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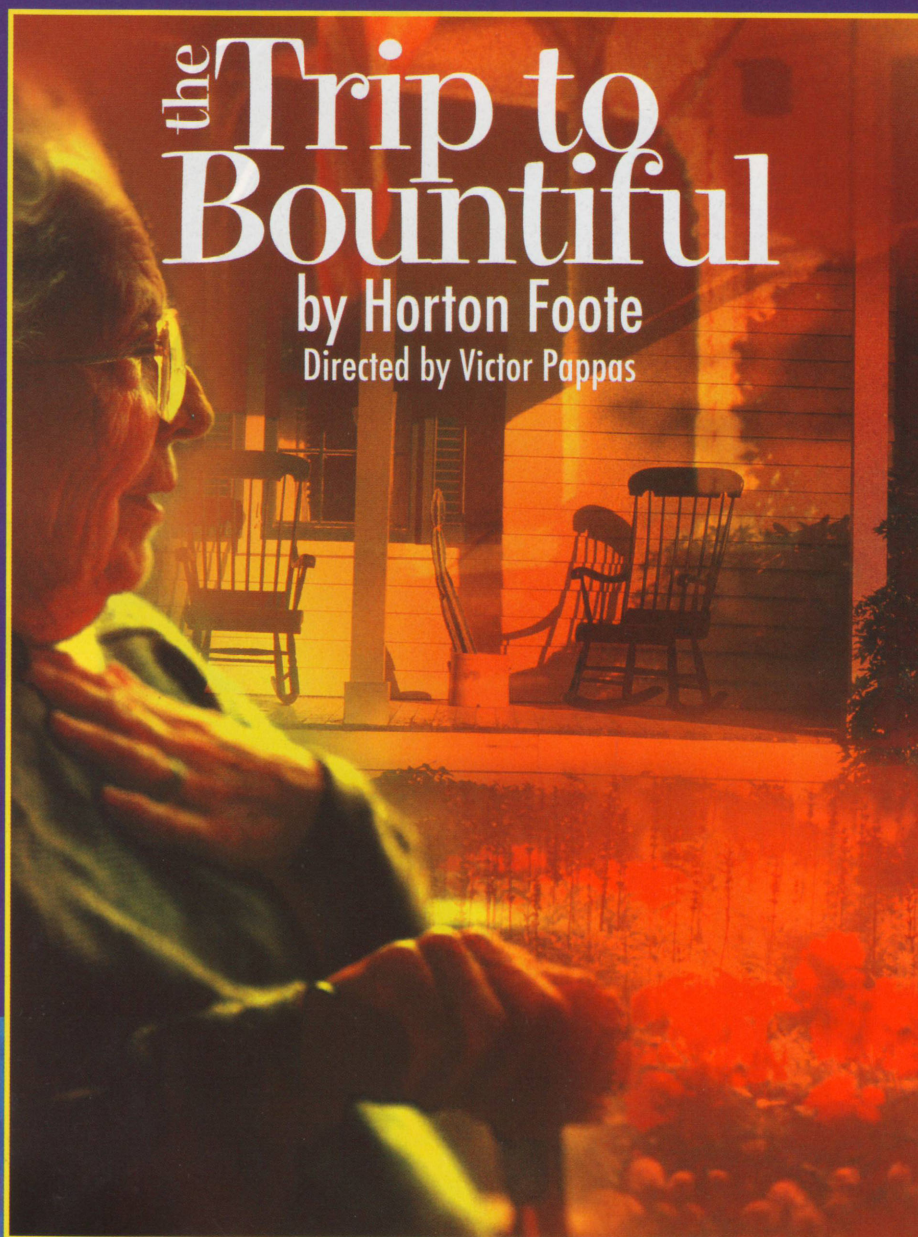
MAY 2010

arts programs



A Contemporary Theatre

ATHEATRE OF
NEW IDEAS



the Trip to Bountiful

by Horton Foote
Directed by Victor Pappas

2010 Mainstage Season

MAY 7 - JUN 6	<i>The Trip to Bountiful</i> by Horton Foote
JUN 18 - JUL 18	<i>The Female of the Species</i> by Joanna Murray-Smith
JUL 30 - AUG 29	<i>Yankee Tavern</i> by Steven Dietz
SEP 10 - OCT 31	<i>The Lady With All the Answers</i> by David Rambo
OCT 15 - NOV 14	<i>The Lieutenant of Inishmore</i> by Martin McDonagh



Kurt Beattie
Artistic Director

Carlo Scandiuzzi
Executive Director

ACT – A Contemporary Theatre presents

the Trip to Bountiful

by Horton Foote

Directed by Victor Pappas

Beginning May 7, 2010

Opening Night

May 13, 2010

Seasonal support provided by:



A Contemporary Theatre
Foundation

Eulalie Bloedel Schneider
Artists Fund



THE SHUBERT
FOUNDATION INC.

