

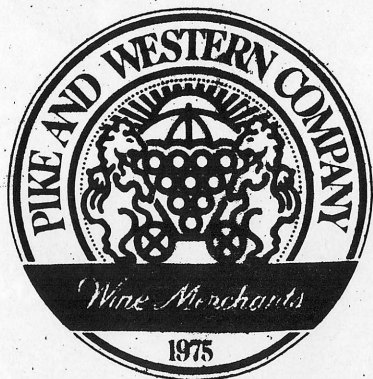


JOANNA GLASS'

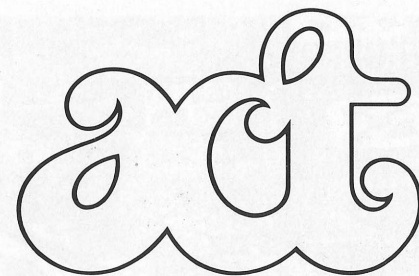
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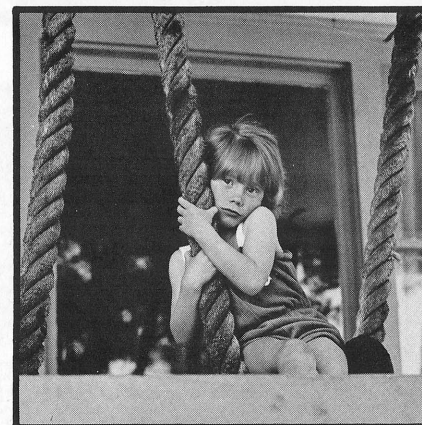
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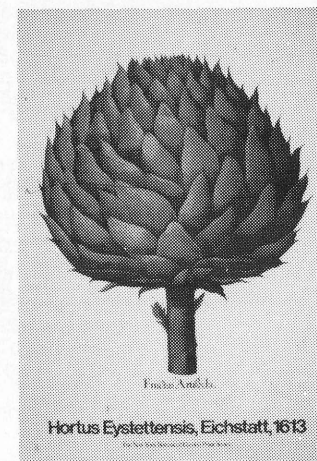
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## SCRIPTS AVAILABLE...

Scripts of all our 1980 season plays are available for in-library use at the Literature Department Desk on the First Floor of the main branch downtown. A limited number of circulating copies of each published play are also available in the Literature Department.

The downtown library is located at 1000-4th Avenue.

If you want to buy your own copies of the scripts, stop by at the Gift Center in the ACT lobby. The volunteer Stage Hands who operate the Center can order copies for you if there are none on the shelf there.



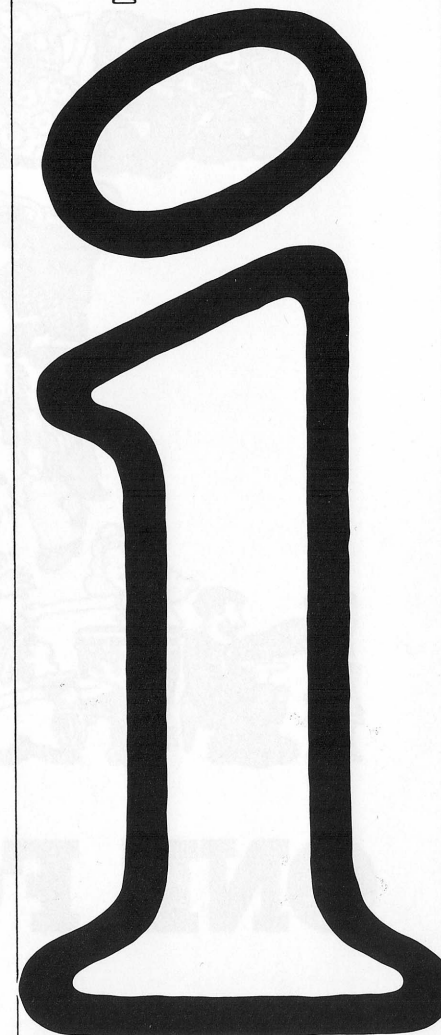
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July 3 - 26, 1980

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<b>Set Designer</b>	Scott Weldin
<b>Costume Designer</b>	Susan Tsu
<b>Lighting Designer</b>	Frank Simons
<b>Properties Designer</b>	Shelley Henze Schermer
<b>Original Music</b>	Joseph Seserko
<b>Technical Director</b>	Phil Schermer
<b>Production Stage Manager</b>	Eileen MacRae Murphy
<b>Stage Manager</b>	Michael Weholt

