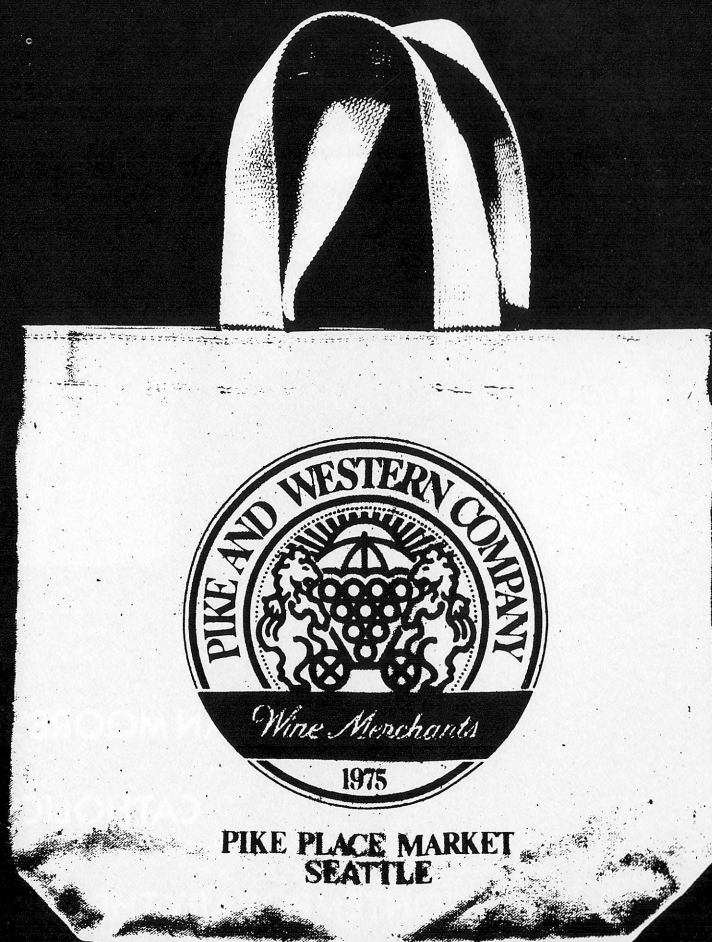


BRIAN MOORE'S

CATHOLICS

**A CONTEMPORARY THEATRE
16TH SEASON
SEATTLE, 1980**

Serving Your Taste



A CONTEMPORARY THEATRE

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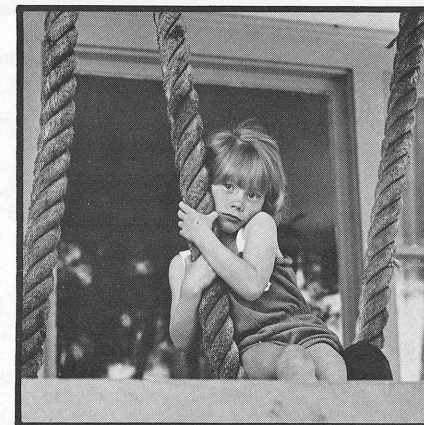
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Cover art by Marcia Pomeroy

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Gregory A. Falls
Artistic Director

Andrew M. Witt
General Manager

presents the
World Stage Premiere
of
Brian Moore's

CATHOLICS

June 5 - 28, 1980

| | |
|---|------------------------|
| Director | Gregory A. Falls |
| Scene & Property Designer | Shelley Henze Schermer |
| Costume Designer | Sally Richardson |
| Lighting Designer & Technical Director | Phil Schermer |
| Production Stage Manager | Eileen MacRae Murphy |
| Stage Manager | Michael Weholt |
| Dialect Consultant | Bernard Frawley |

THE CAST, IN ORDER OF APPEARANCE

| | |
|--------------------------------------|----------------------|
| Tomas O'Malley, Abbot of Muck | David White |
| Brother Kevin | Tony Amendola |
| Father Walter (June 5- 8) | John Aylward |
| Father Walter (June 10-28) | Rod Pilloud |
| Brother Seamus (June 5- 8) | Rod Pilloud |
| Brother Seamus (June 10-28) | Robert John Zenk |
| Brother Martin | Richard Marlin Tutor |
| Father Matthew | Maury Cooper |
| Father Manus | Bernard Frawley |
| Father Donald | Peter Kelley |
| Brother Paul | Glenn Mazen |
| Father James Kinsella | John Procaccino |

THE PLACE: Muck Abbey, off the coast of Western Ireland

THE TIME: 1999

CATHOLICS IS PERFORMED WITHOUT AN INTERMISSION

SPEAK YOUR MIND!