The 2010 Mainstage Season is dedicated to the memory of our dear friend Buster Alvord.

THE TRIP TO BOUNTIFUL
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International Creative Management

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

ACT is a member of the League of Resident Theatres (LORT), the American Arts Alliance and Theatre Puget Sound, and is a constituent of Theatre Communications Group. ACT is also a member of the Downtown Seattle Association, Seattle's Convention and Visitors Bureau and Greater Seattle Chamber of Commerce.

WELCOME TO ACT



Welcome to ACT's 2010 Mainstage Season. I am so very glad to have you with us.

This season, I invite you to join ACT on a journey through Western culture from the 1950s forward; a season in which we look at the human condition with a vision of where Western civilization is headed, and with particular emphasis on our evolving ideas about the place of women

in culture. We believe it to be a delicious season of comic invention, indulging and delighting in equal parts wit, wisdom, and hilarity.

We begin our journey with Horton Foote's masterful *The Trip to Bountiful*, partly in homage to the playwright, who died last March and is widely recognized as one of America's important playwrights. Foote's oeuvre is a summation of the American character, describing the rootlessness of American Life and the cost of that condition, personally and in the culture at large. Set in 1953, *The Trip to Bountiful* looks at our country's

inexorable move from a more settled, rural, agricultural nation, to that of an urban, industrial, fast-paced, consumer culture. The intensely human and moving struggle of his aging protagonist,

The Trip to Bountiful...addresses an issue of concern to all of us, most especially baby-boomers with aging parents, namely how to care for and support them; what should that relationship be?

Carrie Watts to return to the home of her youth addresses an issue of concern to all of us, most especially baby-boomers with aging parents, namely how to care for and support them; what should that relationship be? Foote writes with quiet intensity and unsparing emotional truth not about heroes and heroines, but about common folk, reminding us that compassion is essential if we are to be civilized human beings, and that all human life is precious and important.

On a personal note, I would be remiss if I did not express my delight in seeing Marianne Owen, one of Seattle's finest actresses, take on the role of Carrie Watts. Marianne, who has taught me so much about theatre, and to whom I have the good fortune to be married, first appeared at ACT in *Diary of a Scoundrel* in 1987. Since that time she has been bringing her unique and considerable gifts to various stages at ACT. I am looking forward to the collaboration of this wonderful actress with this wonderful play.

Kurt Beattie
Artistic Director

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THE COMPANY

CAST

(in alphabetical order)

Ian Bell*	Houston Ticket Agent
Mary Kae Irvin*	Jessie Mae Watts
Charles Leggett*	Sheriff
Jessica Martin*	Thelma
Marianne Owen*	Carrie Watts
Wesley Rice*	Roy/2nd Houston Ticket Agent
Paul Morgan Stetler*	Ludie Watts

PRODUCTION TEAM

Victor Pappas	Director
Frances Kenny	Costume Designer
Matthew Smucker	Scenic Designer
Rick Paulsen	Lighting Designer
Christopher Walker	Sound Designer
Alyssa Keene	Dialect Coach
Tess Malone	Assistant Lighting Designer
Erin B. Zatloka*	Stage Manager
Holly Coombs	Production Assistant

Setting

Southeast Texas 1953

This performance runs 1 hour and 40 minutes. There will be no intermission.

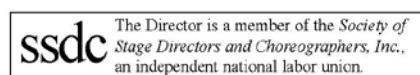
*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