### THE CAST, IN ORDER OF APPEARANCE

<b>Jake</b>	Maury Cooper
<b>Archie</b>	Glenn Mazon
<b>Margaret Morley</b>	Lynda Myles
<b>Walter Morley</b>	Ted D'Arms
<b>Lily Agnes</b>	Joan Shangold
<b>Gramps</b>	Ben Tone
<b>Gibson McFarland</b>	Clayton Corzatte

(Understudy: Robert John Zenk)

THE PLACE: The Saskatchewan Plain

THE TIME: Summer

ACT I: Mid-July

ACT II: Three Days Later

THERE WILL BE ONE 15-MINUTE INTERMISSION



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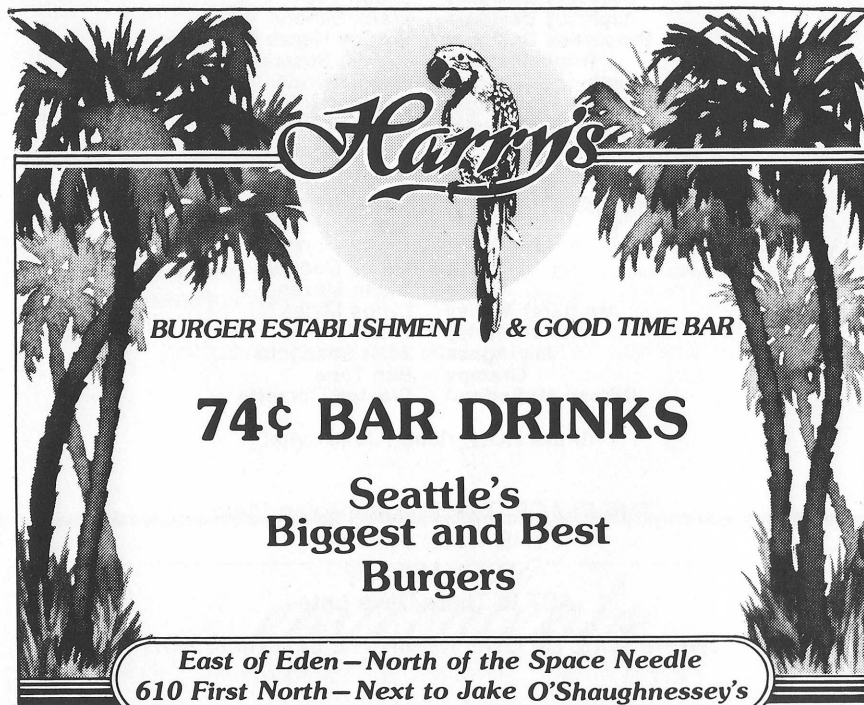
### STAY AROUND AFTER THE SHOW!

Many people have taken advantage of the opportunity to share their thoughts and feelings about the first two plays of our 16th season by participating in our series of special discussions with scholars, actors and other interested persons. You are invited to join in as well!

**DISCUSSION DATES** are on Sundays with discussions immediately following the 2:30 p.m. matinees, at approximately 4:30 p.m. You do not have to attend the performance that day to participate in the free discussion, and you are encouraged to bring your friends, too. The dates remaining are July 20 for *Artichoke*, August 17 for *Wings*, and September 14 for *Buried Child*. There will be no discussion for the final show of the season.

For information about *Artichoke* and each of the six productions of ACT's 16th season, consult your "Playfacts" section of the April/May Backstage subscriber newsletter. If you are not an ACT subscriber, a copy of "Playfacts" may be obtained by calling the ACT Office at 285-3220.

**MODERATOR** for the 1980 discussions is Charles Frey of the Department of English at the University of Washington. He and we will be waiting to hear from you. Join us!



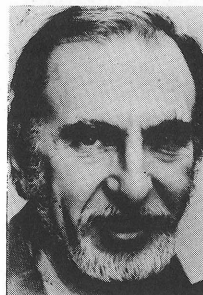
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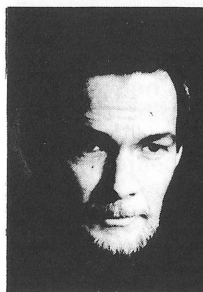
# The Company



### MAURY COOPER

(Jake) just completed his role as "Father Matthew" in ACT's world premiere presentation of *Catholics*. He also appeared in the 1976 ACT productions of *Scapino* and *Time of Your Life*. His Broadway work includes

*Much Ado About Nothing* and *Gloria and Esperanza*, while his off-Broadway and regional credits range from *Othello* at the Joseph Papp Public Theatre to *Under Milkwood* at the Guthrie, *Merry Wives of Windsor* at Stratford, *Harvey* at the Alley Theatre, *The Odd Couple* at the Cleveland Playhouse, *Skin of Our Teeth* at Baltimore's Center Stage, and many more. He also completed the Denver Center Theatre Company's inaugural season. Maury's movie credits include *Exodus*, *The Betsy*, and *Coma*, and on television such shows as *Love of Life*, *Mary Hartman*, *Secret Life of John Chapman*, *You Are There* and *Fernwood Tonight*.