STAY AROUND AFTER THE SHOW!

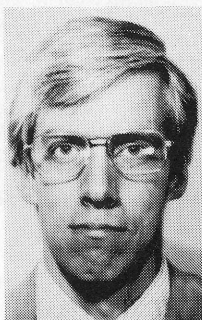
Here is your opportunity to share your thoughts and feelings about the plays. After the third Sunday matinee of each play's run, there will be special discussions with scholars, actors and you.

DISCUSSION DATES are all on Sundays and discussions immediately follow the 2:30 p.m. matinee, 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 to join in as well. The dates are June 22, July 20, August 17, and September 14. There will be no discussion for the final show of the season.

For information about this show 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.

Charles Frey, Associate Professor in the English Department at the University of Washington, has participated in over twenty post-play discussions during the past two seasons at ACT. An originator and consultant for the Discussion Series in Western Washington of the televised Shakespeare plays, Dr. Frey is also the author of *Shakespeare's Vast Romance: A Study of The Winter's Tale* and of numerous articles on Shakespeare, drama, poetry, and fiction. His poems have appeared in such periodicals as the *Yale Review*, *Centennial Review*, *Kansas Quarterly*, and *Denver Quarterly*. His reviews of Seattle Shakespeare productions appear annually in *Shakespeare Quarterly*, and the anthology, *Classics of Children's Literature*, which Dr. Frey co-edited for Macmillan, will appear next year. Locally, Dr. Frey has served as panelist and writer for The Empty Space Association, The Seattle Repertory Theatre, and the Washington State Cultural Enrichment Program.

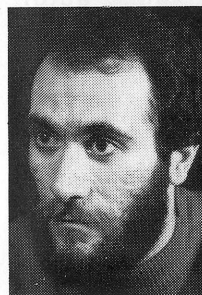


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TYPE

The Company



TONY AMENDOLA

(Brother Kevin) appeared this past season in The Seattle Repertory Theatre's productions *Taming of the Shrew* and *Enemy of the People*. Tony is a veteran of numerous productions at the Oregon Shakespearean Festival, including his

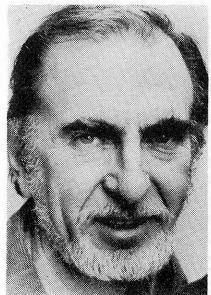
portrayals of "Strindberg" in the west coast premiere of *Night of the Tribades*, "Gonzalo" in *The Tempest*, "Gregers" in *Wild Duck*, "Devery" in *Born Yesterday*, and "Friar Timoteo" in *Root of the Man-drake*. Tony spent several years with Philadelphia's Stage Three, appearing in productions of *The Homecoming*, *The Crucible*, *Waiting For Godot*, *Back Country Crimes*, and *Six Characters*. His other regional credits include "Mercutio" in *Romeo and Juliet*, "Phillip" in *King John*, and "Iachimo" in *Cymbeline*.



JOHN AYLWARD

(Father Walter) is a veteran of many Seattle theatres and of ACT in particular. He appeared here last year as "Mr. Malone" in *Man and Superman* and may be remembered for his portrayal of "Teddy" in *When You Comin' Back, Red*

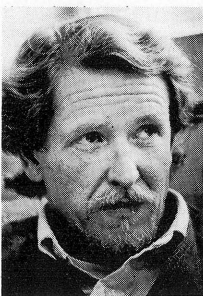
Ryder? Other ACT productions in which John appeared include *Time Of Your Life*, *Marat/Sade*, *Desire Under the Elms*, and *Travesties*. John appeared with The Seattle Repertory Theatre this past season in *Taming of the Shrew*, *Enemy of the People*, *St. Joan* and *Spokesong*. He is a founding member of Seattle's Floating Theatre Company, a charter member of The Empty Space Association and has appeared in many regional theatres around the U.S.

**MAURY COOPER**

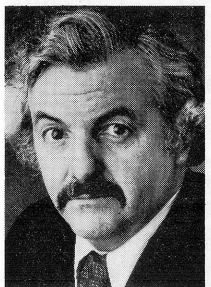
(Father Matthew) appeared in the 1976 ACT productions of *Scapino* and *Time of Your Life*. His Broadway work includes *Much Ado About Nothing* and *Gloria and Esperanza*, while his off-Broadway and regional credits range from *Othello* at the Joseph Papp Public Theatre to *Under Milkwood* at the Guthrie, *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. 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*.

