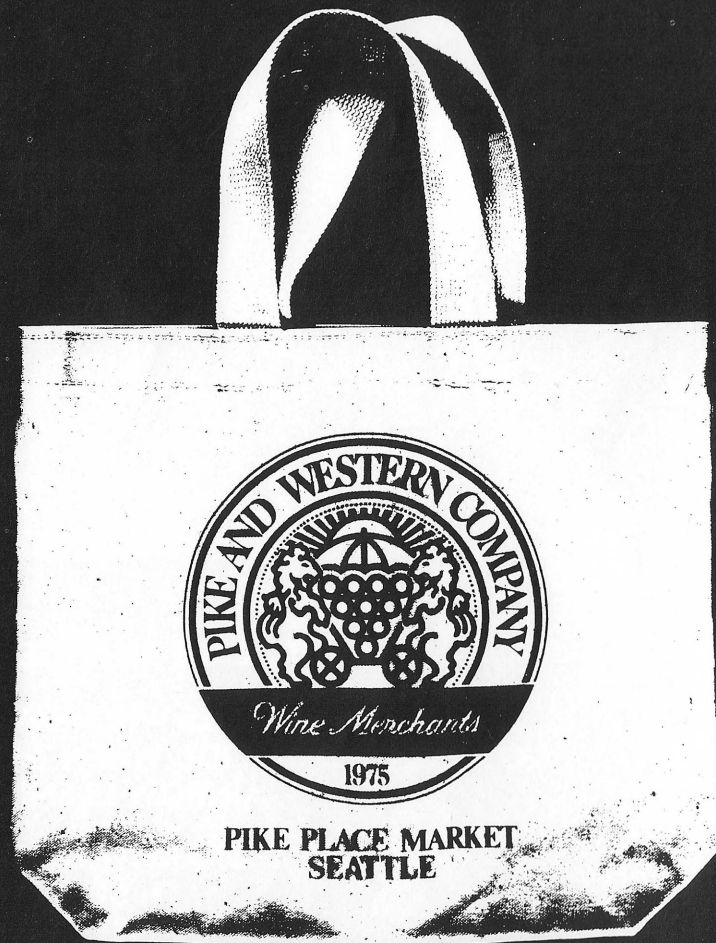


**NTOZAKE SHANGE'S**

**FOR COLORED GIRLS WHO HAVE  
CONSIDERED SUICIDE/WHEN THE  
RAINBOW IS ENUF**

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

*Serving Your Taste*



**A  
CONTEMPORARY  
THEATRE**

The Play  
page 5

Notes from the Director  
page 6

The Company  
page 8

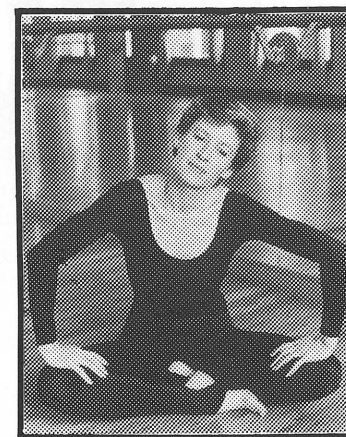
Art in the Lobby  
page 17

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Artistic Director

Andrew M. Witt  
General Manager

presents  
Ntozake Shange's

# FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE/ WHEN THE RAINBOW IS ENUF

May 8 - 31, 1980

Director/Choreographer	Tawnya Pettiford
Set Designer	Karen Gjelsteen
Costume Designer	Laura Crow
Lighting Designer/	
Assistant Technical Director	Jody Briggs
Technical Director	Phil Schermer
Property Designer	Shelley Henze Schermer
Production Stage Manager	Eileen MacRae Murphy
Stage Manager	Michael Weholt

### THE CAST, IN ORDER OF APPEARANCE

Lady in Yellow	Conni Marie Brazelton
Lady in Green	Roxanne Reese
Lady in Red	Diane E. Bivens
Lady in Purple	Juanita Mahone
Lady in Pink	Arlene E. Quiyou
Lady in Blue	Demetra Pittman