### CLAYTON CORZATTE

(Gibson McFarland) has performed with some of America's leading theatre companies, including Arena Stage, The Tyrone Guthrie Theatre, and The Milwaukee, Seattle and Alaska Reps. He played major roles

with the APA-Phoenix Repertory Company for eight years, during which time he won an Obie Award and was nominated for a Tony. ACT audiences will remember him as "Stephen Hench"

in *Otherwise Engaged*, "Henry Carr" in *Travesties* and as "George" in *Of Mice and Men*, among others; and he has played a score of roles with The Seattle Repertory Theatre. An accomplished director as well, his ACT directing credits include *The Prime of Miss Jean Brodie*, *Butterflies Are Free*, and last season's *Holy Ghosts*. Clayton has taught in the professional actors training program at the University of Washington and at W.W.U. and Seattle Theatre Arts. He and his wife, actress Susan Ludlow, have just appeared in the production of *Home* at the Ethnic Cultural Theatre and they continue to perform their unique pieces called *Antic Diversions*.



### TED D'ARMS

(Walter Morley) appeared last season in ACT's *Otherwise Engaged* and previously in *Henry IV, Part I*, *One Flew Over the Cuckoo's Nest*, and *Dracula*. Last winter he opened the new Denver Center Theatre of the Performing Arts

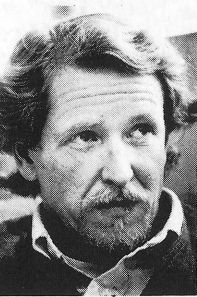
as "Ahab" in *Moby Dick Rehearsed*. He was featured in Intiman Theatre's productions of *Heartbreak House*, *Uncle Vanya* and *Dance of Death*, and in The Seattle Repertory Theatre's *Saint Joan*, *Richard II* and *The Price*. At the Oregon Shakespearean Festival he played the title roles in *Oedipus Rex* and *Antony and Cleopatra*. Ted's film credits include Stanley Kramer's *The Runner Stumbles* and Bruce Wilson's *Doubles*, in which he played the lead. He has directed productions at the Bathhouse and Skid Road Theatres, plus for The Empty Space



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Association and Centerstage in Federal Way. He is also a professional photographer whose work has been widely published and exhibited.



**GLENN MAZEN**  
(Archie) also just appeared in our presentation of Brian Moore's *Catholics*. His work has been seen locally at Intiman Theatre, The Empty Space Association, Skid Road Theatre, and the Bathhouse Theatre, as well as at ACT. He has also directed *Marat/Sade*, *Happy Birthday*, *Wanda June*, *Angel City*, and others. His acting has taken him from the Oregon Shakespearean Festival to the Citizens Repertory Company in Glasgow, Scotland, to Lincoln Center Rep in New York, the American Conservatory Theatre in San Francisco, plus many points in-between. He was seen by ACT audiences as "James Joyce" in *Travesties* and "Duke Frederick" in *As You Like It*. He has played a broad range of roles from "Jamie" in *Moon For The Misbegotten*, "Teach" in *American Buffalo*, "Frank Elgin" in *Country Girls*, "Robert" in *A Life In The Theatre* to most recently "Eddie Waters" in The Empty Space production of *Comedians*.

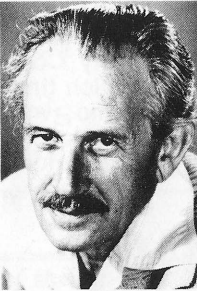


**LYNDA MYLES**  
(Margaret Morley) returns to the ACT mainstage after a long absence. She appeared here as "Maggie" in *After the Fall* and as "Ruth" in *The Great Divide* in 1967, as well as in the 1969 production of *The Homecoming* as "Ruth." Lynda has appeared on Broadway in 6 RMS RIV VU and *Plaza Suite*. Off-Broadway she was in *Losing Time* and *Our Father*, both at the Manhattan Theatre Club, *A Moon For The Misbegotten* and *Sphigenia in Aulis* at the Circle-in-the-Square, *The Rivals* at Playwright's Horizons, *Mrs. Warren's Profession* at the Lincoln Center Library Theatre, and *Two Gentlemen of Verona* at the Theatre

Four. Lynda's many other credits include "Beatrice" in *Much Ado About Nothing*, "Kate" in *Taming of the Shrew*, "Esther" in *Democracy*, and "Barbara" in *Children*, all at the Virginia Museum Theatre, and *Serenading Louie* at Florida's Asolo Repertory Theatre. She is the author of a play called *Wives*, chosen to be part of the Eugene O'Neill National Playwrights Conference last summer.