**PETER KELLEY**

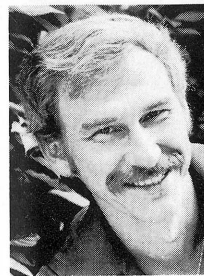
(Father Donald) made his debut on the ACT mainstage as "Fred" in last year's production of *A Christmas Carol*. He was a member of The Young ACT Company for its 1979/80 touring season with *A Wrinkle In Time*. Peter has appeared locally with Black Arts West/The Group, La Pensee Players, Seattle Junior Programs, and the University of Washington, as well as with The Wade James Theatre in Edmonds and The New Summer Palace in Pullman. His credits include "Rodolpho" in *A View From The Bridge*, "James Keller" in *The Miracle Worker*, "Feste" in *Twelfth Night*, plus productions of *Catch-22*, *The Zoo Story*, *The Man of La Mancha*, *The Country Wife*, *Taming of the Shrew* and others.

**GLENN MAZEN**

(Brother Paul) is an accomplished actor whose 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 successful Empty Space production of *Comedians*.

**BERNARD FRAWLEY**

(Father Manus) last appeared at ACT two seasons ago in *Ballymurphy*. Prior to that, it had been eight years since he left Seattle, ACT, and the Rep, where he worked for five seasons in over thirty productions. His work at ACT includes *Marat/Sade*, *Philadelphia*, *Here I Come* and *Rhinoceros*. His work at The Seattle Repertory Theatre includes *Juno and the Paycock*, *The Crucible*, *You Can't Take It With You*, *Tartuffe*, and *A Midsummer Night's Dream*. He was seen on Broadway in *Othello* and off-Broadway and in regional theatres throughout the United States in a variety of roles. This past year he was seen as "Pat" in *The Hostage* and in the PBS special *Brendan Behan's World*.

**ROD PILLOUD**

(Brother Seamus/Father Walter) returns to ACT after an absence of nearly five years. Rod appeared as "Whit" in ACT's *Of Mice and Men* and as "Flack" in *The Resistant Rise of Arturo Ui*. His other Seattle-area credits include roles at The Seattle Repertory Theatre and The Empty Space, and he has recently returned from three seasons with The Milwaukee Repertory Theatre. Rod has acted in numerous commercial and feature films in the Seattle and Chicago areas, including the PBS film *Wilderness*, *Wilderness* and NBC's *The Last Convertible*. Rod has directed over 50 productions in several regional theatres and is also an accomplished composer, with scores that include "Astarte" for the Joffrey Ballet, winner of the 1969 ASCAP Popular Music Award.

**JOHN PROCACCINO**

(Father James Kinsella) appeared last season in ACT's presentations of *The Water Engine*, *Holy Ghosts*, and *Man and Superman*. At The Empty Space Association, John played "Tyrone Power" in *Gossip*, "Durwood Peach" in *Landscape of the Body*, and "Ken Talley" in *5th of July*. This season at The Seattle Repertory Theatre he appeared in *Enemy of the People* as "Billings" and in *Taming of the Shrew* as "Hortensio." A former student at the Juilliard School in New York, John has performed off-Broadway as well as with regional theatres in the Midwest, and he appears in Stanley Kramer's film, *The Runner Stumbles*.

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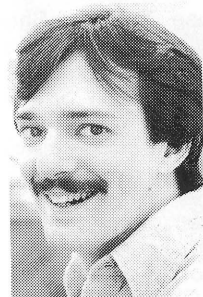
RICHARD MARLIN TUTOR

(Brother Martin) is the founder and Artistic Director of the Tacoma Actors Guild, which recently completed its inaugural season. Rick directed *One Flew Over The Cuckoo's Nest*, *The Cricket on the Hearth*, and *The Amorous Flea*. He acted the role of "William Blore" in *Ten Little Indians*, with other credits that include "George" in *Who's Afraid of Virginia Woolf*, "Willy Loman" in *Death of a Salesman*, and "Nathan Detroit" in *Guys and Dolls*. Rick is a professor of theatre arts at the University of Puget Sound and was a resident actor for three years with the Hilberry Classic Theatre.



