONISM

Championed both by Stoppard’s George Moore and his real-life namesake, intuitionism proposes that although abstract moral concepts can’t be scientifically proven or defined with language, they nevertheless possess simple properties that are intuitively recognized and acknowledged by everyone through an unexplainable common understanding that evolves from our experience of being alive. We know that good is good, without being able to describe its specific attributes, just as we know that blue is blue, but can’t describe the specificity of blueness without having to compare it to something else. Actions are determined to be Right or Wrong by reference to this intuitive understanding, which we may call “common sense” or “conscience”: we know

what is Wrong simply because we know it. Intuitionism also supports the existence of Altruism: the unselfish instinct to act for the benefit of others even if that action is in the literal circumstantial sense illogical (viz. Titus Oates walking into a killing snowstorm to save his companions).

THE PHILOSOPHY OF “JUMPERS” CONTINUED



Ludwig Wittgenstein

LOGICAL POSITIVISM

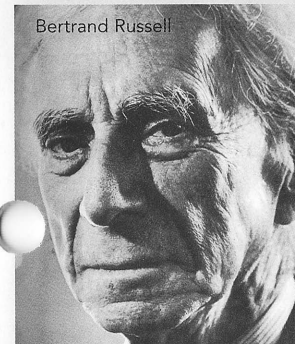
The idea, posited by Wittgenstein and his Vienna Circle, developed by A.J. Ayer, and subscribed to by Stoppard’s Archie Jumper and the Radical-Liberals, that all statements claiming to express human knowledge must be verifiable as true or false by logical and/or scientific means in order to have significance. It allows only for the use of logical tautologies (“All husbands are male,” “all circles are round”) and first-person observation through experience or evidence. Statements about God, ethics, art and metaphysics are therefore without meaning, as they are inherently intuitive and therefore unprovable by these methods: it is impossible to state an observable circumstance under which one could be certain of their truth or untruth. (It is important to note that this did not necessarily mean that logical positivists were atheists. A.J. Ayer argued that the statement “God exists” is neither true nor false, because there is no empirical evidence to verify the claim one way or the other. It is merely without significance or meaning). G.B. Crump summarizes Logical Positivism tersely as “providing answers to the questions of life by excluding unanswerable questions.”



A.J. Ayer

EMOTIVISM

A corollary of logical positivism, emotivism holds that because they are not provable facts, ethical statements only report an individual’s attitude towards someone or something, and try to influence the attitudes of others, rather than being expressive of a universally understood moral concept. To say “Murder is wrong,” then, is the equivalent of saying, “I don’t like murder; you shouldn’t like murder; we should disapprove of murder; murder – booooo.” An extension of emotivism is moral relativism, the view that ethical standards, morality and ideas of Right and Wrong are relative to individual values and cultural context, and therefore subject to individual choice. We each determine what is morally right for ourselves. For example, the statement “Polygamy is morally wrong” may be true for an individual in one society, and false for an individual in another.



Bertrand Russell

PHOTO CREDITS:

Moore, Wittgenstein, and Ayer photos: *Bertrand Russell, A Life* by Caroline Moorehead. 1992 Viking Penguin, NY.

Russell photo: *The Life of Bertrand Russell* by Ronald W. Clark. 1976 Alfred A Knopf New York. Illustration XXV, Russell in London, October 1958: a portrait by Philippe Halsman.

JUMPING THROUGH “JUMPERS”

Persons of Helpful Historical Interest:

A.J. Ayer (1910–1989)

British philosopher; popularized the philosophy of Logical Positivism, espoused by Stoppard's Archie (who shares his initials) and the Radical-Liberals. Author of Language, Truth and Logic and The Problem of Knowledge. At a party in 1987, Ayer encountered Mike Tyson harassing Naomi Campbell and demanded that he desist. “Do you know who the f--- I am?” Tyson demanded. “I’m the heavyweight champion of the world.” “And I,” replied the 77-year-old Ayer, “am the former Wykeham Professor of Logic. We are both pre-eminent in our field; I suggest that we talk about this like rational men.”

Jeremy Bentham (1748–1832)

British social philosopher; believed that society should be run not according to traditional religious or moral principles, but according to utility. The morally correct course was the one that promoted “the greatest happiness for the greatest number.”