**JOAN SHANGOLD**  
(Lily Agnes) makes her ACT debut in this production. Earlier this year she appeared as "Joe" in *Joe Egg* at Baltimore's Center Stage and last year played "Christine" in the world premiere of Jack Gilhooley's *Descendants* at the Indiana Repertory Theatre. Among her many other credits are "Toby" in *The Shaglers* at the Eugene O'Neill Playwrights Conference, "Moth" in *Love's Labors Lost* at the Cherry Lane Theatre, "Betty Parris" in the Equity Library Theatre's production of *The Crucible*, and "Gerd" in *Brand* and "Pippa" in *Spider's Web* with the Impossible Ragtime Theatre. Joan began her professional career dubbing movies in Paris, after touring Italy with the Buffalo Project, and made her operatic debut with the Encompass Theatre's presentation of *The Tender Land* as "Beth Moss." She also appeared as "Annie Turner" in the PBS film *The Other Side of Victory*.



**BEN TONE**  
(Gramps) has appeared in many ACT productions, including *When You Comin' Back*, *Red Ryder?*, *Moonchildren*, *The Resistible Rise of Arturo Ui*, *Streamers*, and last season's *Holy Ghosts* and *The Water Engine*. He was in The Seattle Repertory Theatre's production of *The National Health*. His off-Broadway credits are ex-

tensive and he has acted in many New York television shows, including four *Hallmark Hall of Fame* productions. Ben currently teaches acting, mime and creative dramatics at Montana State University, where he recently performed the title role of *King Lear*.



**ROBERT JOHN ZENK**  
(understudy) stepped into the role of "Brother Seamus" shortly after the opening of *Catholics*, our last show. He also appeared at ACT last season as "Morton Gross" in *The Water Engine* and has appeared here in *A Christmas Carol* for the past three years. In the 1978 season he was seen in *The Shadow Box* and in *Henry IV, Part 1*. Robert also traveled to Canada and Washington, D.C., with The Young ACT Company's production of *The Odyssey*. While at the Pacific Conservatory of the Performing Arts, he performed as "The Baron" in *The Madwoman of Chaillot* and as "Berthold" in *Enrico IV*, as well as appearing in *Marat/Sade* and *The Crucible*. He played "Washington," "Jefferson," "Burgoyne," and "George III" in *The Liberty Dance of Henry Sparrow* at the Kennedy Center, was featured in the title role of the Northwest Chamber Or-

chestra's *The Soldier's Tale* by Stravinsky, and recently appeared as "Luther Billis" in the Cirque's production of *South Pacific*. His other credits range from "Banquo" in *Macbeth* to "Groucho" in *Minnie's Boys*.



**DIRECTOR M. BURKE WALKER**  
staged *Artichoke* for the American Stage Festival in Milford, New Hampshire, last year where it was received as the "single best new play" of the Festival. He is a co-founder and the Artistic Director of The Empty Space Association, where he just finished directing Mamet's *The Woods* and, earlier this year, Griffiths' *Comedians*. Here at ACT Burke also directed *The Sea Horse*, *Streamers*, *One Flew Over The Cuckoo's Nest* and *When You Comin' Back*, *Red Ryder?*. In all, he has directed nearly 30 productions since coming to Seattle in 1966, including *Hooters*, *A Prayer For My Daughter*, *Oregon Gothic*, *The Misanthrope*, *Butley* and the west coast premiere of *American Buffalo*. Burke is a graduate of Middlebury College in Vermont and the University of Washington, where he received his master's degree in theatre/directing.

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**PLAYWRIGHT  
JOANNA GLASS**

was described recently by Canadian critic Jamie Portman as "the hottest new talent on the Canadian dramatic scene." She was born in Saskatoon, Saskatchewan, the setting for *Artichoke*, but moved to the United States when she was 20. Her first play, *Santacqua*, was produced in 1969, then followed by two one-act plays called *Canadian Gothic/American Modern*. In 1974 her novel *Reflections on a Mountain Summer* was published, first in the United States and then, the next year, in England. The book was read in ten segments on the BBC in 1976. She was commissioned by the Manitoba Theatre Center to write a play in 1977, which is called *The Last Chalice*, and that same year her short story *At The King Edward Hotel* was published. Ms. Glass also wrote a screenplay adaptation of Margaret Atwood's novel *Surfacing*.