DAVID WHITE

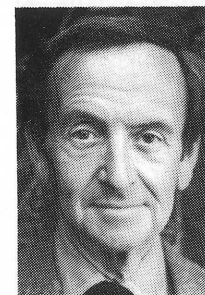
(Tomas O'Malley, Abbot of Muck) appeared recently as "Mayor Peter Stockman" in The Seattle Repertory Theatre's *Enemy of the People*. He began his theatrical career at the Pasadena Playhouse and then, following World War II, with the Cleveland Playhouse. In 1949 he made his Broadway debut as Charlton Heston's father in *Leaf and Bough*. His other Broadway credits include *Anniversary Waltz*, *The Bird Cage*, *Room Full Of Roses* and *Romanoff and Juliet*. David toured in *Strike A Match* and *Sabrina Fair*, and he appeared off-Broadway as "Dr. Schoen" in *Earth Spirit*. Among his many television credits are such programs as *Philco Playhouse*, *You Are There*, *Playhouse 90*, *Kraft Theatre* and his popular role as "Larry Tate" in *Bewitched*. David also appeared in the film *Sweet Smell of Success* and has extensive regional theatre credits from around the country.



ROBERT JOHN ZENK

(Brother Seamus) 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 and was featured in the title role of the Northwest Chamber Orchestra's *The Soldier's Tale* by Stravinsky, and he recently stepped in 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*.

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 Fulbright 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.



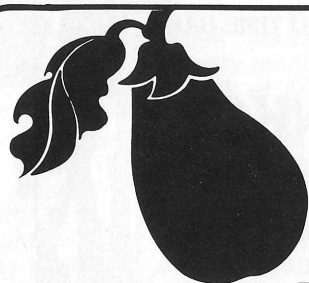
PLAYWRIGHT BRIAN MOORE

was born and educated in Belfast, Northern Ireland, and was raised in the Catholic faith. He emigrated to Canada in 1948, where he accepted citizenship, and then to the United States in 1958. He now lives in Malibu, California, but retains Canadian citizenship. He teaches a seminar in fiction writing at U.C.L.A. Although he has published over a dozen novels since 1956 Mr. Moore has had only one other work produced on stage. That was *The Emperor of Ice Cream*, which was adapted for the stage by another writer and then performed by the Abbey Theatre in Dublin. Among his novels are *The Feast of Lupercal*, *An Answer From Limbo*, *I Am Mary Dunne*, *The Doctor's Wife*, *The Luck of Ginger Coffey*, and *The Great Victorian Collection*. Among the many honors accorded Brian Moore are the prestigious James Tait Black Memorial Award in England and the Governor-General of Canada's Award for Fiction, the latter of which he has been presented twice.



DIRECTOR GREGORY A. FALLS

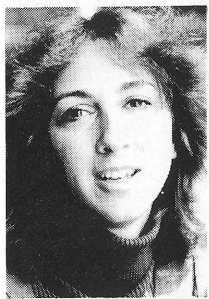
is the founder and Artistic Director of A Contemporary Theatre, where he has directed more than 50 productions, including *Fanshen* last season and *Henry IV, Part 1* and *Ballymurphy* the year before. He adapted for the stage and directed *A Christmas Carol*, *The Odyssey* and *A Wrinkle In Time* for The Young ACT Company and



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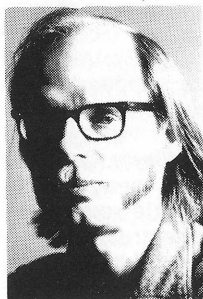
is a graduate of the University of Washington and has been ACT's property manager for seven years. In addition, she designed sets for ACT's productions of *Man and Superman*, *Fanshen*, and *The Fantasticks* last season, plus *Henry IV, Part I*, *Ladyhouse Blues*, and *A Christmas Carol*. Shelley also 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.



**COSTUME DESIGNER
SALLY RICHARDSON**

was ACT's resident costume designer for three years, through last season, but has designed for several other area theatres. In addition to her work for this production, Sally has designed the costumes for *The Ballad of Mary Reade*, opening this

month at the Bathhouse Theatre. She recently designed the costumes for the Tacoma Actors Guild's production *Rookery Nook* and for The Empty Space Association's *Room Service*. Sally received her undergraduate degree in drama from Whitman College and her masters degree in costume design from the University of Washington. Among her other local credits are the costumes for Empty Space's marathon production *Iluminatus*, the Seattle Opera's *The Toy Shop*, and Poncho Theatre's *Doc Maynard*.