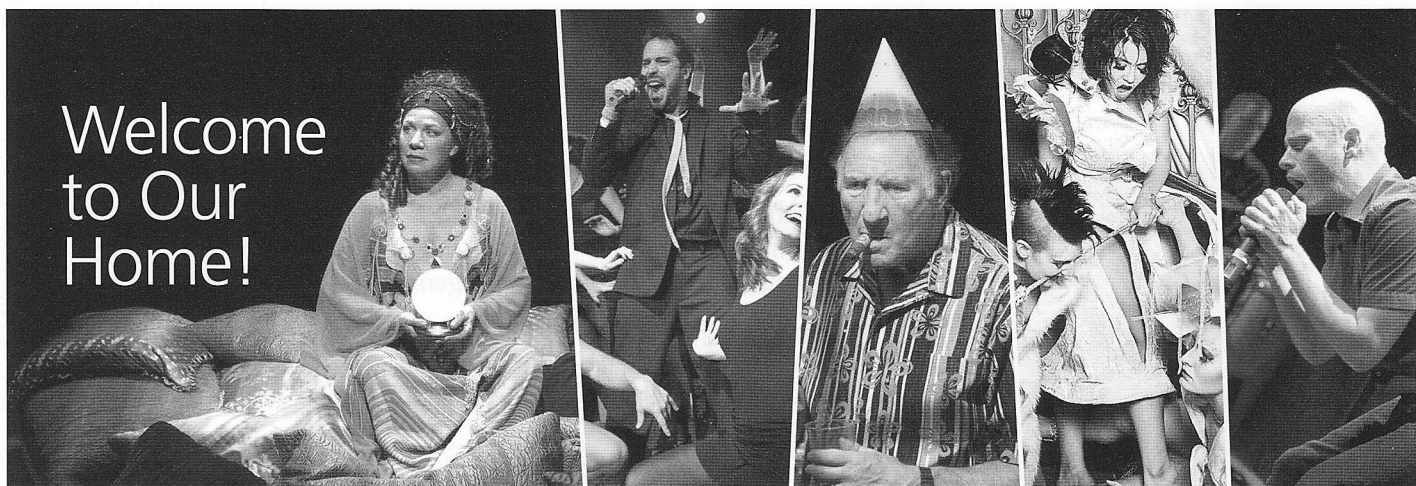
Audience members are cordially reminded to silence all electronic devices such as cell phones, watch alarms, and pagers prior to the performance.

All forms of photography and the use of recording devices are strictly prohibited.

Please do not walk on the stage before, during or after the show.

ACT operates under agreements
with the following:





(L to R) Anne Allgood in *Das Barbecü*, photo by Chris Bennion; Mark Siano & The Freedom Dancers, photo by Stephen Vest; Judd Hirsch in *Below the Belt*, photo by Chris Bennion; Cast of *A Glimmer of Hope or Skin or Light*, photo by Kevin Kauer; Rick Garrison in *NEW VOICES*, photo by Victoria Lahti.

As we begin the 2010 season of Mainstage plays, we want to recognize, salute, and THANK the people that make this possible: YOU, our audience. Your attendance at ACT represents an important gesture of support, for which we are very grateful. 2010 at ACT is unique in that through our Central Heating Lab initiative, we have grown our mission beyond Mainstage plays, to also produce for our community a vibrant variety of live entertainment spanning theatre, music, film, dance, visual art, and more. Since early January, our stages have lit up with partner artists such as 14/48, Shadow & Light,

Seattle Dance Project, Mark Siano & The Freedom Dancers, Young Playwrights Festival, Moisture Festival, New Century Theatre Company, KT Niehoff / Lingo Dance, Short Stories Live, Pinter Fortnightly, and RAWSTOCK to name just a few. Our vision of becoming Seattle's downtown center for the arts is certainly becoming a reality. And how is this all possible? Because of YOU, our dear audience. And for that, we are forever grateful.

THANK YOU for supporting us and our vision for contemporary arts!