**SET DESIGNER  
SCOTT WELDIN**

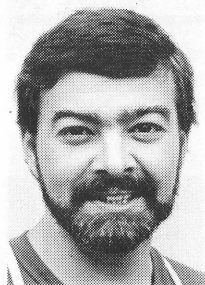
received his M.F.A. in design from the University of Washington. While a student he worked as the design assistant and scenic artist for The Seattle Repertory Theatre and for Intiman Theatre Company and, last fall, designed the sets for the University's opera. He has designed for Poncho Theatre and The Empty Space as well, and is now Designer and Technical Director for the Drama Department of Seattle University. Scott also served as the assistant designer for *Woody Guthrie* at the Ford's Theatre in Washington, D.C. His many honors and awards include a First Prize in *Theatre Crafts Magazine's* "Innovative Technical Theatre Practices Competition." Last season, Scott designed the set for ACT's presentation of *Otherwise Engaged*.

**COSTUME DESIGNER  
SUSAN TSU**



comes to ACT having just designed *Othello* for Intiman Theatre. As principal costume designer for the Milwaukee Repertory Theatre, Susan has designed nine of their mainstage shows, including this year's *Recruiting Officer* and the new Peter Link musical *On the Road to Babylon*. Ms. Tsu's talents have been seen around the country in such theatres as the Cincinnati Playhouse in the Park, Folger Theatre Group, the Great Lakes Shakespeare Festival, the Pittsburgh Playhouse, and the Indiana Repertory Theatre. New York audiences have seen her off-Broadway work at the Actors Studio, Manhattan Theatre Club, Interarts Theatre, and LaMama E.T.C. She is perhaps best known for her original designs for the Broadway musical *Godspell*. She has been honored with the New York Drama Desk Award, New York Drama Critics Award, New York Young Film Critics Award and the Los Angeles Distinguished Designer Award. For television, Susan designed costumes for the PBS production *Wilder, Wilder*. She holds BFA and MFA degrees from Carnegie-Mellon University, was a Heinz Fellow, and graduated an honorary member of Phi Kappa Phi.

**LIGHTING DESIGNER  
FRANK SIMONS**



is a member of I.A.T.S.E., Local #15. He designed lights for The Empty Space Association's productions of *Born to Maximize* and *The Fifth of July*; Music Comedy Theatre's *A Funny Thing Happened on the Way to the Forum*, *South Pacific* and *Finnian's Rainbow*; and Skid Road Theatre's *A Little Night Music*, *Promenade*, *Sherlock Holmes* and *The Runner Stumbles*. Frank also served as Lighting Director for the First Chamber Dance Company in 1976 and 1977, as well as for the Seattle Symphony Orchestra in 1978 and 1979.

**PROPERTIES  
DESIGNER  
SHELLEY HENZE  
SCHERMER**



is a graduate of the University of Washington and has been ACT's property manager for seven years. In addition, she designed sets for ACT's productions of *Catholics* this season and *Man and Superman*, *Fanshen*, and *The Fantasticks* last season, plus *Henry IV, Part I*, *Ladyhouse Blues*, and *A Christmas Carol*. Shelley also designed the masks and scenery for The Young ACT Company's productions of *The Odyssey* and *A Wrinkle in Time*. She designed the entire working space of ACT's new cabaret theatre, The Backstage, for its inaugural production *Seattle Eclectic* in January and February of this year. Shelley has designed for The Seattle Repertory Theatre, The Empty Space Association, Intiman, The Palace Theatre and The Floating Theatre Company.

**ORIGINAL MUSIC/  
RESIDENT  
COMPOSER  
JOSEPH SESERKO**



holds a BFA in music, with university honors from Carnegie-Mellon University in Pittsburgh. In addition to several years of recitals, piano instruction, and accompanist work, he has written music for such theatres as La Mama E.T.C. in New York City, the Mixed Blood Theatre in Minneapolis, Seattle's Floating Theatre Company, the Pittsburgh City Players and others. Joseph's original music has been performed on television in Pittsburgh, in a film by Carnegie-Mellon University, and on record. He also works as a music investigator for the American Society of Composers, Authors and Publishers.



