

ARTS

L I N E

A CONTEMPORARY THEATRE
EDITION

Volume III, No. 3

July, 1985



A Contemporary Theatre

Gregory A. Falls
Producing Director

Phil Schermer
Producing Manager

Susan Trapnell Moritz
Administrative Manager

presents

the
American premiere
of

Maydays

by
David Edgar

July 18–August 11, 1985

Directed by **Jeff Steitzer & Anne-Denise Ford**

Set & Lighting Designer
Costume Designer
Sound Designer
Stage Manager

Bill Forrester
Liz Covey
James Verdery
Jorie Wackerman

The play takes place in England, Hungary, the United States,
Germany and the Soviet Union. It begins in 1945 and ends in
the early 1980s.

There will be two 10-minute intermissions.

Maydays was first performed by the Royal Shakespeare Company at the Barbican Theatre, London, on October 14, 1983.

THE CAST

ENGLAND, 1945

Jeremy Crowther — Richard Riehle

HUNGARY, 1956

First Soldier — Paul Anthony Weber

Second Soldier — Randy Hoffmeyer

Third Soldier — Rex McDowell

Sergeant — Richard Farrell

Miklos Paloczi — Laurence Ballard

Prisoner — Clark D. Sandford

Bela Szilagyi — David S. Klein

Pavel Lermontov — Kurt Beattie

Clara — Lori Larsen

Erica Molnar — Diana LaMar

Old Woman — Susan Ludlow

Forgach — Richard M. Davidson

Young Soldier — David P. Whitehead

ENGLAND, 1962

Martin Glass — David Pichette

CALIFORNIA, 1967

Clark Sullivan — Clark D. Sandford

Cathy Weiner — Lizabeth Hinton

Student — David P. Whitehead

Policeman — David S. Klein

Teddy Weiner — Paul Hostetler

MVD Official — Roald Berton Wulff

ENGLAND & RUSSIA, 1971-72

Detective — Roald Berton Wulff

Korolenko — Randy Hoffmeyer

Prisoner — Clark D. Sandford

Officer — Paul Anthony Weber

Doctor — Susan Ludlow

Chief Officer — Richard Farrell

Papersellers — Randy Hoffmeyer, David S. Klein,
Lori Larsen, Clark D. Sandford, Paul
Anthony Weber, David P. Whitehead

ENGLAND & GERMANY, 1974-78

Ron — Rex McDowell

First Libertarian — David S. Klein

Second Libertarian — Diana LaMar

Third Libertarian — Randy Hoffmeyer

Mrs. Glass — Susan Ludlow

Smoking Partygoer — Paul Anthony Weber

Molly — Lori Larsen

Official in Frankfurt — Roald Berton Wulff

ENGLAND & RUSSIA, 1968-70

James Grain — Martin LaPlatney

Amanda — Demetra Pittman

Phil Mandrell — R. Hamilton Wright

Brian — Brian Martin

Judy — Sandra Galeota

Pugachev — Richard Farrell

ENGLAND & RUSSIA, 1978-81

Young Man — David P. Whitehead

Hugh Trelawney — Richard M. Davidson

Tania — Diana LaMar

First Woman — Lizabeth Hinton

Second Woman — Susan Ludlow

Third Woman — Lori Larsen

Other parts are played by members of the Company.

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance. Please check the Houseboard in the lobby for any program changes. The following are understudies for *Maydays*: Richard Farrell for *Hugh Trelawney* and *Teddy Weiner*, Sandra M. Galeota for *Clara*, Lizabeth Hinton for *Amanda*, Randy Hoffmeyer for *Clark Sullivan* and *Jeremy Crowther*, Brian Martin for *James Grain* and *Lermontov*, Rex McDowell for *Martin Glass* and *Paloczi*, Clark D. Sandford for *Korolenko*, R. Hamilton Wright for *Pugachev*, John Lee for all other male roles, and Peggy Shannon for all other female roles.

Maydays

5 May 1818 Karl Marx born

15 May 1848 Communist rising in Paris:
quickly overthrown

28 May 1871 Paris Commune falls after 14
months in power

1 May 1886 Chicago General Strike for
eight-hour day leads to five
executions and the founding
of the International May Day
workers' festival

31 May 1917 Bolsheviks achieve majority
in Petrograd Soviet

4 May 1919 Bavarian Soviet defeated
after two weeks in power

4 May 1926 British General Strike
begins—"Nine Days in May"

3 May 1936 Popular Front Government
elected in France

3 May 1937 Communists suppress anar-
chists in Barcelona

2 May 1945 Berlin falls to the Red Army

7 May 1954 French defeated by Com-
munist Vietnamese at Dien
Bien Phu

10 May 1968 Parisian "Night of the Bar-
ricades" sparks movements
towards General Strike

4 May 1970 Four American students
shot dead during anti-war
demonstrations at Kent
State University, Ohio

1 May 1973 Two million British workers
strike against anti-union
legislation

3 May 1979 Margaret Thatcher wins
General Election

2 May 1982 British task force sinks the
General Belgrano

Some Notes on MAYDAYS

The following notes are offered only to clarify references in this production.