**LIGHTING DESIGNER &
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 Uni-

versity 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**

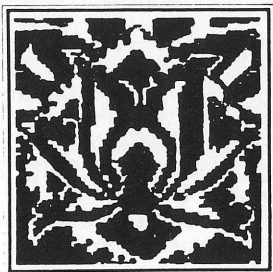
came to ACT in 1971 as an apprentice. Since then he has stage-managed and acted in several productions here, including *Plaza Suite*, *Makassar Reef*, *The Water Engine* and the first Young ACT Company

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.



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The Stage Hands, ACT's volunteer organization, always welcomes new members. Nine special interest committees form this service organization for ACT Theatre. The next general membership meeting will be on July 1 at 7:00 p.m. in the Rehearsal Room backstage. — Please join us!

If you would like to join Stage Hands, or would simply like more information about our organization, please fill out the bottom portion of this page and mail it to: Marilyn Ries, c/o ACT Theatre, 100 West Roy St., Seattle, WA 98119.

-
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NEXT AT ACT

The third show of ACT's 16th season (our 105th mainstage production) is *Artichoke* by Joanna McClelland Glass. The play is set in the Canadian plains, the playwright's home for the first twenty years of her life, and is a charming story of hope, love for the rural life, and homespun wisdom as urban and rural lifestyles collide. One critic likened *Artichoke* to a Canadian "Canterbury Tale." The show will be directed by M. Burke Walker, co-founder and Artistic Director of The Empty Space Association, who staged *Artichoke* at the American Stage Festival in New Hampshire last year, receiving strong and glowing reviews.

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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, 232-6006.

The art exhibited at ACT during the run of *Catholics* is by Kent Lovelace and by Barbara Robertson.

Kent Lovelace is an artist/printmaker and owner of Stone Press Gallery and Publishing. The pieces he presents in this display are landscapes using "abstract color concepts that question normal spatial understanding." Kent recently completed a special commission for a major new downtown hotel and has worked with Chicago's well-known Landfall Press.

Barbara Robertson is a Seattle artist who works primarily in drawing and print making. Her current work is a "synthesis of drawn, painted and printed elements which form (her) personal abstract imagery." Barbara was also commissioned to create a major series of special works for the same new hotel.

ACT WISHES TO THANK
Rev. Matthew Naumes, O.S.B.
Dr. Thomas Downey
Ingrid Painter
Kathleen Parsons Hair Design

Stage Hands

SPECIAL THANKS to ACT's VOLUNTEER ORGANIZATION, THE STAGE HANDS!

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ACT Theatre is pleased to be the host of the **Seattle Junior League's Northwest Art Collection** this summer. The exhibit is hanging in the lower lobby of the theatre.

Continued from page 17

Jeff Harbers
Howard Higgen
Mary Lyn Hikel
Paula Holden
Shirley Holzman
Katherine Hyde
Mary Iverson
Denise Jarvis
Reed Jarvis
Christine Jew
Karen Johnson
Cal Jorgensen
Kris Jorgensen
Beth Joyce
Linda Klages
Eva Krasomil
Mary Lou LaPierre
Jule Larrison
Leigh Lazzri
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Kathleen Marks
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Mike Recht
Marilyn Ries
Linda Robinson
Bob Rogers
Karen Rotko
Mimi Rumppe
Gail Sausser
Marilyn Savery
Suanne M. Scillo
Susan Sheldrake
Barbara Smith
Mary Sobczyk
Susan Sutley
Ann M. Sweet
Jim Thomas
Tobiatha Tucker
Amanda M. Wais
Claudine White
Leda Yolo

Notices

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.

BABES IN 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... but subscribers may exchange tickets for any other performance of the same show, providing the box office receives the

tickets 24 hours before the date and time printed on the tickets.

IF YOU CANNOT ATTEND A PERFORMANCE... please consider donating your tickets to ACT. We will be happy to send you a letter so that you can use your donation as a tax deduction. Call 285-5110, to give the box office your seating locations.

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.

