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ACT THEATRE PRESENTS

BACH *at Leipzig*

BY Itamar Moses

DIRECTED BY Kurt Beattie



APRIL - MAY 2005



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BACH at Leipzig

BY Itamar Moses

DIRECTED BY Kurt Beattie



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Welcome all! Enjoy the show.

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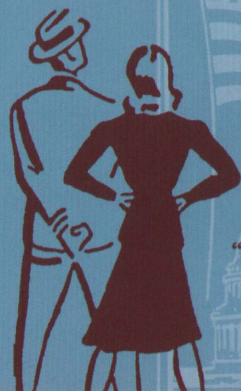
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THE COMPANY

CAST (in order of appearance)

Laurence Ballard*	Johann Friedrich Fasch
Max Gordon Moore*	Johann Martin Steindorff
David Pichette*	Georg Balthasar Schott
John Procaccino*	Johann Christoph Graupner
Daniel Rappaport*	Georg Lenck
R. Hamilton Wright*	Georg Friedrich Kaufmann
Todd J. Bjurstrom	The Greatest Organist In Germany

PRODUCTION TEAM

Kurt Beattie	Director
Matthew Smucker	Scenic Designer
Catherine Hunt	Costume Designer
Michael Wellborn	Lighting Designer
Eric Chappelle	Sound Designer
Bob Borwick	Fight Director
Jeffrey K. Hanson*	Production Stage Manager
Lynne Ellis	Assistant Lighting Designer
Erin B. Zatloka	Production Assistant

*Denotes membership in Actors' Equity Association, the professional union for actors and stage managers in the United States.

TIME 1722, later 1750

PLACE The Thomaskirche;
Leipzig, Germany

There will be
one intermission

Audience members are
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THE ACTORS



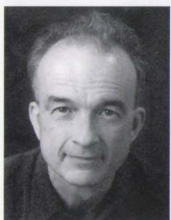
Laurence Ballard (Fasch) has appeared in several productions at ACT, most recently in *Black Coffee*. He has performed with many local theatre companies. Nationally, he has appeared at Arena Stage, Arizona Theatre Company, Berkeley Rep, Eureka, Geva, Joyce, Milwaukee Rep, Oregon Shakespeare Festival, Portland Center Stage, San Jose Rep, StageWest, among others. Internationally, Laurence has performed with Suzuki Tadashi's company in Toga-mura, Mito City and Tokyo, Japan. His film and television credits include, *The Caine Mutiny Court-Martial*, *Prefontaine*, *The Falcon*, *The Tale of Lear*, and "Mr. & Mrs. Smith". Also an instructor and director, Laurence is a Fox Foundation Fellow. Visit www.laurenceballard.com.



Todd J. Bjurstrom (The Greatest Organist in Germany) is very excited about making his acting debut at ACT Theatre with such an incredible group of people. He will graduate in May from Cornish College of the Arts (and actually has a show on graduation day!). Todd was most recently seen as Dumaine in *Love's Labours Lost* at Seattle Shakespeare Company. Some of his favorite past roles have been Falstaff in *The Merry Wives Of Windsor* at Cornish, Fluellen in *Henry V* at Cornish and Tom in *The Time Of Your Life* at Theater Schmeater. He is also a playwright and a director.



Max Gordon Moore (Steindorff) is pleased to be returning to ACT. He last performed here with his father, Todd Jefferson Moore, in the workshop of *The Professor, the Puppet and the Executioner*. Previous roles include Treplev in *The Seagull* at Cleveland Repertory Theatre, Patsy Farrell in *John Bulls Other Island* at Geva Theatre Center, Charlie in *Marvin's Room* at Seattle Repertory Theatre and Goodbye Jack in *Stray Cats* by Warren Leight at All Season Theatre. In addition, Max has performed with the popular *Pumpkin Pie Show* in New York and with the award winning Riot Group Company. He is currently working on another father/son project titled *Smedley Butler: Maverick Marine*.