For Colored Girls... is performed without an intermission  
poems by title:

dark phrases  
toussaint  
graduation nite  
now i love somebody more than  
no assistance  
i'm a poet who  
latent rapists'  
abortion cycle  
san francisco samba  
one  
sechita  
i used to live in the world

three  
pyramid  
no more love poems #1  
no more love poems #2  
no more love poems #3  
no more love poems #4  
somebody almost walked off wid alla  
my stuff  
sorry  
a nite with beau willie brown  
a laying on of hands





During a break in a busy rehearsal schedule, the "ladies" of *For Colored Girls*... gather outside the theatre for a group photo. In front, from left to right, are Demetra Pittman, Conni Marie Brazelton, Diane E. Bivens, and director/choreographer Tawnya Pettiford. Behind, left to right, are Juanita Mahone, Arlene E. Quiyou, and Roxanne Reese.

# Personal Notes From The Director

What is a choreopoem? Simply, it is poetry that "moves." In *For Colored Girls*... it is a series of poems laced with movement and dance. But *it* is called a choreopoem, not choreopoems. It is one poem essentially, with many different parts, colors, and dynamics, which make the free floating style so lyrical and musical... a *symphony* of sound and movement.

It is a celebration of a birth... the birth of a woman... as well as being almost an exorcism of the old doubts, fears, and disillusionment with life and self that might drive one, at some point or another, to contemplate suicide. Finally, through the contractions of life's experiences; and the pain, sweat, and tears, we give birth to ourselves. There is a life, a joy within us that is worth being recognized as being black, a woman, and *alive*—a woman/person with real hope, fear, and desires; capable of loving and *being loved*, wanting and needing to be accepted for what and who she is.

...*Colored Girls*... is a growth process. And growing is always a painful experience. At times we stumble and we fall. The audience is allowed to experience this process from the "inside out" (instead of staying on the outside trying to look in) and may become involved and participate in the process if they allow themselves.

When we decide to go "over" the rainbow, it is an uphill climb. ...*Colored Girls*... is a deeply spiritual piece of theatre, and I can

testify, personally, that it has changed my life. I used to say it 'awakened my spirit.' What it indeed did, was allow me to find it. Through Ntozake's words, I was "emancipated." It made me look to *myself* honestly, and painfully at times, to come to terms with who and what I was. I grew in knowledge of how much I had in common with Ntozake and all womanhood. I began to really appreciate my own womanhood, and the sense of respect that grew from this seed stretched into my relationships with my mother, my grandmother, my sisters, and my friends. It was as if I were a flower just beginning to bloom, and I needed some nourishment to continue to grow and flourish.

There is a line at the end of *For Colored Girls*...: "I found God in myself..." Well, I did. I reconnected myself with my roots. Church! Yes, I'm talking about where I was raised. I found I had just put God on "hold" for a while. Thank God He didn't get tired of waiting!

*For Colored Girls*... is only the beginning, it is not the end. Yes! We've been redeemed. And we're worth a *lot more* with the *knowledge that we are worth it!*

"If you see someone without a smile give them one of yours."

Love,

*Tawnya Pettiford*



# The Company



**DIANE E. BIVENS** (Lady in Red) holds a BFA from New York University and appeared in *For Colored Girls...* at the War Memorial Theatre in New Jersey and last month at the Bahama Princess in Freeport.

Diane played "Evelena" in the award-winning Broadway production of *My Sister, My Sister* and has numerous off-Broadway, film and television credits. Among her off-Broadway credits are *Ti-Jean & His Bros.* at the New York Shakespeare Festival, *The Three Sisters* at Abbey Theatre, *Runners* at La Mama E.T.C., *The Mighty Gents*, *Drinkwater*, and *Othello*. Diane appeared in the films *One Summer Night*, *Wolfen*, and *Fame*. She also performed on ABC's *All My Children*, as well as in other tv productions. Diane is the featured vocalist of the jazz group, "Jungle Telegraph." ("Thanks to Themba for being a big girl.")