Karl Marx (1818-1883): social scientist who lived most of his life in exile, after supporting the revolutionary activity of 1848. Together with Engels, Marx wrote the *Communist Manifesto* and developed a philosophy of humankind, history, and politics that gave unprecedented authority to the communist cause.

V.I. Lenin (1870-1924): Russian revolutionary, leader of the Bolsheviks during and after the Russian Revolution, and the architect of modern communism.

Leon Trotsky (1879-1940): Russian revolutionary, writer and orator, closely aligned with Lenin. He organized the first soviet (governing council) in 1905. Trotsky at first opposed Lenin, then supported him, and later was Stalin's rival for leadership of the U.S.S.R. Communist Party on the death of Lenin. He lost, and was expelled from the country in 1929. He then organized opposition to Stalin among exiles and was murdered in 1940.

Capitalism: an economic system characterized by private or corporate ownership of capital goods, investments and production, and by competition in a free market.

Communism: a theory advocating elimination of private property; a system in which goods are owned in common; a doctrine based on Marxian socialism.

Apparatchiki: the class of fulltime servants of the Communist Party.

Socialism: various economic and political theories advocating collective or governmental ownership and administration of production and goods; a stage of society in Marxist theory which is transitional between capitalism and communism.

Fascism: a political philosophy which exalts nation and race above the individual; centralized, autocratic government headed by a dictatorial leader.

Dissident: one who "sits apart," differing

with an opinion or group. Often the person who is a dissident is attempting to enforce existing laws, usually concerning civil rights.

Spanish Civil War: The defeat of the loyalist government in Spain during the 1930s was made possible by the infusion of troops and military equipment supplied to the rebel forces of Francisco Franco by Nazi Germany and Fascist Italy.

Hungary: From 1947 to 1956, Hungary was led by Matyas Rakosi, a Moscow-trained communist dictator. In October of 1956, after months of agitation and open criticism of Rakosi's regime, popular discontent erupted in demonstrations and street fighting in Budapest between students and Soviet-Hungarian forces. The following month, November 1956, Soviet troops invaded Hungary.

Czechoslovakia: On August 21, 1968, Soviet troops invaded Czechoslovakia. The aim of the Soviet occupation was to demonstrate that the Russian communists were still the vanguard of the working class of all the communist countries of Eastern Europe.

Greenham Common: In 1982 a large number of women became the focus of public attention when they established a "peace camp" and began daily demonstrations at Greenham Common, the air base just west of London designated to receive the first Cruise missiles in December of 1983.

Campaign for Nuclear Disarmament (CND): During the 1950s, opposition to Britain's nuclear policy took the form of the Campaign for Nuclear Disarmament, or CND. In 1982, in response to the installation of Cruise and Pershing missiles, the CND's membership rose sharply to 40,000.

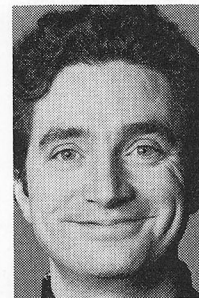
New Jerusalem: This Biblical phrase was central to the poetry of William Blake, who wrote in the preface to his poem *Milton*, "Till we have built Jerusalem/In England's green & pleasant land." In *Maydays*, playwright Edgar has appropriated the expression to suggest the creation of a utopian state.

WHO'S WHO

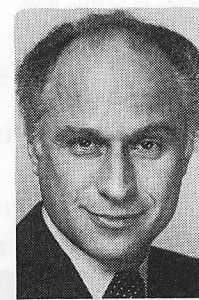
LAURENCE BALLARD (*Miklos Paloczi*) just made his ACT debut as Austin in *True West*, following a two-year absence from the Seattle area performing with the Berkeley Repertory Theatre, The Oregon Shakespearean Festival, and the Milwaukee Repertory Theater. His recent work with Berkeley Rep included the roles of Harstad in the West Coast premiere of *Kingdom Come* and Gunner in *Misalliance*. Last summer, for The Oregon Shakespearean Festival, he played Wolsey in *Henry VIII* and Polixenes in *The Winter's Tale*. Laurence's Seattle area credits include five seasons as a member of the Intiman Theatre Company and several productions with both The Empty Space Theatre and The Seattle Rep.



KURT BEATTIE (*Pavel Lermontov*) appeared in past ACT seasons as Givola in *The Resistible Rise of Arturo Ui*, and Oliver in *As You Like It*. He has appeared in many roles at The Empty Space, most recently as Pete, Veronica, Deputy Smalley and Vol in *The Day They Came From Way Out There* and as Sister Boom Boom and Joe Freitas, Jr., D.A., in *Execution of Justice*. He has also performed with the Indiana Rep, Cincinnati Playhouse in the Park, Oregon Contemporary Theatre, The Seattle Rep and its Second Stage, and elsewhere. Kurt is a playwright as well and co-authored The Young ACT Company production of *The Odyssey*. His play *Oregon Gothic* was produced by The Empty Space, and he recently received a Seattle Arts Commission grant for playwrighting.