David Pichette (Schott) appeared earlier this year in ACT's "Winter Thrills" production of *The Woman in Black*. Last season ACT audiences saw David in *Alki*, *Enchanted April*, as George Moore in *Jumpers* and Hercule Poirot in *Black Coffee*. 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 Goltutvin in *The Diary of a Scoundrel*. Other local credits include numerous appearances at The Empty Space, 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



John Procaccino (Graupner) was last seen at ACT in the 2004 production of *Fiction*. He portrayed James Tyrone, Jr. in *A Moon for the Misbegotten* and has also been seen at ACT as Scrooge in *A Christmas Carol* (2001), Calogero Di Spelta in *Grand Magic*, Gabe in *Dinner with Friends*, Oscar Madison in *The Odd Couple*, Gene in *Side Man*, Reverend Parris in *The Crucible* and in his solo performance of Wallace Shawn's *The Fever* in *The Bullitt*. Other shows at ACT include *The Diary of a Scoundrel*, *Fool for Love*, *Man and Superman*, and *The Marriage of Bette and Boo*. John co-starred with Eli Wallach and Anne Jackson in the premiere of Anne Meara's play

Down the Garden Paths. On Broadway, John has played leading roles in *An American Daughter*, *A Thousand Clowns*, *Conversations with My Father*, and understudied Alan Alda in the Tony Award-winning play *Art*. He has also appeared Off-Broadway and at the New York Shakespeare Festival. Locally John made his debut at Seattle's 5th Avenue Musical Theatre Company as Marcus in *A Funny Thing Happened on the Way to the Forum*. As a company member of Seattle Repertory Theatre, favorite productions include *Tartuffe*, *Long Day's Journey into Night*, *Caucasian Chalk Circle* and *The Beauty Queen of Leenane* and at Intiman Theatre, *Arms and the Man* and *Nora*. Other regional credits include Long Wharf Theatre, Baltimore's Center Stage and San Diego's Old Globe. Films: *The Runner Stumbles*, *Three Fugitives*, *Magic in the Water*, *Born to be Wild*. TV: Guest-starring roles on *Law & Order*, *NYPD Blue* and *Northern Exposure*, along with many made-for-TV movies and the Stephen King mini-series *Rose Red* on ABC.



Daniel Rappaport (Lenck) This is Daniel's first appearance at ACT. Off-Broadway Daniel appeared with Aquila Theatre Company in *Cyrano de Bergerac* at Lincoln Center. He also appeared Off-Broadway in the one-man show *Father New Orleans* for Theatre for a New City. Off-Off-Broadway he appeared as Winston Smith in 1984 at Nicu's Spoon Theatre and in the one-man show *Rivkala's Ring* at Bank Street Theatre. Regionally Daniel toured with Aquila Theatre Company in *Cyrano de Bergerac* and *Much Ado About Nothing*. Other roles include Fred in *A Christmas Carol* at Virginia Stage Company, Einstein in *Picasso at the Lapin Agile* at New American Theatre, Lord Edgar/Jane Twisden in *The Mystery of Irma Vep* at Millbrook Playhouse and many others. Daniel would like to dedicate this performance to the memory of his mother, Gerlinde.



R. Hamilton Wright (Kaufmann) was last seen at ACT as Ebenezer Scrooge in *A Christmas Carol* and, earlier in 2004, as Captain Hastings in *Black Coffee*, Peer Gynt in *Alki*, Antony Wilding in *Enchanted April* and Archie in *Jumpers*. It has been twenty-five years since Bob first appeared on the ACT stage in Sam Shepard's *Buried Child*. Since then some of his favorite ACT experiences have been *Red Noses*, *End of the World*, *On the Razzle*, *Our Country's Good*, *A Chorus of Disapproval* and *The Jail Diary of Albie Sachs*. He just directed *Scapin* at the University of Washington and his play *Greensward* — originally workshopped in ACT's First Act new play program — was selected for the Seattle Rep's Hot Type Festival, where it was performed in February.