**CONNIE MARIE BRAZELTON** (Lady in Yellow) recently appeared on Broadway in *Got To Go Disco* and *Snow White and the 7 Dwarfs*, which she later toured with the National Touring Company. Conni's many tv credits

include an appearance on ABC's *All My Children* and a series pilot called *Boogie Machine*. She also appeared in the films *Times Square* and *Dogs of War*. Other stage credits range from *Guys and Dolls* and *Brigadoon* to *Hair*, *The Me Nobody Knows*, *Black Gods* and *River Niger*. She also appeared with the St. Louis Municipal Opera and the Kansas City Star Light Theatre in both their productions of *Okla-homa!* and *Damn Yankees*. Conni has a B.A. from Southern Illinois University in theatre where she also attended graduate school. She gives special thanks to Frank Hatchett, her jazz teacher.



**JUANITA MAHONE** (Lady in Purple) has compiled impressive regional and off-Broadway credits since leaving the Boston University School of Fine Arts. Her training

in acting, singing and dancing has taken her on tour in *No Honey* and in *Don't Bother Me, I Can't Cope*. Her off-Broadway credits include *Antigone*, *The Death of Boogie-Woogie* and *Their Eyes Were Watching God*, both at the Richard Allen Center. She played the role of "Satisfaction" in *The Sun Always Shines for the Cool* at the 78th Street Playhouse; "Louise" in the New Federal Theatre's presentation of *Birdland*; and, among others, the part of "Gloria" in *The Verandah* at the Gene Frankel Theatre. Juanita also played "Della" in *The*

*Royal Family* for the Pennsylvania State University Summer Festival, and in *After The Rain* and *The Balcony* for the Boston Black Repertory.



**DEMETRA PITTMAN** (Lady in Blue) has been seen on several Seattle stages and is a graduate of the University of Washington's BFA professional actors training program. She appeared at ACT last season as "The Mute" in the extended run of *The Fantsticks*. At The Empty Space Association she played "Titania" and "Hippolyta" in *A Midsummer Night's Dream*; at Skid Road Theatre, "Amilia" and "Ida" in *Colette* and "Ruby" in *Dames At Sea*; and at the Palace Theatre, "Lady Larkin" in *Once Upon A Mattress*. Demetra appeared with The Seattle Repertory Theatre in *Biography*, *Billy The Kid*, and the musical *A Look At The Fifties*. She also appeared with The Young ACT Company in its production of *An Absurd Musical Revue For Children*. Her other credits include *Three Penny Opera* and

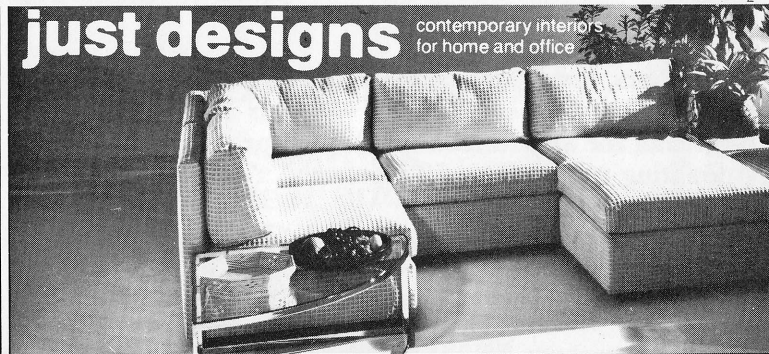
*Tempest* with the Indiana Repertory Theatre; *Journey's End In Lover's Meeting* (a Shakespeare "collage") with Syracuse Stage; and *Five on the Black Hand Side* and *Young, Gifted and Black* at Black Arts/West.