RICHARD M. DAVIDSON (*Forgach/Hugh Tre-lawney*) is performing for the first time in the Northwest. He trained at the London Academy of Music and Dramatic Art and has performed in principal roles throughout Canada and the United Kingdom, including the just-completed run of *Medal of Honor Rag* in Dublin, Ireland, plus one year as a member of the repertory company of the Byre Theatre in Scotland and three seasons with the Stratford Festival in Ontario. On Broadway he played Stash in *The Survivor*, while Off-Broadway his work has included such roles as Walter in *The Broken Pitcher*, Grand Bête in *The Beasts*, and the billionaire in *Approaching Zero* at Cafe LaMama. Among his resident theatre credits are Monsieur Duval in *Camille*, Banks in *Wild Oats*, and Governor Lamson in *The Tavern* at The Guthrie Theatre; Oscar Guitt in the North American premiere of *They Are Dying Out* at Yale Repertory Theatre; Andrew Wyke in Carnegie-Mellon's *Sleuth*; plus Escalus in *Romeo and Juliet* and the title role of *Cymbeline*, both with the New Jersey Shakespeare Festival. His film work has included *Breaking Point* and *I Miss You Hugs & Kisses*, while on TV he has been seen on "The New Avengers," "The Doctors," "Ryan's Hope," and others.



(continued on page 16)

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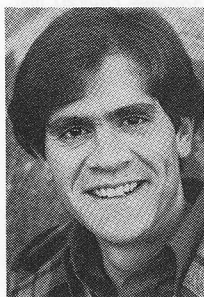
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(continued from page 15)

RICHARD FARRELL (*Sergeant/Pugachev/Chief Officer*) has appeared in several productions here at



ACT, among them *Amadeus*, *Da, Fanshen*, *Whose Life Is It Anyway?*, *Fridays*, *The Greeks* and *A Christmas Carol*. He also toured for two years with The Young ACT Company. Working extensively in the Seattle area, Richard has performed with The Seattle Repertory Theatre, Intiman Theatre Company, The Empty Space, and Tacoma Actors Guild. He

toured with the Montana Repertory Theatre, too, performed for two seasons on the stages of The Oregon Shakespearean Festival, and appeared in the Arizona Theatre Company's *The Taming of the Shrew*. Richard is a graduate of the University of Washington Professional Actor Training Program and has served as an artist-in-residence at Seattle area colleges.

SANDRA M. GALEOTA (*Judy*) is making her Seattle professional acting debut in this production.



A June graduate of the Professional Actor Training Program at the University of Washington, she lists among her favorite roles Mrs. Sullen in *The Beaux' Stratagem*, Shona in *Fen*, and the title role in *Hedda Gabler*. Last summer at the Champlain Shakespeare Festival in Burlington, Vermont (founded by ACT's Gregory Falls), her roles included Lady Anne in

Richard III and Gwendolyn in *The Importance of Being Earnest*. An East Coast native, Sandra is a former member of Boston's Double Edge Theatre Company.

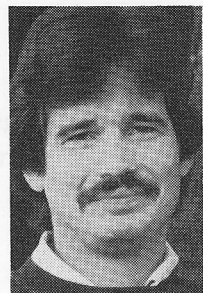
LIZABETH HINTON (*Cathy Weiner/First Woman*) is making her first appearance at ACT. Last spring



she was seen as Beverly in *Husbands* at The Empty Space. Other recent appearances in Seattle have been with The Seattle Repertory Theatre in *Our Town* and as Joan Thor in Pioneer Square Theater's *E/R Emergency Room*. Elizabeth trained with the Professional Actor Training Program of the University of Washington, where she was seen in such roles as

Pegeen Mike in *The Playboy of the Western World*, Jenny Diver in *The Three-Penny Opera*, and Kitty in *Charley's Aunt*.

RANDY HOFFMEYER (*Second Soldier/Korolenko/Third Libertarian*) was seen as Edgar in our



season-opening presentation of *King Lear*. He has been with The Bathhouse Theatre Company since its founding in 1981, where he collaborated on the original production of *The Big Broadcast* and has done all seven subsequent versions of it, including the recent one at Cincinnati Playhouse in the Park. His numerous roles at Bathhouse include the title role in e. e. cummings' *him* and Demetrius in *A Midsummer Night's Dream*. Randy holds a B.F.A. in acting from Baylor University and has performed with theatres throughout Texas and Louisiana. In Seattle he has also been seen at SCT and as Atticus Finch in Seattle Children's Theatre's *To Kill A Mockingbird*. Randy spent a year in Lake Charles, Louisiana, as a VISTA volunteer and now lives in Seattle.