PRODUCTION TEAM

Itamar Moses (Playwright) Itamar Moses' plays include *OUTRAGE*, *BACH AT LEIPZIG*, *CELEBRITY ROW*, *THE FOUR OF US*, and the book for the musical *THE CHROMIUM HOOK*. His work has been produced and workshopped regionally by The Wilma Theater, Milwaukee Rep, The Hangar Theatre, Florida Stage, Portland Center Stage, American Conservatory Theatre, and The McCarter Theatre, and in New York by Manhattan Theatre Club, The Underwood Theatre, New York Theatre Workshop, New York Stage and Film, HERE Center for the Performing Arts, and La Mama Etc. Awards for his writing include the Reva Shiner New Play Award, a Portland Critics Circle Drammy Award, an NEA Residency Grant, the SWTA National New Play Award, the Plays for the 21st Century Award, and the Dramarama Long Play Award. He performed his monologue *LOST AND PROFOUND*, commissioned by Andre de Shields, as part of *Black and Blue: Blues Tradition in the African Diaspora*, and another monologue, *GOOD APPLES*, was published in *Monologues by Men for Men*, by Heinemann Press. His ten-minute play *MEN'S INTUITION* was published in *Take Ten II: More Ten-Minute Plays* from Vintage. Itamar is currently at work on new play commissions for Playwrights Horizons, Berkeley Repertory Theatre, and the Wilma. He holds an M.F.A. in Dramatic Writing from NYU, has taught playwriting at Yale and NYU, and is a New York Theatre Workshop Usual Suspect. He was born in 1977 in Berkeley, CA. He now lives in Brooklyn, NY.

Kurt Beattie (Director) joined ACT in 2001 as Associate Artistic Director and was appointed Artistic Director in April of 2003. In 2004 Kurt directed *Black Coffee* by Agatha Christie, the world premiere of Eric Overmyer's *Alki*, and *A Christmas Carol*. Other directing credits at ACT include *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 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 Empty Space, as well as many regional theatres throughout the country.

Matthew Smucker (Scenic Designer) Recent designs include: *Jumpers* and *Black Coffee* last season at ACT; *Living Out* for Seattle Repertory Theatre; *Nora* and *Blue/Orange* for Intiman Theatre; *The Secret Garden*, *The Outsiders* and *The Gingerbread Man* for Seattle Children's Theatre; *Living Out* for Missouri Repertory 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* and *Giant* 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 *Sex*, *Beatrice*, *Bartleby* and *The Glory Booty Club*. Matthew is currently 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.

Catherine Hunt (Costume Designer) is very pleased to be back at ACT Theatre. Her costume designs have been seen locally at Intiman Theatre where she designed costumes for *The Play's The Thing and Crowns*. At Seattle Children's Theatre she designed costumes for *The Magic City* and *The Lion, the Witch, and the Wardrobe*. In 2003 Ms. Hunt designed costumes for Seattle Opera Company's production of *Fidelio*. She is also a frequent lecturer on costume design at the

PRODUCTION TEAM

University of Washington. In California her designs for *The Women*, directed by Ann Bogart, at San Diego Repertory Theatre won a Drama-Logue award and the San Diego Theatre Critics award. She also designed costumes for the award-winning computer game "Riven". Catherine is a former NEA-TCG design fellow.

Michael Wellborn (Lighting Designer) is pleased to return to ACT where his previous designs have included *A Christmas Carol* (for the last several years), *Avenue X*, *The Language of Flowers*, *Das Barbecü* and *Agnes Smedley: Our American Friend*. Michael has also designed for Seattle Repertory Theatre, Intiman Theatre, Tacoma Actors Guild, Empty Space Theatre, Seattle Children's Theatre, Tacoma Opera, the Colorado Shakespeare Festival and The American University of Cairo, Egypt. Michael is on the faculty of the University of Washington Dance Program, where he is also the lighting designer. With Spectrum Dance Theater and the Ririe-Woodbury Dance Company, his lighting designs for dance have toured the U.S., Mexico, Northern Europe and Southeast Asia.