George Edward Moore (1873–1958)

British philosopher and author of Principia Ethica. One of the founders (with Bertrand Russell and Ludwig Wittgenstein) of the analytic philosophy tradition. Known for his advocacy of common sense, his ethical intuitionism, and his clear, methodical writing. Considered “a philosopher’s philosopher”: influential and admired among his colleagues, but relatively unknown outside that circle.

Bertrand Russell, 3rd Earl Russell (1872–1970)

Hereditary earl, mathematician, philosopher, peace advocate, winner of the 1950 Nobel Prize for Literature. Best known for his work in logic and mathematics, and as the founder of 20th century analytic philosophy with his friend and contemporary G.E. Moore. In his Principia Mathematica, Russell attempted to show that all arithmetic could be deduced from a restricted set of logical axioms; the same principle of logical analysis, he believed, could be applied to philosophical problems, eliminating what he and Moore viewed as incoherent philosophy through clarity, precision in argument and attention to detail.

Robert Scott and Capt. Lawrence “Titus” Oates

Scott was the leader of the tragic 1912 British Antarctic Expedition to the South Pole; he and all his men, including Oates, died on the return march. Suffering badly from frostbite and realizing that he was holding back his companions, Oates nobly walked out of their tent into a howling blizzard with the words “I am just going out, and I may be some time.” His body was never found, but his famous exit line and selfless act have come to epitomize the Victorian ideal of the altruistic gentleman-hero.

Ludwig Wittgenstein (1889–1951)

One of the most influential philosophers of the 20th century; student of Bertrand Russell and G.E. Moore. His book Tractatus Logico-Philosophicus, much admired by the logical positivists, claimed to solve all the major problems of philosophy, asserting that logic could break all meaningful texts and statements into their logical components and showing how those parts fit together (in an ideal language) to compose all the meanings there could be. If, as was true of much metaphysical philosophy, they could not be thus broken down, they were without meaning: nonsense.

WORDS OF WISDOM

Notes from the Department of Philosophy:

“The statement that I have blood on my coat may, in certain circumstances, confirm the hypothesis that I have committed a murder, but it is not part of the meaning of the statement that I have committed a murder that I should have blood on my coat.”

A.J. AYER

“Theology is the finding of bad reasons for things we are going to believe in anyway.”

G.E. MOORE

“It may be true that all things which are good are also something else, just as it is true that all things which are yellow produce a certain kind of vibration in the light. And it is a fact, that Ethics aims at discovering what are those other properties belonging to all things which are good. But far too many philosophers have thought that when they named those other properties they were actually defining good; that these properties, in fact, were simply not “other”, but absolutely and entirely the same with goodness.”

G.E. MOORE

“So in the end when one is doing philosophy one gets to the point where one would like just to emit an inarticulate sound.”

LUDWIG WITTGENSTEIN

“Everything is vague to a degree you do not realize until you try to make it precise.”

BERTRAND RUSSELL

“The greatest problem to any thinker is stating the problem in a way that will allow a solution.”

BERTRAND RUSSELL

“The labours of those who have striven to describe ... [a transcendental] reality have all been devoted to the production of nonsense.”

A.J. AYER

“If I am asked “What is good?”, my answer is that good is good and that is the end of the matter. Or if I am asked “How is good to be defined?”, my answer is that it cannot be defined and that is all I have to say about it.”

G.E. MOORE

“The tendency of all men who ever tried to write or talk Ethics and Religion was to run against the boundaries of language.”

LUDWIG WITTGENSTEIN

Philosophy of “Jumpers”, Jumping through “Jumpers” and Words of Wisdom researched and prepared by