A Contemporary Theatre

Up next at ACT — A theatre of new ideas



the female of the species

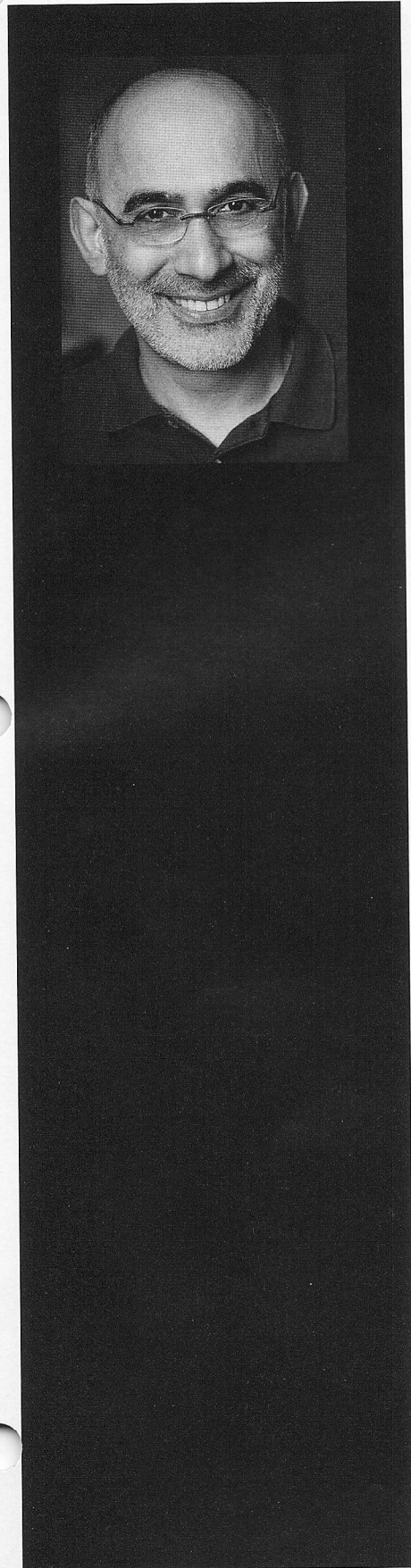
by Joanna Murray-Smith
Directed by Allison Narver

June 18 - July 18



TICKETS ON SALE NOW! (206) 292-7676 | www.acttheatre.org | 700 Union Street, Downtown Seattle

NOTE FROM THE DIRECTOR



The first Horton Foote piece I ever saw was a film called *Tomorrow*. It starred Robert Duvall and was directed by Joseph Anthony, who was my acting teacher and a mentor to me at the time; he and Foote had been actors in training together at the Pasadena Playhouse, and over the years they had stayed close – as had Foote and Duvall, who made his film debut in Foote's great screen adaptation of *To Kill A Mockingbird*. *Tomorrow* moved me profoundly, as have many of Foote's works since. The incredible thing about Foote's writing is that it can seem so simple, and yet can reach into the soul so deeply. It can rock your world and change your life just from the way a tiny moment of truth is revealed. Foote's belief in the basic integrity and decency of people, and in the almost Chekhovian longing we all feel for something other than that which we have are, I think, the great hallmarks of his work. And I think it *may* be why it took so long for people to acknowledge him – his writing is so subtle, that it just *is*. It's inevitable, and uncomplicated, and it *is*.

This particular play — well, what do you say? It's so beautiful, and it touches on so many things, especially the basic longing for home, which I think is probably the theme of my own life. I keep looking for home, and keep finding home, and keep not believing it's home, and keep thinking that home has got to be somewhere else. To see that journey reflected with such sensitivity in the play moves me deeply. And it isn't only Carrie's journey; the other characters are on a similar path, but they're at different stages of it because they are at different stages of their lives. They each function from different degrees of denial, different degrees of longing, and different degrees of self-knowledge. But they're all trying to find *something* that makes them feel they belong. Carrie sets out thinking that Bountiful is the answer, and what she discovers along the way is something I feel is one of the deepest, most important lessons we can learn: that life can only be what it is. Life can't be what it was, can't be what you want it to be, can't be what it *should* be — it can only be what it *is*. And if you can accept that you can find home wherever you are.

I'm thrilled to have had the chance to take this *Trip To Bountiful* with a wonderful company of actors, who are so gifted individually and so gifted together as an ensemble, and with designers who have taken the spare lyricism of Foote's style and made it manifest visually in this fantastic space. Thank you to them, and to everybody else who makes theatre in this building, because the theatre that happens here revitalizes me every time I experience it, and the opportunity to work with everybody who works in this building excites me and nourishes me every time I experience *that*.

I welcome you, the audience, to our journey. Now it is yours.

Joseph Anthony

“Home is a name, a word, it is a strong one; stronger than magician ever spoke, or spirit ever answered to, in the strongest conjuration.”

—Charles Dickens

“[Horton Foote] writes to discover, not to preach. Rather than lecture his readers, he investigates with them the ‘great mystery’ about the sources of courage and personhood.”

—Gerald Wood

“While [Foote’s] work is often set in Texas, it is universal in its outreach.

He was a kind of rural Chekhov, though he definitely had his own voice. I always said his writing was like sandpiper prints in the sand. Like on the beach when you see a sandpiper. Very delicate. You can’t force it. You can’t push it because it is sparse and delicate and quite accurate, you know.”