Eric Chappelle (Sound Designer) designed last season's *Fiction* by Steven Dietz and has been the sound designer and music director for ACT's *A Christmas Carol* for the past five years. In 2003 Eric designed the sound for *Omnium-Gatherum* and Edward Albee's *The Goat, or Who is Sylvia?* 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 Barbecü*. His extensive work in music for theatre and dance include sound designs and compositions at Seattle Children's Theatre, Intiman Theatre, Empty Space, Northwest Asian American Theatre, Bathhouse Theatre, playing violin for Tacoma Actors Guild, as well as productions for Northwest Actors Studio, 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.

Jeffrey K. Hanson (Stage Manager) stage-managed his first production at ACT, *Lloyd's Prayer*, in 1990. Now in his 16th season, he has stage-managed over 40 ACT productions including *Alki*, *Jumpers*, *Fiction*, *A Christmas Carol*, *Absurd Person Singular*, *A Moon for the Misbegotten*, *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 *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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BIOGRAPHICAL NOTES

Although the action and characterizations of BACH AT LEIPZIG are fictional, the play is based on an actual event. In 1722, organists and composers from all over Germany came to Leipzig to compete for the coveted and prestigious post left vacant by the recent death of Johann Kuhnau. The six organists in the play were all real musicians considered for the job, and many of the historical and cultural references are, of course, also real.

“No man is truly great who is great only in his lifetime, for he leaves the world as he found it. No act terminating in itself constitutes greatness.”

**WILLIAM
HAZLITT**

Johann Friedrich Fasch (1688–1758) A former student of Kuhnau's at the Thomasschule, in 1722 he was Kapellmeister at the court of Zerbst, and tradition has it that he refused to compete against Bach for the Kantorat at St. Thomas. Bach in turn held Fasch in great esteem, and had copies of several of his Suites in his own library. Today Fasch's music is seen as an important transition point from Baroque to early Classical, showing a deliberate breakdown of the fugal style.

Johann Christoph Graupner (1683–1760) A respected composer in his lifetime and another former student of Kuhnau's, in 1722 he was Kapellmeister at the court of Darmstadt. Offered the post of Kantor at Leipzig (after Telemann, but before Bach), he turned it down at the request of his employer, though like Telemann he used the offer to leverage a better salary for himself and a larger pension for his family. In his letter of refusal he generously recommended Bach for the position, an uncommon gesture for the time. Although he requested that his manuscripts be destroyed after his death, it was finally determined that they belonged to the court of Darmstadt, and they can be seen today at the university library in that town. He was admired by his contemporaries for the beauty of his handwriting on scores and copies.

Georg Friedrich Kaufmann (1679–1735) Born on Valentine's Day, Kaufmann was appointed organist to the Merseburg court and cathedral in 1710, and later promoted to director of church music and Kapellmeister. His surviving works include an oratorio and several cantatas, as well as a number of organ chorale preludes, planned as a cycle but never completed.

BIOGRAPHICAL NOTES

Georg Lenck (Dates Unknown) Organist and Kantor at Laucha, his name also appears in historical documents as Georg Lembke. No compositions are known to survive.

Gottfried Leibniz (1646–1716) German philosopher, mathematician and logician, best known for inventing differential and integral calculus independently of Sir Isaac Newton. After graduating from the University of Leipzig in Law, he entered the service of the Duke of Hanover, where he applied his mathematical and scientific theories to the construction of hydraulic presses, windmills, submarines, clocks, water-pumps, and the first mechanical calculator capable of multiplication and division. His philosophy that this must be the best of all possible worlds, despite its apparent imperfections, because it was created by a perfect and benevolent God, was satirized by Voltaire in *Candide*, where Leibniz appears as Dr. Pangloss.