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**TECHNICAL DIRECTOR  
PHIL SCHERMER**

received his master's degree from the University of Washington and has been ACT's technical director for the past four and one-half years. He has designed lighting for *Fanshen*, *The Water*

*Engine*, and *The Fantasticks* last season, as well as for *The Shadow Box*, *Makassar Reef*, *A Christmas Carol*, *Desire Under The Elms*, *The Club*, and many other productions over the last fifteen years at ACT. At The Empty Space Association, Phil designed lighting for *American Buffalo*, *A Prayer For My Daughter*, *Heat and Dusa*, *Stas*, *Fish and Vi*, among others. He has also designed lighting for The Seattle Repertory Theatre and its 2nd Stage, and designed sets for ACT's productions of *Butterflies are Free* and *Fire!*.



**PRODUCTION STAGE MANAGER  
EILEEN MACRAE MURPHY**

is in her seventh season as production stage manager for ACT. In the past nine years, she has stage managed over 50 major productions. She is a graduate of the

University of Washington where she received her master's degree in directing. In 1976 she directed *Fire!* at ACT; in 1977, the *Whistlestop Review* for The Young ACT Company; and in 1979, directed ACT's production of *A Christmas Carol*. Among her other directing credits are *Intermezzo*, *Losers*, *Sunday Funnies* and *The Public Eye*. She has acted in productions of *The Crucible*, *Baal*, *Alice in Wonderland*, and *Playboy of the Western World*.



**STAGE MANAGER  
MICHAEL WEHOLT**

came to ACT in 1971 as an apprentice. Since then he has stage-managed and acted in several productions here, including *Plaza Suite*, *Makassar Reef*, *The Water Engine* and the first Young ACT Com-

pany tour of the western United States. He appeared in productions of *Loot*, *Macbeth* and *Three Sisters* at the University of Washington, and in *Cabaret* and *The Lover* at Western Washington State College. Michael studied film-making and play writing at the University of Washington.



**GENERAL MANAGER  
ANDREW M. WITT**

has had experience in many facets of theatre as a former actor, stage manager and director. His directional credits include *Brecht On Brecht* for the Intiman Theatre, *The Hostage* at the Anacortes Community Theatre,

*Yankee Doodle* for Seattle Junior Programs, as well as productions for theatre groups in Connecticut and Massachusetts. He was technical director for the Bathhouse Theatre in Seattle and technical assistant for the National Playwrights Conference at the O'Neill Center in Waterford, Connecticut. Andy is on the Board of Directors of Allied Arts of Seattle and the Arts Alliance of Washington State, and on the Advisory Board of the Factory of Visual Arts and the Washington Volunteer Lawyers for the Arts; and he created Seattle's half-price ticket booth operation in the Westlake Mall, TICKETS: TONIGHT. Andy earned a B.A. in theatre from Wesleyan University and a M.A. in drama acting/directing from the University of Washington. He has also served as an arts management consultant for FEDAPT, the Foundation for the Extension and Development of the American Professional Theatre, the Arts Alliance of Washington State, and to other organizations in Washington, Colorado and Oregon.

sion and Development of the American Professional Theatre, the Arts Alliance of Washington State, and to other organizations in Washington, Colorado and Oregon.



**ARTISTIC DIRECTOR  
GREGORY A. FALLS**

is the founder and Artistic Director of A Contemporary Theatre, where he has directed more than 50 productions, including *Catholics*, *Fanshen* last season and *Henry IV, Part I* and *Ballymurphy* the year before.

*Fanshen* last season and *Henry IV, Part I* and *Ballymurphy* the year before. He adapted for the stage and directed *A Christmas Carol*, *The Odyssey* and *A Wrinkle in Time* for The Young ACT Company and he is the author of *The Forgotten Door*, which the YAC toured for its 1978/79 season. Greg founded the Champlain Shakespeare Festival in Vermont, where he remained as Artistic Director for four years. For ten years he was the executive director for the School of Drama at the University of Washington. A Fullbright Scholar, he is listed in *Who's Who in the American Theatre* and in *Who's Who in the West*. Among other honors, he received a Gold Medal from ACTF, John F. Kennedy Center, in 1973 for his contribution to American theatre. Last year he was chosen to represent the United States at an international theatre festival in Belgrade, Yugoslavia.

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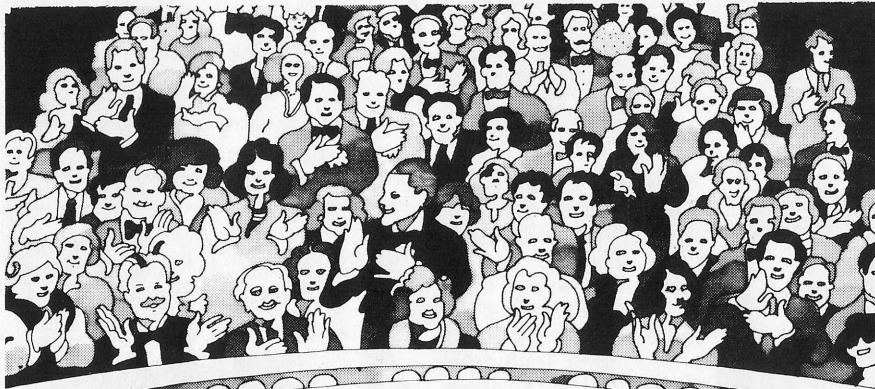
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## Great Theatre for the Northwest

Lively, exciting contemporary theatre—that's what ACT is about.