—Robert Duvall

“No matter under what circumstances you leave it, home does not cease to be home. No matter how you lived there—well or poorly.”

—Joseph Brodsky

“The word ‘home’ haunts...Foote’s oeuvre. Home, for Foote, is both secular and sacred; it is where you are known and remembered, where pain can be understood, where healing can take place.”

—John Lahr

“The ache for home lives in all of us, the safe place where we can go as we are and not be questioned.”

—Maya Angelou

“**K**ee your ear
to the ground
and concentrate
on honesty,”

[Tennessee] Williams wrote to
Foote in 1944. Throughout his
career, Foote did just that. From the
ordinary, he teased out a subtle song
which was at once true and tender.”

—*John Labr*

“I believe very deeply in the human spirit, and I have a sense
of awe about it, because I don’t know how people carry on.
What makes the difference in people? What is it? I’ve known
people the world has thrown everything at, to discourage
them, to kill them, to break their spirit. And yet something
about them retains a dignity. They face life and they don’t
ask quarters.”

—*Horton Foote*

“It is good to
have an end to
journey toward;
but it is the
journey that
matters, in the
end.”

—*Ursula K. LeGuin*

“**T**o finish the moment, to find the
journey’s end in every step of the road,
to live the greatest number of good
hours, is wisdom.”

—*Ralph Waldo Emerson*

“The lowly and invincible of the earth - to endure
and endure and then endure, tomorrow and
tomorrow and tomorrow.”

—*William Faulkner*

WHO'S WHO



IAN BELL (*Houston Ticket Agent*) was last seen at ACT in 2009 as Scrooge's nephew Fred in *A Christmas Carol*. Most recently Bell played James

Ling in *Glengarry Glen Ross* at Seattle Repertory Theatre. Other local credits include *The Pillowman*, *Black Coffee* (ACT Theatre), *Laramie Project: 10 Years Later, You Can't Take It With You*, *Imaginary Invalid*, *Midsummer Nights Dream* (Seattle Repertory Theatre), *Swansong* (Seattle Shakespeare), *Strange Attractors*, *Psychic Life Of Savages*, *The Laramie Project*, *Valley Of The Dolls*, *Killer Joe*, *Dealers Choice*, and *Of Mice and Men* (Empty Space Theatre). Bell is a frequent producer and director at Re-bar, bringing Seattle The Brown Derby Series, and nationally acclaimed performers like Varla Jean Merman, Miss Coco Peru, and author Mike Albo. Bell holds a B.A. in Drama from Bennington College.



MARY KAE IRVIN (*Jessie Mae Watts*) is delighted to back on the boards at ACT having last appeared in John Olive's premier of *Summer Moon*. She has

worked regionally as well as locally having been seen at many Seattle area theatres including Seattle Childrens Theatre, TAG, The Village, and the late Bathhouse and Group Theatres. Mary Kae also works frequently on camera, and her voice can be heard on video games and in many commercials. She holds her MFA from the University of Washington Professional Actor Training Program.



CHARLES LEGGETT (*Sheriff*) At ACT: Joe Foster in *Becky's New Car* (Seattle Times Footlight Award), Spirit 2 in *A Christmas Carol* (2002-

06, 2008), Marshall Herrick in *The Crucible*, and he'll return soon in Steven Dietz's *Yankee Tavern*. Leggett works here and regionally at Seattle Repertory Theatre (Footlight Award for Toby Belch in *Twelfth Night*), Intiman, Seattle Children's Theatre, Seattle Shakespeare Company (TPS "Gregory" and Footlight Awards for Shylock in last year's *Merchant of Venice*), Portland Center Stage, Book-It Repertory Theatre, and numerous smaller

companies. His voice-over work enjoys release on video games and on over a dozen audio book recordings for Seattle's Cedar House Audio. Leggett's film work appears regularly in the Seattle International Film Festival (*Evergreen*, *Urban Scarecrow*, *Elliott's Wake*, *The Spy and the Sparrow*).



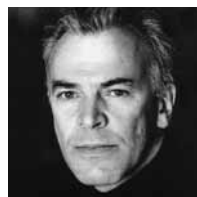
JESSICA MARTIN (*Thelma*) is so happy to return to ACT. Last season she appeared as Young Esme and Alice in *Rock 'n' Roll* and as the Ghost of

Christmas Past in *A Christmas Carol*. Other credits include Loli in the world premiere production of Jane Martin's *Somebody/Nobody* at the Arizona Theatre Company, Ophelia in *Hamlet* at the Indiana Repertory Theater, Anna in *Charm*, Clara in *Kingdom of Dust* at the Icicle Creek Theater Festival, and in *The Terminus* at On the Boards. Martin is a graduate of the University of Washington with a BA in Drama and Psychology.