Merseburg and Zwickau Two of the innumerable provinces of varied religious affiliations trying to coexist under the emperor in 18th century Germany, which was composed of 300 principalities, 51 imperial cities (which were independent of the empire) and nearly 2,000 imperial counts and knights, all of whom had sovereignty over some piece of territory. The “war” between Merseburg and Zwickau is fictional, but representative of hostilities common in Germany at this period.

Georg Balthasar Schott (1686–1736) In 1722, organist at the Neuekirche in Leipzig.

Johann Martin Steindorff (Dates Unknown) Organist and Kantor at St. Mary's Cathedral, Zwickau. No compositions are known to survive.

Georg Phillip Telemann (1681–1767) By contemporary reports a good-humored and likeable man, in 1722 he was the most famous, most productive musician/composer in Germany and Kantor of the Hamburg Johanneum. This post required him to compose two cantatas a week, a new Passion annually, and occasional works for special church and civic occasions, a demanding schedule that suited his vitality and prolific creativity. Reacting to a dispute with city fathers over his participation in the Hamburg Opera, he applied for the Kantorat at Leipzig, and was selected over Bach, Graupner and the other candidates. The Hamburg City Council refused to grant his release, but were forced to improve his salary — to three times what Bach was offered at Leipzig — and to withdraw their objections to his involvement with the Opera.

**“It does not seem possible for all possible
things to exist, they get in one another's way.”**

GOTTFRIED LEIBNIZ

LEIPZIG AND THE THOMASSCHULE IN 1722



Leipzig, with a population of 30,000, was the second city of Saxony, the center of the German printing and publishing industries, an important European trading center, and site of a progressive and famous university. It was also one of the foremost centers of German cultural life, with magnificent private dwellings, streets well paved and illuminated at night, a recently opened municipal library, a majestic town hall, and a vibrant social life. Outside its massive town walls were elegant tree-lined promenades and extensive formal gardens. The old-established university drew scholars and

men of distinction from far and wide, and the famous book trade contributed much to the cultural life of the city. One of Leipzig's most important features was its international commerce. When the Leipzig Trade Fair was in progress, the respectable town was transformed into a show ground mixing business with pleasure, and was popular with the members of the Royal Court of Dresden. Many connections were established between nations on these occasions, and this in turn had a beneficial effect on the civic economy and culture, as well as the international variety of its music...

...The school of St. Thomas was situated on the western wall of the town, not far from the imposing Pleissenburg fortress ... [It] had around 60 boarders, aged between 11 and early 20s, and provided the choirs for at least four city churches. These boarders were mainly from deprived backgrounds and were maintained at the school on a charitable basis, and they also occasionally had to sing outdoors at funerals and in the city streets for alms ... Adjacent to the Thomasschule was the narrow St. Thomas gate set in the town wall, with a small bridge over the town's moat leading to a popular walk bordered with lime trees ... Along here were some of the eight Leipzig garden Coffee-houses, where much of the musical life of the city took place during the summer...

...The Kantor's duties were to organize the music in the four principal churches of Leipzig, and to form choirs for these churches from the pupils of the Thomasschule. The best singers were selected for the choir which sang the Sunday cantata, one week at the Thomaskirche, the other week at the Nikolaikirche; a second choir, of the same size but less ability, would sing at the church without the cantata; the third choir, of even less ability, at the Peterkirche; and those without talent at the Neuekirche. The Kantor was also to instruct the more musically talented scholars in instrument playing so that they might be available for the church orchestra, and to teach the pupils Latin...

Michael Sartorius

**"And everyone invents the world
the day that they were born."**

THE BAD EXAMPLES

LUTHERANS AT LEIPZIG

An attempt to summarize the religious shifts that occurred after Martin Luther nailed his 95 Theses to the church door at Wittenburg in 1517 degenerates almost instantly into an unmanageable tangle of theological and dogmatic distinctions. Here is a staggering oversimplification of the general tendencies bearing on the characters in BACH AT LEIPZIG.