PAUL HOSTETLER (*Teddy Weiner*) is another newcomer to the ACT mainstage. He has been seen at The Seattle Repertory Theatre in *Another Part of the Forest*, *The Front Page*, *Death of a Salesman*, and *The Ballad of Soapy Smith*, as well as in a number of The Rep's Plays-in-Process. Other regional appearances include *Bent* at The Empty Space and *End of Summer* at the Oregon Contemporary Theatre. His most recent film work was in the CBS television

movie *An Innocent Love*. Paul is a Professor of Drama at the University of Washington, where he has regularly directed productions for students in the Professional Actor Training Program.

The defence of individual rights has reached such an extreme that society itself is becoming defenceless against certain individuals. And in the West it is high time to defend, not so much the rights of individuals, as their duties.

Alexander Solzhenitsyn,
Harvard speech, 1978

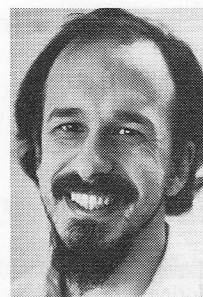
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DAVID S. KLEIN (*Bela Szilagyi/Policeman/First Libertarian*) has worked with experimental theaters



in and around Boston since 1969, most recently with The Parish Players of Thetford, Vermont. His roles have ranged from modern classics, such as George in *Who's Afraid of Virginia Woolf?*, Vladimir in *Waiting for Godot*, and Azdak in *The Caucasian Chalk Circle* to American premieres of works by Mayakovsky, Handke, and Kroetz, to a major role in Boston's

longest running (two years) feminist hit, *How to Make a Woman*. His choice of highlights also includes the New Theater Festival and a tour of Poland, including an appearance at the Festival of Festivals in Wroclaw. David has recently moved to Seattle.

DIANA LaMAR (*Erica Molnar/Second Libertarian/Tania*) also makes her ACT debut with this pro-



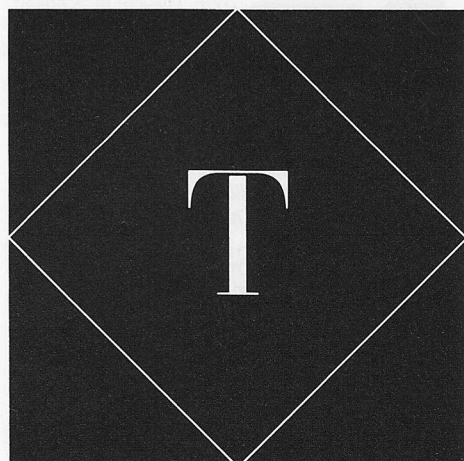
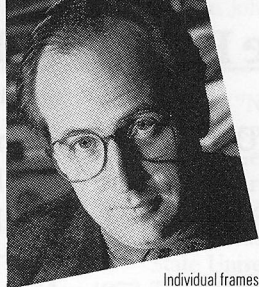
duction, and she is another recent graduate of the University of Washington's PATP. Among her university roles were Jessica in *The Merchant of Venice* plus Mrs. Wadhurst, Mabel Grace, and Elena in *Tonight at 8:30*. Diana's favorite roles have been Agnes in *Agnes of God*, Lady Anne in *Richard III*, Estelle in *No Exit*, and The White Whore in *The White Whore*

and the Bit-Player.

MARTIN LaPLATNEY (*James Grain*) returns to ACT after a long absence. He most recently played Tesman in *Hedda Gabler* at the CenterStage in Baltimore, where he also played Macbeth for the Actors Ensemble. He appeared on Broadway in *The Crucifer of Blood* and was in the original cast of the Tony Award-winning *Amadeus*. Off-Broadway he played Jameson in *The Passion of Dracula* and Douglas in the New York premiere of David Edgar's *Mary*



Barnes. Martin appeared as Endicott Sims in the revival of *Detective Story* at the Ahmanson Theatre in Los Angeles. He is a former resident of Seattle and has performed in 18 productions at The Empty Space, including the roles of Hoss in *The Tooth of*

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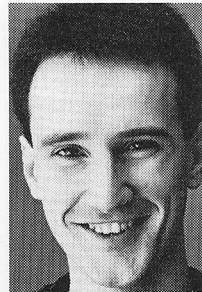
Crime and the title role in *Woyzeck*. At Intiman Theatre he was Christy in *The Playboy of the Western World* and, long ago here at ACT, he did *The Absurd Musical Revue for Children*. His television work includes appearances on "Another World" and "One Life to Live."

LORI LARSEN (*Clara/Molly/Third Woman*) was last seen here at ACT as Rossignol in our 1969 production of *Marat/Sade*. She is well known to many Seattle audiences and recently she was seen as Viveca Von Vindervon in *The Day They Came From Way Out There* at The Empty Space and as Sostrata/The Wife in *The Mandrake/The Wedding* with The Seattle Repertory Theatre. At The Seattle Rep this year, she also performed in three Dollar



Theatre productions: *Morocco*, a monologue from *Big and Little* by Botho Strauss; *Greetings from Elsewhere*, an evening of cabaret by Mark O'Donnell; and *Brains, Buns and Butter*, a performance by Alan Lande. In August, this year, Lori will direct a new play by Jesse Bernstein for the Pioneer Square Theater.