MARIANNE OWEN (*Carrie Watts*) last appeared at ACT in *A Christmas Carol*, *Intimate Exchanges*, and many more shows over the past 24 years

in Seattle. She has also worked at Seattle Shakespeare Company, Seattle Children's Theatre, the Empty Space, Village Theatre, Intiman Theatre, and was a company member at Seattle Repertory Theatre. A founding member of the American Repertory Theatre Company, she toured in the U.S., Europe, and Israel and performed at the Moscow Art Theatre. Owen has also worked at the Public Theatre, Arizona Theatre Company, La Jolla Playhouse, Repertory Theatre of St. Louis, Playwrights' Horizons, Guthrie Theatre, Goodman Theatre, and toured nationally in *The Real Thing* (directed by Mike Nichols). She holds her MFA from the Yale School of Drama.



WESLEY RICE (*Roy/2nd Ticket Agent*) returned to theatre several years ago after pursuing other interests. He has worked at most Seattle

area theatres, as well as the Denver Center, Alliance in Atlanta, Portland Stage Company, Lexington Conservatory, and others. He

appeared on *Law & Order* while living in NYC, where he at various times studied with Uta Hagen, had a dance scholarship with Alvin Ailey, and was a company member of Joseph Campbell's Theatre of the Open Eye. Recently he appeared as Ahab in Book-It Theatre's production of *Moby Dick, or The Whale*.



PAUL MORGAN STETLER (*Ludie Watts*) is happy to return to ACT where he most recently appeared in *Eurydice* (directed by Allison

Narver). Previous productions include *Born Yesterday*, *Wintertime*, and *Grand Magic*. Stetler has played leading roles on most of Seattle's stages, as well as numerous regional houses around the country, and serves as the co-Artistic Director of New Century Theatre Company. Critically acclaimed productions of *The Adding Machine* and *Orange Flower Water*, created as part of the Central Heating Lab at ACT, have made NCTC one of the hottest companies to emerge in Seattle in years.

HORTON FOOTE (*Playwright*) Author of over 40 plays, Foote is perhaps best known for his Academy Award-winning screenplays *To Kill A Mockingbird* (1962) and *Tender Mercies* (1983), and his notable live television dramas during the 50s (*The Gabby Hayes Show*). He received the Pulitzer Prize for Drama in 1995 for his play *The Young Man From Atlanta*. Foote studied acting at the Pasadena Playhouse (1930s) and began writing in the 40s. *The Trip To Bountiful* premiered on March 1, 1953 on NBC, with leading ladies, Lillian Gish and Eva Marie Saint reprising their roles on Broadway later that year. Throughout the 50s and 60s, Foote wrote for The Gulf Playhouse, The Philco Television Playhouse, The United States Steel Hour, Playwrights '56, Studio One, Armchair Theatre, and Playhouse 90. He adapted William Faulkner's *Old Man* for television twice (1959, 1997), receiving Emmy nominations both years and winning the 1997 drama, Outstanding Writing of a Miniseries or Special. Foote passed away in 2009.

VICTOR PAPPAS (*Director*) previously directed *Stuff Happens* at ACT. He recently directed *Two By Pinter* for Shadow and Light Theatre, of which he is a founding member, which was presented at ACT through the Central Heating Lab. He spent seven seasons as Associate Artistic Director of Intiman Theatre, where he directed *Smash* (world