MUSICAL NOTES

Fugue: A form of musical composition in which a theme or subject is introduced by one voice, and imitated by other voices in succession. Usually only the first few notes of the subject are imitated exactly, then each voice deviates slightly until the next time it enters again with the subject. Generally the voices overlap and weave in and out of each other forming a continuous, tapestry-like texture. The acknowledged genius of the fugal form is Johann Sebastian Bach.

Kapellmeister: the musician in charge of a chapel, its choirs and any musical ensembles associated with it.

Kantor: the director of music at a German church (especially Lutheran), overseeing the performance of predominantly sacred music; generally also responsible for the choir school or similar institution associated with the church, and for the training of singers there. (The position open at Leipzig is a Kantorat, as opposed to Kapellmeister, which had a much narrower range of responsibility.) Kantors also often taught secondary subjects such as music and Latin, but established composers and music specialists like Bach and Telemann resisted the post's traditional teaching duties, and these academic functions eventually fell away. A Kantor's activities also included prestigious musical performances commissioned by public authorities or private individuals, making it an excellent showcase for the Kantor's own compositions.

Lutheranism was primarily a reaction to the Catholic Church's practice of indulgences, allowing Catholics to use "good works" (i.e. strategic donations to the Church) as a way to excuse sins and avoid eternal damnation. Luther declared that salvation could not be achieved by deeds (or ducats), but by faith alone, and the faithful were predestined by God to be saved.

Calvinism, a more ascetic splinter group of Lutheranism, emphasized the omnipotence of God and the absolute authority of the Bible, contending that because of the Fall, all mankind – even the alleged "faithful" – exists in a state of perpetual and complete depravity from which certain individuals (the elect) are chosen by God's grace and at His discretion for salvation.

Pietists felt that the whole concept of "the elect" was inherently unfair, and emphasized the importance of an individual devotional life, emotional and personal, over doctrines and codes. It wasn't enough just to think the right things about God and show up on schedule; one had to live daily in a way that showed one's commitment to Him, and so demonstrate one's worthiness to be saved.

Remonstrants went the Pietists one better and denied predestination altogether, declaring that free will and freedom of conscience were gifts given in evidence of God's benevolent sovereignty and part of the divine system. He gives each individual the power to choose between a life worthy of (and earning) salvation, or one that isn't and doesn't.

PAGES 8-11 COMPILED BY

Margaret Layne, Artistic Associate & Casting Director

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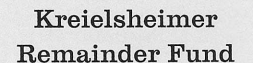
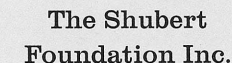
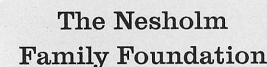
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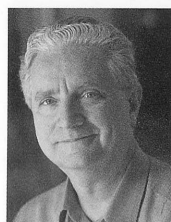
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EXECUTIVE STAFF



Kurt Beattie (Artistic Director) joined ACT in 2001 as Associate Artistic Director and was appointed Artistic Director in April of 2003. Kurt has been creating theatre for Puget Sound audiences for more than 30 years as both actor and director. During ACT's 2005 season Kurt will direct *Bach at Leipzig*, *Vincent in Brixton* and ACT's 30th annual production of Charles Dickens' *A Christmas Carol*. In 2004 he directed ACT productions of *Black Coffee* by Agatha Christie, *Alki* by Eric Overmyer and the holiday classic, 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 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 Empty Space, as well as many regional theatres throughout the country. Most recently Kurt played the title role in Seattle Shakespeare Company's production of *King Lear*. Kurt is the co-recipient (with Susan Trapnell) of the 2004 Theatre Puget Sound Gregory A. Falls Sustained Achievement Award.



Susan Trapnell (Managing Director) was appointed Managing Director 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 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. Susan is the co-recipient (with Kurt Beattie) of the 2004 Theatre Puget Sound Gregory A. Falls Sustained Achievement Award.

SPECIAL THANKS TO

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Bill Levey	UW Drama Department
Patrick R. Linke	Beverage Bistro of Renton
Jeff Robbins	Larry's Market Catering
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