JOHN LEE (*Understudy/Dialect Coach*) is marking his first artistic assignment in the professional theatre with this production. Prior to his rescue by The Empty Space Theatre, where he is currently employed in the box office, this native of Birmingham, England, was changing light bulbs in downtown Seattle, digging holes in Dutch sidewalks, and cleaning bathrooms on three continents, among the countless ways he has prepared himself for a life in the theatre.

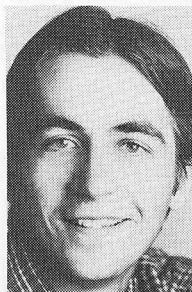


SUSAN LUDLOW (*Old Woman/Doctor/Mrs. Glass/Second Woman*) has appeared with some of America's leading theatre companies, among them the APA Repertory Company in New York, the Cleveland Play House, and the Shakespeare Festivals at Antioch, San Diego, and Stratford, touring nationally with the Stratford company. Since moving to Seattle a decade ago, she has left only to make guest appearances with the Cleveland Play House, the



Alaska Rep, and the Montana Rep. Susan has been seen in the Seattle area at ACT, The Seattle Rep, The Empty Space, the Tacoma Actors Guild, and Intiman. She co-produced and appeared as Marjorie in a highly-acclaimed production of *Home*. Currently, she teaches and co-heads the acting area of the drama department of Cornish Institute. With her husband, Clayton Corzatte, she also created *Antic Divisions*, which they toured for three summers for the King County Arts Commission Rep 'n Rap series and which they continue to perform independently. Susan has also worked extensively in the mental health field, pioneering the use of role-playing as a tool to teaching mental health professionals.

BRIAN MARTIN (*Brian*) made his first appearance at ACT as Bob Cratchit in our 1983 presentation of *A Christmas Carol*. In last year's production he played Ali Baba and First Gentleman. In Seattle, Brian appeared in The Seattle Rep's *The Ballad of Soapy Smith* and *Translations*, as well as with The Empty Space and Intiman. He is also a member of Actors at Work, an independent acting workshop. Among his regional credits are the roles of Tony Lumpkin in *She Stoops to*



Conquer and Dumain in *Love's Labour's Lost* with the Alabama Shakespeare Festival.

REX McDOWELL (*Third Soldier/Policeman/Ron*) is returning to ACT for the first time since playing Mr. Fezziwig in our 1976 inaugural production of *A Christmas Carol*. Rex has worked extensively with The Empty Space, where he appeared most recently as Dan White in *Execution of Justice*; was a member of the Bathhouse Theatre Company; and has also worked for Tacoma Actors Guild, Pioneer Square Theater, and on tour with The Seattle Rep. Among



his favorite roles are Bottom in *A Midsummer Night's Dream*, Bullshot Crummond in the play of the same name, and Gumbo the Black Parrot God of Tlecoatlquetzlan in *Ronnie Bwana, Jungle Guide*. Rex also is co-author of *The Day They Came From Way Out There* and the *Ming Trilogy*. He is currently working on a stage adaptation of Sabatini's *Scaramouche*.

DAVID PICHETTE (*Martin Glass*) has been seen at ACT as both Scrooge and Bob Cratchit in *A Christmas Carol*, as one of the two Venticelli in *Amadeus*, and as Odysseus in *The Greeks*. He was also a member of The Young ACT Company, appearing in *Aladdin and His Magic Lamp* and *The Persian Princess*. David is familiar to audiences at The Empty Space, New City Theatre, Intiman, and Tacoma Actors Guild, too, where he played the bookseller



Frank Doel in *84 Charing Cross Road* earlier this year. David recently completed a three-month workshop with playwright Emily Mann and is a member of Actors at Work, a Seattle-based group of theatre artists. He also performs regularly with the Actors' Table at the Comet Tavern.

DEMETRA PITTMAN (*Amanda*) returns to ACT after the run of *Orinoco* at The Group Theatre. ACT



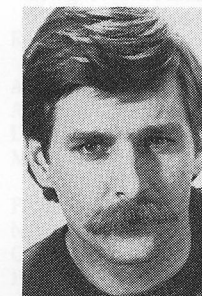
audiences may remember her as the Lady in Blue in the smashing *For Colored Girls* ... as well as the Mute in *The Fantasticks* and the Princess in *Aladdin and His Magic Lamp*. Last summer she became a member of the Intiman Theatre Company and was seen in *Blood Wedding* and *Myth Weavers*. Demetra likes to travel and has worked with several theatres around the country, including the Cincinnati Playhouse in the Park, Syracuse Stage, the Indiana Repertory Theatre, and the Montana Rep. Her favorite musical credits are the roles of Susannah in *Tintypes*, Ruby in *Dames at Sea* and Jenny Diver in *The Three-Penny Opera*.