WHO'S WHO

premiere), *Skylight*, *A Question of Mercy*, *The Glass Menagerie*, *The Turn of the Screw*, *Gross Indecency: The Three Trials of Oscar Wilde*, *Betrayal*, *Playland*, *The Importance of Being Earnest*, and ten workshops in the New Voices at Intiman play development series. Other world premieres include Mark Jenkins' *All Powers Necessary and Convenient* and Jamie Baker's *South Central Rain*, for which he received the Los Angeles Drama Critics Award for Outstanding Direction. Other directing credits include *I Am My Own Wife* (Portland Center Stage), the New York premieres of Harold Brighouse's *Zack*, and N.C. Hunter's *Waters of the Moon* (The Actors Company Theatre), *Othello* (Idaho Shakespeare Festival), and *An Ideal Husband* (Pioneer Theatre Co.) among many others. As an actor he appeared in the Broadway production of Brecht & Weill's *Happy End* with Meryl Streep and Christopher Lloyd, and with the American Conservatory Theatre, California Actors Theatre, and the Oregon, Marin and Sherwood Shakespeare Festivals. He is currently Associate Chair of the Graduate Acting Program at NYU's Tisch School of the Arts, where he has directed productions of *The Three Sisters*, *Smash*, *Working*, *The Cripple of Inishmaan*, *Golden Boy*, *All My Sons*, *The Diary of Anne Frank*, *A Midsummer Night's Dream*, and *Pygmalion*. He has also taught at the American Conservatory Theatre, PCPA/Theaterfest, Cornish College of the Arts, and Rancho Santiago College. He is a founding member of Theatre Puget Sound.

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 at ACT in *The Clean House*, *Miss Witherspoon*, *Born Yesterday*, *Enchanted April*, and *The Goat, or Who Is Sylvia?*. She has also designed locally for Intiman, Seattle Repertory, Seattle Children's Theatre, On the Boards, House of Dames, yea old Empty Space, and the Pat Graney Dance Company. Regionally, she has designed for The Geffen Playhouse, Denver Center Theatre Company, Mark Taper Forum, Honolulu Theatre for Youth, Long Wharf Theatre, San Jose Rep, La Jolla Playhouse, Arizona Theatre Company, Actors Theatre of Louisville, Kansas City Repertory, and on Broadway. When not working in the theatre, Kenny styles wardrobe for local and national commercials, photo shoots, and corporate media.

RICK PAULSEN (*Lighting Designer*) is delighted to be returning to ACT, where his lighting was first seen in 1984. Since then, Paulsen has lit dozens of shows at ACT including *First Class*, *Vincent in Brixton*, *Fiction*, *Keely and Du*, *The Odd Couple*, *Lonely Planet*, *Marvelous Party*, and *Becky's New Car*, as well as *Dr. Jekyll and Mr. Hyde* and *Below the Belt*. Paulsen's work has appeared all around Seattle and across the nation. Some recent work of note includes *Getting Near to Baby* and *The Bremontown Musicians* at Seattle Children's Theatre, *Honus and Me* and *The BFG* at Childsplay, *Souvenir* at San Jose Repertory Theatre, and *Pride and Prejudice* at the Denver Center. He is, most importantly, devoted to his wife Roberta and Paige, his 17 year-old daughter.

MATTHEW SMUCKER (*Scenic Designer*) is pleased to return to ACT where his work has included designs for *Rock 'n' Roll*, *Below the Belt*, *Jekyll & Hyde*, *Eurydice*, *Fathers and Sons*, *The Women*, *The Clean House*, *The Pillowman*, *Wine in the Wilderness*, *Flight*, *Bach at Leipzig*, *The Ugly American*, and *Jumpers*. Smucker's designs have appeared locally at Seattle Repertory, Intiman, Seattle Children's Theatre, New Century Theatre Company, Book-It, Empty Space, Village Theatre, and Tacoma Actors Guild, and nationally at Arizona Theatre Company, Portland Center Stage, San Jose Rep, Kansas City Rep, and Childsplay Theatre. Smucker was a founding ensemble member of Deus X Machina and a company member and resident designer with Annex Theatre. Smucker is an adjunct faculty member at Seattle University and received his MFA from the UW School of Drama.

CHRIS R. WALKER (*Sound Designer*) is very pleased to be returning to ACT this season. In Seattle, he's worked at the Seattle Repertory, Intiman, The 5th Avenue Theatre, Seattle Children's Theatre, and others. He's designed at regional theatres in San Francisco, Los Angeles, La Jolla, San Diego, Phoenix, Kansas City, Houston, Chicago, Philadelphia, Washington D.C., Boston, and New York. Internationally, he's designed in Taiwan, Singapore, and Moscow. He has been resident sound designer for the Seattle Children's Theatre since 2002. Previous to this, he spent seven years as resident sound designer for the American Repertory Theatre in Boston, after spending four years as sound engineer and resident designer for the Intiman. Commercially, he's composed music for Intel and Starbucks. He holds a B.A. in Classical Piano Performance from Cornish College of the Arts.