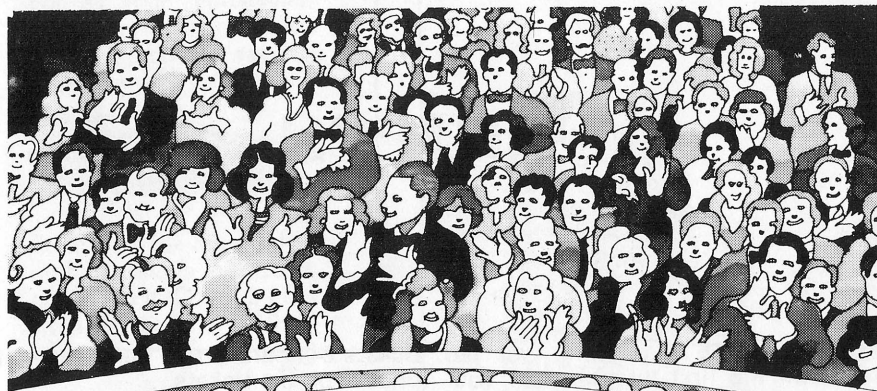
GROUP DISCOUNTS for theatre parties of twenty or more persons are available. Discounts range from 10 to 20 percent off, depending on the size of the group and the performance date. To arrange for group sales—for a corporate family event, a couples' night out, or a fundraising benefit for your organization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

The Wedge

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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 NEW THEATRE STYLES

EXPERIMENTATION—Nothing defines contemporary theatre more accurately than experimentation: new themes, fresh perceptions, original stage techniques. Contemporary plays evoke a response, emotional and intellectual. We know our audience expects to be challenged.

But theatre is also business (even the non-profit type, like ACT). Unfavorable reviews of new or risky plays can seriously reduce our box office revenue from single-ticket buyers. The immediate effect—unless we have a back-up source of support—is to

CHILDREN'S THEATRE INFLATION CASH FLOW

induce caution, cut costs, and avoid challenges when making play choices. Long term, ACT would have to choose only plays proven to be box office "hits."

If it were not for contributions from our subscribers who insist on a challenge, ACT would have been unable to chance world premieres such as CATHOLICS this season, FANSHEN in 1979, or BALLYMURPHY and MAKASSAR REEF in 1978. These plays ought to be performed, both for their intrinsic worth and for the boost that first-class productions give to aspiring playwrights.

ACT needs contributed support to stay on the "cutting edge" of experimentation, the lifeblood 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

Send your contribution today to:

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

A Night On The Town

... for ACT single ticket buyers

Dinner at Mrs. Malia's and a ticket to ACT Theatre

just \$16.50/person

Mrs. Malia's, the gourmet restaurant at 820 Second Avenue, ACT Theatre and KING FM have joined together to offer ACT single ticket buyers a "Night on the Town," including dinner and theatre during one performance of each of the next five shows at ACT, including **Catholics**.

The Wednesday evening dates are June 25, 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.

Pick up tickets and make reservations at:

- A Contemporary Theatre Box Office, 100 West Roy, 285-5110
- Mrs. Malia's, 820 Second Avenue, 624-3287

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



Staff

A CONTEMPORARY THEATER

100 West Roy St., Seattle, WA 98119
Box Office: 285-5110
Administrative Offices: 285-3220

Artistic Director.....Gregory A. Falls
General Manager.....Andrew M. Witt

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Press & Publications
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Development Director.....Jean B. Leed
Development Assistant.....Nancy Weil
Company Manager.....Karen Rotko
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Secretary.....Jeane Lipps
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Coordinator.....Sarahjane Scott

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Music Director.....Stan Keen
Resident Composer.....Joseph Seserko
Technical Director and Production &
Facilities Manager.....Phil Schermer
Assistant Technical Director...Jody Briggs
Carpenters (IATSE # 15)...Michael Lowther,
Frank Simons
Assistant Lighting Designer..Donna Grout
Production Stage Manager
.....Eileen MacRae Murphy
Stage Manager.....Michael Weholt
Costumer.....Julie James
Head Seamstress.....Marian Cottrell
Dresser.....Melissa Borden
Property Manager...Shelley Henze Schermer
Sound Consultant.....Mac Perkins
Script Consultant/New Plays
Manager.....Barry Pritchard
Photographer.....Chris Bennion
Production Assistants.....Debra Sanderson,
Lora Shiner
Technical Production Assistants.....
.....J. DeMers Connolly, Renee D. Reilly

HOUSE STAFF

Box Office Manager.....Ron Sheffield
Box Office Assistants.....Dan Bollinger,
Richard Crockett, Jody Montague,
Mark T. Somers
House Manager.....Gene Burk
Assistant House Manager...Susan Mellor
Concessionaire.....Tina Lidnin
Custodian.....Irene Blackford


BOARD OF DIRECTORS

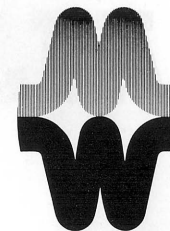
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