**ARLENE QUIYOU** (Lady in Pink) recently played Chicago where she recreated the role of "Mama San," which she understudied in the Broadway production of *G.R. Point* at the Play-

house Theatre. She began her acting career at the New York Shakespeare Festival, appearing in such productions as *Sweet Talk*, *La-Gente*, and *Lament for Rastafari*. Arlene also appeared at the Eugene O'Neill Theatre Center in *The Defense*, later recreating her role in that of the "Deaf Mute" for the New York production at the New Federal Theatre, where she was nominated for Best Supporting Actress by the off-Broadway Audelco Awards Committee. In addition, Arlene received the 1977-78 nomination for Best Director for *Journey Through*

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*Babylon*, plus the nomination for Best Lead Actress in *Sweet Talk*. Arlene's television work includes an appearance on NBC's *Saturday Night Live* and the PBS specials *Manifest Destiny* and *The Fight Against Slavery*.



**ROXANNE REESE** (Lady in Green) comes to ACT after appearing as a nightclub and concert performer in the New York and Washington, D.C., areas and from the Colonades Theatre production in New York of *Shakespeare's Cabaret*. Roxanne is best known for her performance on Broadway as the "Lady in Brown" in *Girls...* She has also appeared as "Evie" in *No Place To Be Somebody*, as "Beneatha" in *A Raisin in the Sun* and as "Harriet Tubman" in *Freedom Train*. Ms. Reese will soon be seen as "Gloria Foster" in the upcoming educational tv program, *Reader's Tube*. She gives special thanks to her family and friends for their support in making her dream a reality.



**DIRECTOR / CHOREOGRAPHER TAWNYA PETTIFORD** portrayed the "Lady in Pink" in the Los Angeles production of *For Colored Girls...* and the "Lady in Purple" on the show's national

tour. Most recently she choreographed and co-directed the Minneapolis production. Tawnya is a member of the British and American Societies of Fight Directors and was co-founder of the national touring repertory company Theatre Express. She directed *Noah and the Ark*, an original mime play, for the Summer Festival of the Pennsylvania Council on the Arts and produced and performed in an off-Broadway production of *Tuesday*, a silent play by Jewel Walker. Tawnya studied at the Central School of Drama, Speech & Film in London and received her BFA from Carnegie-Tech. ("By the Grace of God I am what I am.")

**SCENIC DESIGNER KAREN**



**GJELSTEEN** has designed at ACT for the past four years. Her sets include *The Club*, *As You Like It*, *The Shadow Box*, *Makassar Reef*,

and last year's production of *The Water Engine*. In addition to her work at ACT, she has designed numerous shows for Intiman Theatre Company, where her designs for *The Lady's Not For Burning* will be seen in July. Currently, Karen is working on the production of *The Woods* for The Empty Space Association, where she was resident designer for four and one-half

years. Karen's credits include work at the Bathhouse, Poncho and Palace Theatres. Before moving to Seattle she was resident costume designer for two years at the Chimera Theatre in St. Paul and prior that worked for the Annenberg Center for the Performing Arts in Philadelphia.



**COSTUME DESIGNER LAURA CROW**

has just finished designing *Dusa*, *Fish*, *Stas* and *Vi* at The Empty Space Association. She recently designed *Hamlet* and *Mary Stuart* in full Elizabethan costume for the Circle

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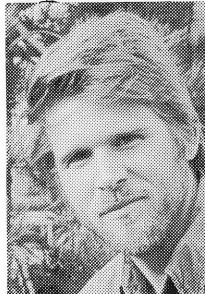
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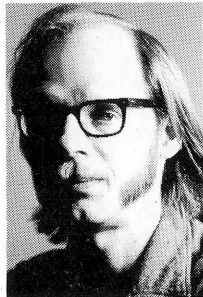


Repertory Co. in New York City. Her work also includes costumes for a futuristic film for PBS entitled *The Lathe of Heaven* by Portland author Ursula K. LeGuin. She created costumes for the original production of Lanford Wilson's *The 5th of July* opening on Broadway this season. Her other Broadway credits include *The Water Engine*, *Sweet Bird of Youth*, and *Warp*, a science fiction production for which she won a Drama Desk Award for costumes. Laura also won a Joseph Jefferson award for *Misalliance*, starring Lynn Redgrave. She has designed the premiere productions of *Sexual Perversity in Chicago*, *Angel City* and *The Landscape of the Body*. She recently designed costumes for *Uncle Vanya* in San Diego and *Talley's Folly* at the Mark Taper Forum, and *Heartbreak House* for Intiman Theatre.