ERIN B. ZATLOKA (*Stage Manager*) is glad to be back at ACT where she last assistant stage managed *A Christmas Carol* and *Rock n' Roll*. Other favorites at ACT as a production assistant include *The Goat or Who is Sylvia?*, *Omnium-Gatherum*, *Enchanted April*, and *Flight*. She just finished at Village Theatre as the stage manager on *Lost in Yonkers*. Nothing in her life could happen without friends and family. Love to Greg and Zoey.

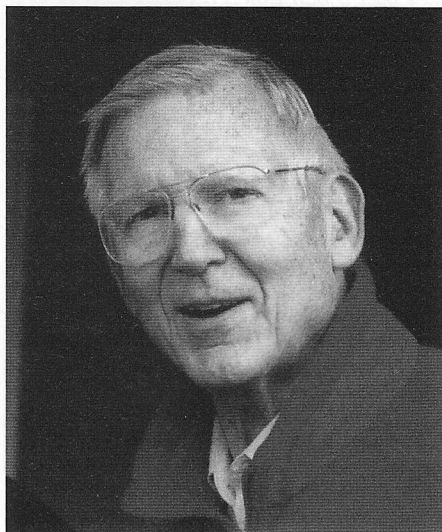


KURT BEATTIE (*Ebenezer Scrooge, Director, Artistic Director of ACT*) Beattie's past productions at ACT include *Becky's New Car*, *Intimate Exchanges*, *First Class*, *The Pillowman*, *Mitzi's Abortion*, *The Underpants*, *Vincent in Brixton*, *Bach at Leipzig*, *Black Coffee*, *Alki*, *Fuddy Meers*, *Fully Committed*, *Via Dolorosa* and *A Christmas Carol*. Elsewhere he has directed *Things Being What They Are* and *Art* at Seattle Repertory Theatre, as well as productions at The Empty Space, Intiman, the Hugo House, and the University of Washington. As an actor, he has appeared in leading and major roles at ACT, Seattle Repertory, Intiman and The Empty Space. Beattie was the co-recipient of the 2004 Theatre Puget Sound Gregory A. Falls Sustained Achievement Award.



GIAN-CARLO SCANDIUZZI (*Executive Director*) is a founder of Agate Films and Clear Pictures, producing such films as *Prototype*, *Dark Drive*, *Outpatient* and *The Flats* and Indieflix, a distribution company. In 1979, Scandiuzzi started Modern Productions, bringing to Seattle such legendary bands as The Police, Devo, Nina Hagen, Iggy Pop, The Ramones, John Cale, Robert Fripp, James Brown, Muddy Waters and many more. He performed in several plays at The Empty Space Theatre including *Aunt Dan and Lemon*, *The Return of Pinocchio* and *Dracula*. In the early '80s, he collaborated with many Seattle performance artists such as Norman Durkey, Alan Lande and Jesse Bernstein. He also acted in various films including *Bugsy*, *The Public Eye*, *Another You*, *Casanova's Kiss* and *Killing Zoe*. He graduated from the Ecole Supérieure D'Art Dramatique of Geneva.

Dr. Ellsworth "Buster" C. Alvord, Jr.



Earlier this year, our dear friend Dr. Ellsworth "Buster" C. Alvord, Jr. passed away. A visionary philanthropist and medical scientist who contributed significantly to our understanding of diseases of the brain, Buster was a major force in the Seattle community since he and his wife Nancy settled here in 1960.

Buster was an integral part of ACT's family from the beginning. He served on our board for 38 years, from 1968 to 2006, and as President in 1999. After leaving the Board, Buster took positions on our Advisory Council and Foundation Board. Buster loved contemporary, "edgy" theatre. He dared us to make him "wiggle" in his seat - he wanted ACT to challenge his mind and his heart.

Buster's impact in Seattle stretches far beyond ACT. This exceptional man took part in the life of our city in a way that few others have - his leadership, generosity and vision were indispensable in growing Seattle into a world-class arts city. His legacy includes his extraordinary family, who have inherited his humane spirit, philanthropic ethic and civic pride. Everyone who loves art in Seattle should join us in celebrating this great man's life, and taking his example of service as one to follow.

It is in recognition of Buster's incredible contribution to ACT that we dedicate our 2010 season to his memory. We think he would have loved it. We hope you do too.

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ability to serve our patrons and to collaborate
on joint projects for years to come.*

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This list reflects community partners as of April 1st, 2009.

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Phone: (206) 292-7676, Tue.-Sun.,

noon – 7:00 p.m.

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