RICHARD RIEHLE (*Jeremy Crowther*) was just seen as Lee in our presentation of *True West*. Prior to that, he played Joshua and Cathy here in *Cloud 9* in 1983 and Bob Cratchit in our 1981 and 1982 productions of *A Christmas Carol*. He served as assistant director for *Top Girls* and *Fool for Love* last season. Richard toured Alaska as Count Gregor in *Fools for The Alaska Rep* and has been seen in several Seattle area productions. Among these have been



The Seattle Rep's *The Front Page* and *The Ballad of Soapy Smith*, the roles of Hans in *Through the Leaves* and Henry "Pig" Duval in *Filthy Rich* at The Empty Space, plus *The Country Wife*, *Hobson's Choice*, and *In the Jungle of Cities* at Intiman. Richard also spent several seasons with The Oregon Shakespearean Festival and at the Pacific Conservatory for the Performing Arts, and recently appeared in the Arizona Theatre Company's productions of *The Taming of the Shrew* and as Doc Gibbs in *Our Town*.

CLARK D. SANDFORD (*Prisoner/Clark Sullivan/Student*) returns to Seattle after spending the past two years in Dallas, pursuing an M.F.A. at Southern Methodist University. He was seen there in the role of Greg Wagner in *Room Service* and created the role of Harold in the premiere of *Beginnings* by former Seattle playwright David Jones. This is Clark's first appearance at ACT, but local audiences may remember him as Buffalo Bill in *Annie Get Your Gun*. (continued on page 18)



ACT gratefully acknowledges support from the **National Endowment for the Arts** in Washington, D.C., a Federal agency; from the **Washington State, King County and Seattle Arts Commissions**; from **PONCHO** (Patrons of Northwest Civic, Cultural and Charitable Organizations); and from the **Corporate Council for the Arts (CCA)**.



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WHO'S WHO

(continued from page 17)

Gun, Floyd in *Domino Courts*, and Ben Gunn in *Treasure Island*, as well as in other roles with The Seattle Rep, Tacoma Actors Guild, Skid Road Theatre, and the Seattle Children's Theatre.

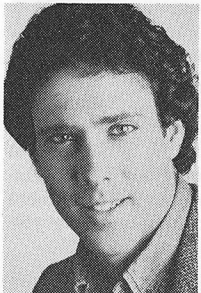
PEGGY SHANNON (*Understudy/Assistant Director*) most recently served as assistant director of The



Seattle Rep's productions of *The Mandrake* and *The Wedding*. Her political cabaret, *Reagan's Women*, was produced earlier this year by The Group Theatre. Peggy trained as an actor in London, where she worked with the Old Vic National Youth Theatre, The Monstrous Regiment, Stirabout Theatre Company, Carnaby Street

Lunchtime Theatre, The Cockpit Theatre, and various national touring companies as both an actor and director. As an active member of British Equity, she continues to work in Britain. In Seattle, she is completing a Master of Fine Arts degree in directing at the University of Washington. Peggy is also co-founder of the Northwest Theatre.

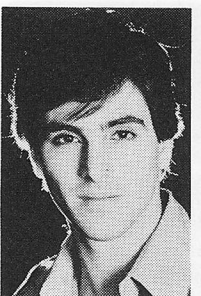
PAUL ANTHONY WEBER (*First Soldier/Police-man/Officer/Smoking Partygoer*) is another newcomer to ACT. He was most recently seen as Cleante in the Seattle Children's Theatre production of *The Miser* and, before that, as Dr. Sherman in Pioneer Square



Theater's *E/R Emergency Room*. His work with The Seattle Repertory Theatre and the California Shakespeare Festival includes *Hamlet*, *Romeo and Juliet*, and *The Three-Penny*

Opera. He also played Sebastian in *Twelfth Night* for the Arizona Theatre Company and appeared as Pat O'Brien's Grandson in the touring production of *The Second Time Around*. Paul received his training at London University and the American Academy of Dramatic Arts.

DAVID P. WHITEHEAD (*Young Soldier/Student/Young Man*) was just seen as Valere in Seattle



Children's Theatre's *The Miser*. David has spent most of his Seattle career working for SCT in productions of *Tall Tales of Mark Twain*, *Count of Monte Cristo*, and *The Birds*. Before moving here from St. Louis and getting his degree from Webster's Conservatory of Theatre Arts, David worked with the Repertory Theatre of St. Louis in *Richard III*,

Romeo and Juliet, and their original production of *A Tale of Two Cities*. His credits also include work with the Alliance Theatre in Atlanta and the Virginia Shakespeare Festival, where he played one of his most memorable roles, Speed in *Two Gentlemen of Verona*. This is David's first appearance at ACT.