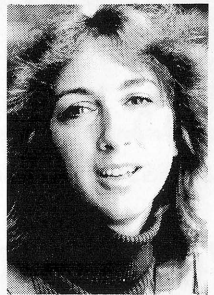
**LIGHTING DESIGNER JODY BRIGGS**, in addition to being the assistant technical director for ACT, designed the lighting for *Holy Ghosts* and for *Man and Superman* last season, plus ACT

productions of *Henry IV, Part I*, *Abstrud Person Singular*, *You're A Good Man, Charlie Brown*, *Your Own Thing* and *The Indian Experience*. Jody holds a master's degree from the University of Washington and a BFA from Boston University. He has designed sets and lights for more than 75 theatre productions, musicals and dance performances in stock and regional theatres across the United States and Canada.



**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!*.



**PROPERTY 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 de-

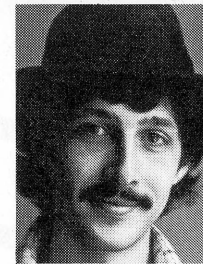
signed sets for ACT's productions of *Man and Superman*, *Fanshen*, and *The Fantasticks* last season, plus *Henry IV, Part I*, *Ladyhouse Blues*, and *A Christmas Carol*. Shelley also designed the masks and scenery for The Young ACT Company's productions of *The Odyssey* and *A Wrinkle In Time*. She 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.



**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*.

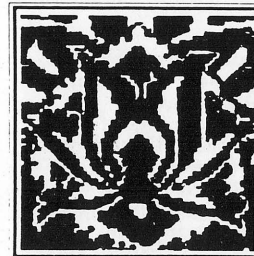


**STAGE MANAGER MICHAEL WEHOLT** came to ACT in 1971 as an apprentice. Since then he has stage-managed and acted in several productions here, including

*Plaza Suite*, *Makassar Reef*, *The Water Engine* and the first Young ACT 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 filmmaking and playwriting 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* for the Intiman Theatre,



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ticket for high adventure and six exciting plays. And most important in these days of high inflation, subscriptions save you lots of money. Get your season discount by presenting your ticket stubs to the box office when ordering your subscription for the next five plays at ACT. The offer is good only through the run of **For Colored Girls**, so ACT now, and pass the word on to a friend.

*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.



**ARTISTIC  
DIRECTOR  
GREGORY A.**

**FALLS** is the founder 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 directed *A Christmas Carol*, *The Odyssey* and *A Wrinkle In Time*, all of which he adapted for the stage, for The Young ACT Company. 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.

**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.

**MODERATOR** for the 1980 discussions is Charles Frey of the Department of English at the University of Washington.

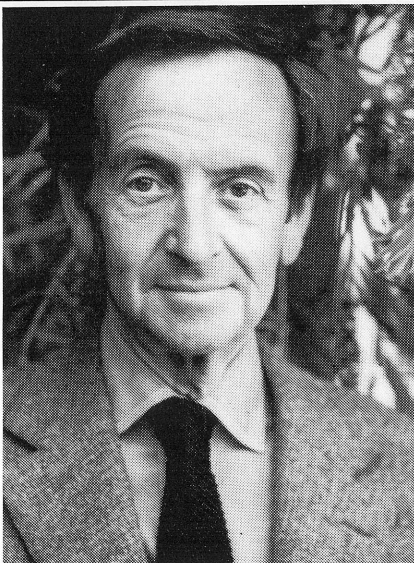
**DISCUSSION DATES** are all on Sundays and discussions immediately follow the 2:45 p.m. matinee, at approximately 4:30 p.m. You do not have to attend the performance that day to participate in the free discussion, and you are encouraged to bring your friends to join in as well. The dates are May 25, 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.