This year we have initiated a Challenge Campaign to increase private support for the Theatre. The Campaign goal for 1980 is \$200,000, to meet the challenges of

**EXCELLENCE  
EXPERIMENTATION  
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**CHILDREN'S THEATRE  
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**NEW THEATRE STYLES**—Early in 1980 ACT opened its "Backstage," a new cabaret-style theatre. The plays and revues to be performed there are diverse, but they will all be characterized by originality, minimal sets and props, and much imagination.

These works depend upon the intimacy of a small setting. "Seattle Eclectic," our opening show, was topical and fun—the type of performance not suitable for our

mainstage, but nonetheless an exciting original work worthy of performance.

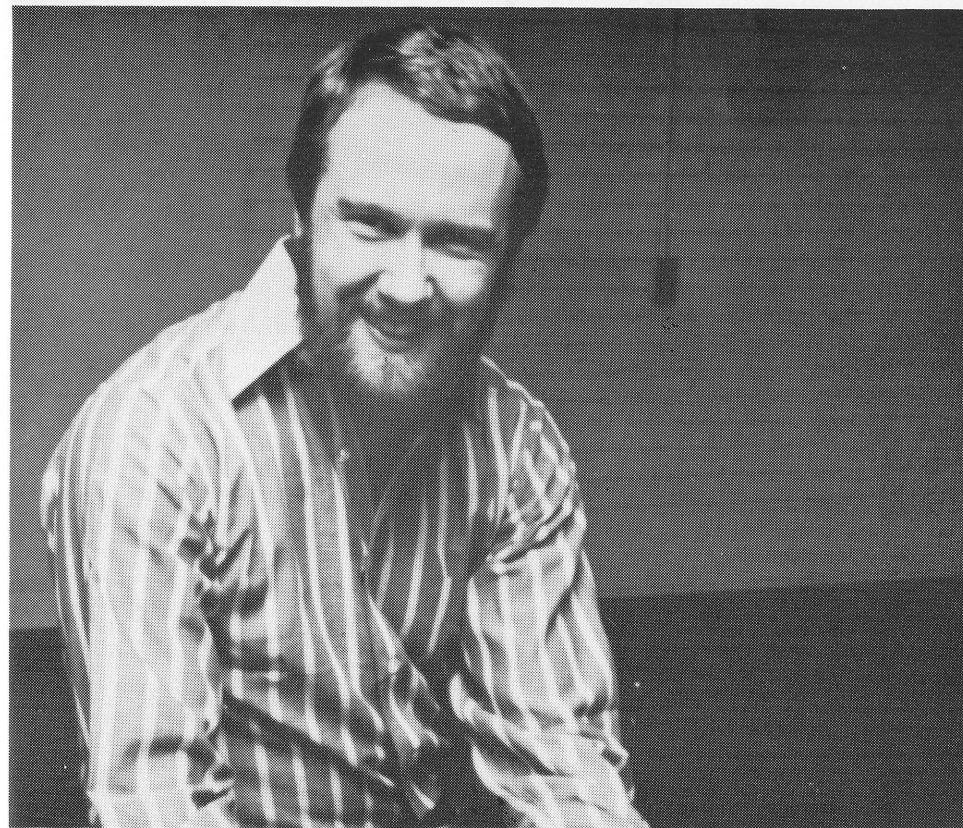
The creation and development of such new works always costs more than staging "tried and true" plays, and the opportunity for ticket sales is minimized because of the limited audience capacity. *Contributions* enable ACT to remain vital, with opportunities to try such challenging new theatre styles.

ACT needs contributed support to stay on the "cutting edge" of contemporary theatre. You can help. During 1980-82 all new and increased gifts match ACT's National Endowment for the Arts' Challenge Grant on a 3:1 basis. All contributions match the NEA's Treasury Fund program of support for major theatres.