MARGARET LAYNE,

Casting Director and Artistic Associate

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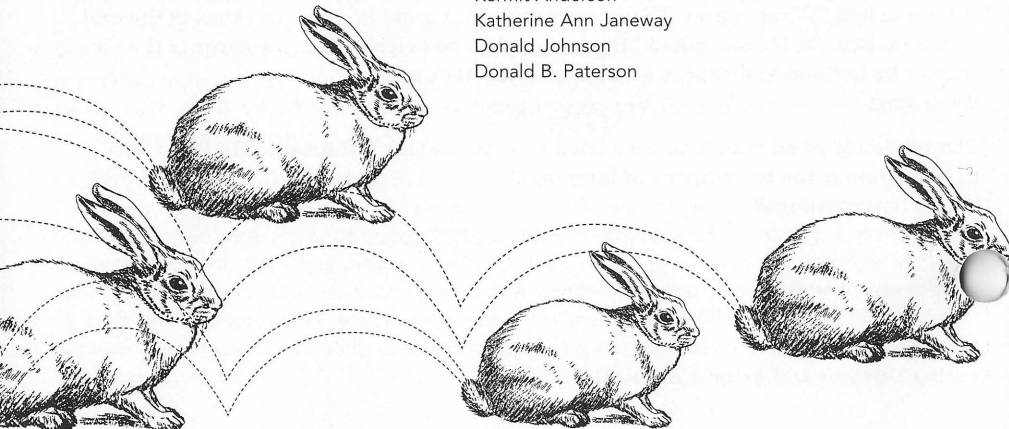
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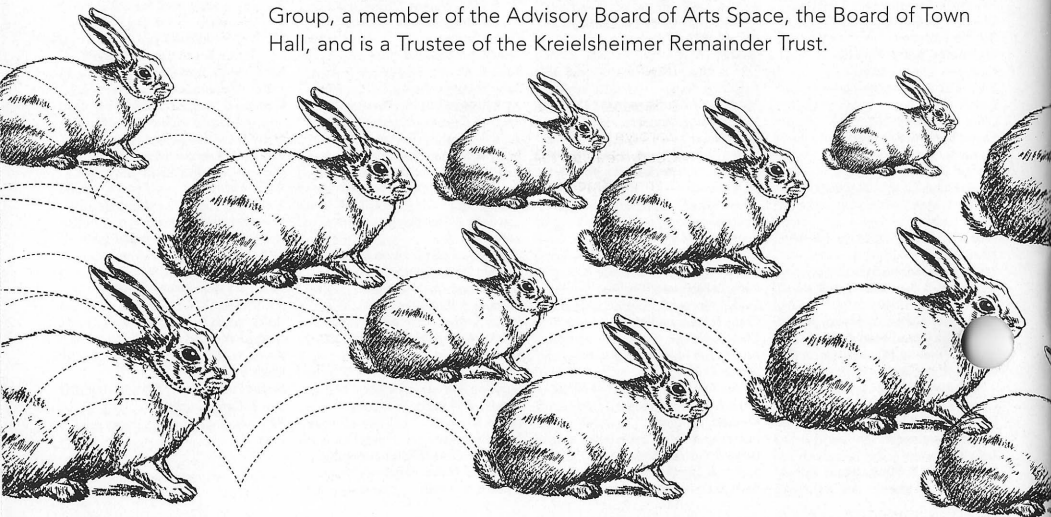
EXECUTIVE STAFF



Kurt Beattie (Artistic Director) joined ACT in 2001 as Associate Artistic Director and was appointed Artistic Director in April of 2003. In 2004 he has directed ACT productions of *Black Coffee* by Agatha Christie, *Alki* by Eric Overmyer, and will direct this year's 29th annual production of Charles Dickens' *A Christmas Carol*. Previously at ACT he has directed *A Moon for the Misbegotten*, *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 Milwaukee Repertory Theatre and at 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. In winter Kurt played 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 2003. 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 Mayor's 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 Board of Directors of Theatre Communications Group, a member of the Advisory Board of Arts Space, the Board of Town Hall, and is a Trustee of the Kreielsheimer Remainder Trust.



ACT STAFF

Kurt Beattie
Artistic Director
Susan Trapnell
Managing Director

Artistic

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Artistic Associate & Casting Director
Anita Montgomery
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Jeff Steitzer
Artistic Associate
Sarah Guthu
Administrative Intern

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Web Site Manager
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Facilities Manager
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Facilities Maintenance
Gartha Ferrand
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Production Coordinator
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Madeleine Vilches
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Mike Ehmann
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Mona Lang
Scenic Charge Artist
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Giles Thompson
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Tori Stephens
Properties Artisans

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Jason Montgomery
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Dominic Cody Kramers
Master Sound Engineer
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