## NEXT AT ACT

The second show of ACT's 16th season is the June 5 - 28 World Stage Premiere of *Catholics* by Brian Moore. The award-winning Mr. Moore, born in Belfast, Northern Ireland, and now a resident of California, has accepted ACT's invitation and will be coming to Seattle for the premiere. The show will be directed by ACT's Artistic Director Gregory A. Falls.



**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.

**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.

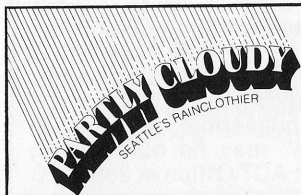
**DOCTORS** ... expecting calls during performances may give their names and seat locations to the House Manager, and the number 285-4314 to their call service.

**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.

**BABES IN ARMS** are not permitted.

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

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



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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, 232-6006.

The art exhibited at ACT during the run of *For Colored Girls*... is by Barbara Thomas. Barbara has a master's degree in fine art from the University of Washington, and did independent fabric and painting research at the University of Grenoble, France. Her awards and achievements include being part of the City of Seattle 1% for Art Collection, a batik commissioned by the Seattle First National Bank and solo exhibitions at the Greenwood Galleries on three occasions and an exhibit sponsored by the Methodist Women Organization. She is presently the coordinator of the Artists-in-the-City Program for the Seattle Arts Commission.

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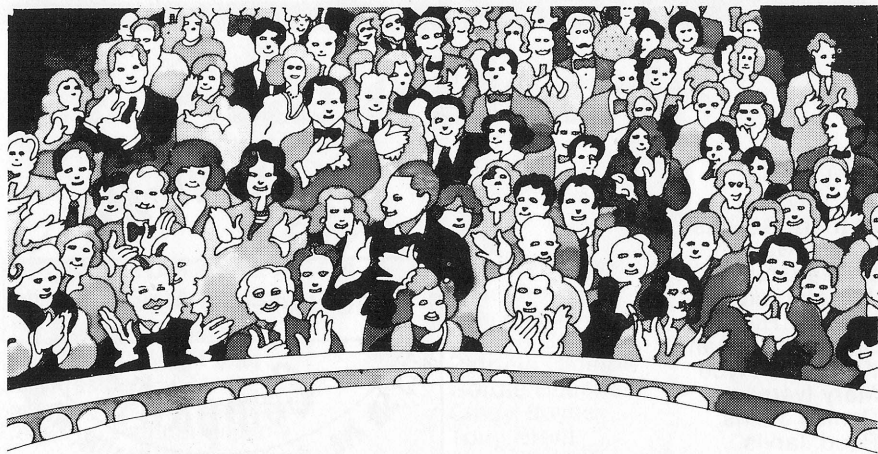
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If you value this standard of excellence, you can help maintain it by contributing to the Challenge Campaign. All contributions match the National Endowment for the Arts' Treasury Fund program of support for major theatres. During 1980-82, all new and increased gifts match ACT's NEA Challenge Grant on a 3:1 basis.

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. . . . . **Eileen MacRae Murphy**  
Stage Manager . . . . . **Michael Weholt**  
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Dresser . . . . . **Melissa Borden**  
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. . . . . **Shelley Henze Schermer**  
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Script Consultant/New Plays Manager . . . . . **Barry Pritchard**  
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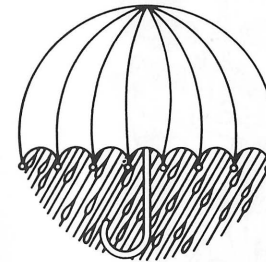
**IF YOU ARE LATE . . .** you will not be seated until the first intermission. You can watch the play from the upper lobby only. Because ACT is a small, intimate theatre, this policy is designed to assure the comfort of both the audience and the performers.

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