### GREAT THEATRE COSTS MONEY

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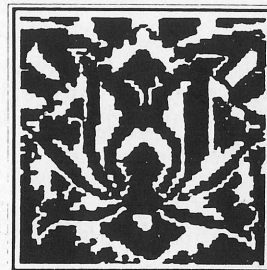
A Contemporary Theatre 100 W. Roy St. Seattle, WA 98119



Director John Dillon

## NEXT AT ACT

The fourth show of ACT's 16th season (our 106th mainstage production) is *Wings* by Arthur Kopit. Called "wise, magical and shattering" by *The New York Times*, Kopit's *Wings* takes us into the strange, isolated world of a woman who has had a stroke and is groping her way back through the strength and mystery of the human spirit. The show will be directed by John Dillon, Artistic Director of the Milwaukee Repertory Theatre and native Northwesterner.



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The Wednesday evening dates are July 23, August 20, September 17 and October 15.

Mrs. Malia's offers you any complete dinner on their menu for just \$8.00, including tax. Gratuities and drinks are extra, of course. Free validated parking is also available in their lot at 3rd and Marion. Dinner will be served at Mrs. Malia's from 5:30-7:00 p.m., giving you plenty of time to get to ACT Theatre for curtain at 8 p.m. Just \$16.50 buys you an elegant meal worth more than \$8.00 and an ACT Theatre ticket valued from \$8.50-\$10.50.

Reservations need to be made at least seven days before the dates on the theatre ticket.

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# Art In The Lobby

During the run of each play, ACT donates space in the upper lobby to individual artists and galleries. ACT feels that this gives the audience a chance to view new work, enhances their experience and affords ACT an opportunity to be of public service to the greater arts community. The art work is juried through a committee of the ACT Board of Directors. For further information, call Pamela Powers at 232-6006. For information on the purchase of art displayed in the upper lobby, contact Louise Cummings in the ACT Office, 285-3220.

The art exhibited at ACT during the run of *Artichoke* is by Marion B. Keen.

Marion is an illustrator and cartoonist whose work includes an original piece commissioned by ACT earlier this year for *Seattle Eclectic*, the musical revue which inaugurated our Backstage cabaret-style theatre. Her work has often been seen on KOMO-TV's *Boomerang* show, and she has been awarded honors in juried shows throughout the Northwest.

Act is pleased to be the host of the Seattle Junior League's Northwest Art Collection this summer. This extraordinary exhibit is hanging in the lower lobby of the theatre.

## ACT WISHES TO THANK

Hair styles by Kathleen Parsons  
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# Stage Hands

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In addition, ACT gratefully acknowledges support by the Corporate Council for the Arts in Seattle, the National Endowment for the Arts (a Federal agency), PONCHO, and the Washington, King County and Seattle Arts Commissions.

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# Welcome to ACT!

**As you may be one of our newer audience members, there are some things which may be helpful for you to know:**

**IF YOU ARE LATE . . .** you will not be seated until the first intermission. You can watch the play from the upper lobby only. Because ACT is a small, intimate theatre, this policy is designed to assure the comfort of both the audience and the performers. The lobby lights flash off then on once at ten minutes to curtain, twice again at five minutes to curtain.

**BABES IS ARMS** are not permitted.

**SMOKING** in downstairs and outer lobby only.

**TAKING PHOTOGRAPHS** or making recordings during the performance is strictly forbidden.

**REFRESHMENTS . . .** are available in the downstairs lobby only, one-half hour before curtain time and during intermissions. No drinks may be taken into the seating areas.

**DOCTORS . . .** expecting calls during performances may give their names and seat locations to the House Manager, and the number 285-4314 to their call service.

**NO TICKET REFUNDS CAN BE MADE—** and only season subscribers may exchange tickets for another performance of the same show, providing the box office receives the tickets 24 hours before the date and time printed on the tickets.

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**IF YOU ARE PHYSICALLY DISABLED . . .** we ask that you arrive at least 20 minutes prior to the curtain time. ACT is not barrier free (but we're working on it), but our house staff will help in any way possible. A call to the ACT Box Office, 285-5110, at least one day before will enable our staff to make arrangements for your comfort and convenience.

**STUDENTS AND SENIOR CITIZENS . . .** can buy single tickets for \$4.00, one-half hour before curtain time, if there are seats available.

**TO OUR OPENING NIGHT AUDIENCE . . .** complimentary refreshments and wine are served in our rehearsal room, Backstage, following the opening night show, to honor the cast. You are invited to be ACT's guests. Wine is courtesy of the Pike and Western Wine Merchants.

**GROUP DISCOUNTS** for theatre parties of twenty or more persons are available. Discounts range from 10 to 20 percent off, depending on the size of the group and the performance date. To arrange for group sales—for a corporate family event, a couples' night out, or a fundraising benefit for your organization or business—call Louise Cummings, 285-3220.



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