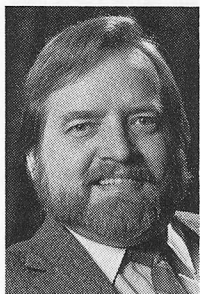
R. HAMILTON WRIGHT (*Phil Mandrell/Fourth Soldier*) is making his second appearance on the ACT



mainstage, the first since his performance as Vince in our 1979 presentation of Sam Shepard's *Buried Child*. Since 1975, he has performed at The Seattle Repertory Theatre, The Empty Space, Intiman, Bathhouse Theatre, Tacoma Actors Guild, the Milwaukee Rep, and the New York Shakespeare Festival. He is co-author of *The Day They Came From*

Way Out There and the *Ming Trilogy*, presented at The Empty Space, and is currently working on an adaptation of Rafael Sabatini's *Scaramouche*. He has just completed the run of *Beyond Therapy* at The Empty Space, in which he played the role of Bruce.

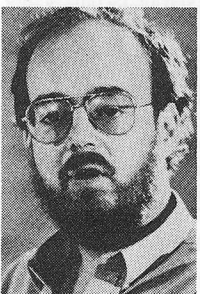
ROALD BERTON WULFF (*MVD Official/Detective/Official in Frankfurt*) returned recently to acting after several years'



hiatus and work in home building and real estate. In the past two years he performed as LaFeu in *All's Well That Ends Well*, in two original scripts for the New Rose Theatre in Portland, Oregon, as well as in the recent Best of the Festival production of *Silence* at the New City Theatre Directors' Festival. He also directed *Handy Dandy* and

Children of a Lesser God for the Interstate Firehouse Cultural Center and *Julius Caesar* for the Portland Globe. Roald holds an M.F.A. from the University of Portland and has directed, designed, acted, and taught speech and theatre arts. This is Roald's ACT mainstage debut.

DAVID EDGAR (*Playwright*) was born in 1948 in Birmingham, England, and has written extensively



for the theatre, television and radio. His work for the stage—some 40 plays in all—includes *Excuses*, *Excuses* (1972), *Mary Barnes* (1978), and *Teendreams* (1979). His adaptation of *The Jail Diary of Albi Sachs* was staged in 1978 by the Royal Shakespeare Company, who also presented his award-winning play, *Destiny*, at The Other Place, Stratford, in 1976,

and the Aldwych, London, in 1977. He is perhaps best

known for his enormously successful adaptation of *Nicholas Nickleby* in 1980 for the RSC, receiving both Society of West End Theatres and Tony awards for best play. *Maydays* was first presented by the RSC at the Barbican Theatre, London, in late 1983 and subsequently judged Best New Play of 1983 by the London Theatre Critics.

JEFF STEITZER (*Director*) was last year named one of ACT's first Resident Directors. He staged our



Young ACT Company production of *The Odyssey* this year and, last season, our mainstage production of *Amadeus*. In 1983 he directed *Cloud 9* for ACT and then again for the Alliance Theatre in Atlanta. Since 1975 Jeff has staged nearly 40 productions in Seattle, among them *The Day They Came From* *Way Out There*, *Knuckle*, *Gossip*, *Filthy Rich*, *The Para-*

normal Review, and the *Illuminatus!* trilogy for The Empty Space; *Guys and Dolls* for the Palace Theatre; *Bay City Blues* and *Father's Day* at Bathhouse Theatre; and *Pinocchio* and *The Best Christmas Pageant Ever* for Seattle Children's Theatre. In 1981 he was an NEA Directing Fellow at The Guthrie Theatre and he just completed a stint as an NEA Artistic Associate to the Actors Theatre of St. Paul, where he staged *We Won't Pay! We Won't Pay!* and where his productions of *Tartuffe* and *How the Other Half Loves* won Twin Cities Drama Critics' KUDOS for Best Direction. Jeff also has directed for the Montana Rep, for Chicago's Wisdom Bridge Theatre, and elsewhere around the country.

ANNE-DENISE FORD (*Director*) is ACT's other Resident Director and co-director of this production.



She previously served as ACT's Assistant Artistic Director and Company Manager, and she stage managed our 1981 and 1982 Young ACT Company. She directed this year's Young ACT Company presentation of *Step on a Crack*, the 1983 production of *Aladdin* and *His Magic Lamp*, the 1984/85 touring production of *The Persian Princess*, and last year's *A Christmas*

Carol. She also was assistant director of our two-part mainstage presentation of *The Greeks*. Denise has directed more than 50 productions of professional and community theatres throughout the U.S. and in Greece, including work with Seattle Children's Theatre, Fairbanks Light Opera, The Empty Space, Cornish Institute, and the University of Washington's Professional Actor Training Program. She also worked on the original production of *A Chorus Line* at the New York Shakespearean Festival and serves as the artistic director of Civic Light Opera in Seattle.

BILL FORRESTER (*Set & Lighting Designer*) has designed more than a dozen productions for our



mainstage, including *A Christmas Carol* and last year's world premiere of *Thirteen* and American premiere of *The Communication Cord*. He made his ACT debut with our 1973 production of *The Decline and Fall of the Entire World As Seen Through the Eyes of Cole Porter*. His work since then has been seen in *Crimes of the Heart*, *Waiting for the Parade*,

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Whose Life Is It Anyway?, *Travesties*, *Absurd Person Singular*, and others. He designed *The Count of Monte Cristo* and *The Miser* for Seattle Children's Theatre and The Empty Space's *The Day They Came From Way Out There*.

LIZ COVEY (*Costume Designer*) made her ACT debut with *True West*, this season. Locally, she designed The Seattle Rep's productions of *Huckleberry Finn*, *The Master Builder*, and *The Glass Menagerie*. She designed *The Tavern*, *Paradise Lost*, *School for Wives*, and *The National Health* at A.C.T. in San Francisco; *King Lear*, *Richard II*, *Androcles and the Lion*, and *Uncle Vanya* for the Milwaukee Rep; *The Contrast*, *A Month in the Country*, and *Ten Little*



Indians with Cincinnati's Playhouse in the Park; *Twelfth Night*, *The Philadelphia Story*, and *13 Rue de L'Amour* with the Indiana Rep; *Othello*, *Terra Nova*, and *You Never Can Tell* for StageWest; *The Matchmaker* at Hartford Stage Company; and *Moby Dick Rehearsed*, *The Miser*, *The Taming of the Shrew*, *Saint Joan*, and *A Christmas Carol* for McCarter Theatre Company; plus *Romeo and Juliet* for the Denver Center Theatre Company. Liz is a native of England, now living in New York City.

JAMES VERDERY (*Sound Designer*) has designed sound for numerous productions, including ACT's mainstage production of *Pool for Love* last season. As a lighting designer, Jim has worked with most of the Seattle area theatres, including Pioneer Square Theater, Tacoma Actors Guild, The Group, Intiman, and Seattle Children's Theatre. For over 12 years he has worked as a stage manager for Intiman, The Seattle Rep, The Oregon Shakespearean Festival,



and elsewhere. He also spent two seasons as production stage manager for the Spoleto Festival U.S.A. in Charleston, South Carolina. Currently, Jim is the Production Stage Manager for ACT.

JORIE WACKERMAN (*Stage Manager*) has stage managed The Young ACT Company tour for the past two seasons, touring Washington and Alaska, as well as to the World's Fair in New Orleans last year. She also stage managed last year's presentation of *A Christmas Carol* and served as production assistant for our 1983 mainstage season. Before coming to ACT, Jorie spent two seasons stage managing for Bathhouse Theatre, including its productions of *A*



Midsummer Night's Dream, *Macbeth*, *Big Broadcast II*, and *Peer Gynt*. She is originally from Vermont, where she co-founded the Second Stage Theatre Company in Burlington and received a B.A. in theatre from the University of Vermont. She also spent a season with the Champlain Shakespeare Festival.

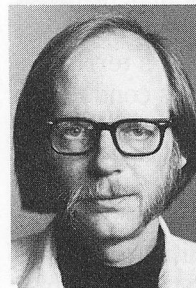
SUSAN TRAPNELL MORITZ (*Administrative Manager*) came to ACT in 1982 from Dance Theatre



Seattle, where she was general manager for two years and, prior to that, educational director. Her work experience ranges from a stint in Paris as a UNESCO bilingual aide to writing and editing positions in the Washington, D.C., area. She worked with the National Urban League and also taught English to youngsters in Algeria. Ms. Moritz holds

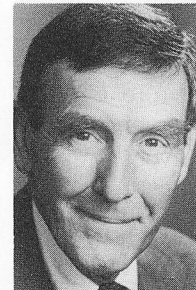
a B.A. in French from the University of North Carolina and has completed her M.A. coursework in dance education at George Washington University. Susan also attended the University of Lyon in France.

PHIL SCHERMER (*Producing Manager*) has been with ACT for about 18 years, during which he designed lighting for a great many productions, including *King Lear*, *Amadeus*, *Cloud 9*, *The Greeks*, *Loose Ends*, *Custer*, *Catholics*, *Wings*, *Fanshen*, *The Club*, *The Water Engine*, *A Christmas Carol*, *The Shadow Box*, and many more. At The Empty Space he designed lighting for *American Buffalo*, *A Prayer For My Daughter*, *Heat*, and *Dusa*, *Fish*, *Stas*



and *Vi*. He also has designed lighting for The Seattle Repertory Theatre and its Second Stage and sets for ACT, the Second Stage, and The Empty Space. Recently he designed the set for the Bathhouse's *Under Milk Wood*.

GREGORY A. FALLS (*Producing Director*) is the founder of ACT and The Young ACT Company. He wrote and directed *Beauty and the Beast*, our Young ACT Resident Season opener. He has created five original children's theatre revues and three Christmas shows, plus a scripted version of *The Odyssey* with playwright Kurt Beattie which was the third play of the first Young ACT Company Resident Season. His other original scripts include *The Persian Princess*,



Aladdin and the Magic Lamp, *The Forgotten Door*, *A Wrinkle in Time*, *The Pushcart War*, and *Ali Baba and the Forty Thieves*. Mr. Falls also created ACT's version of *A Christmas Carol* in 1976. For ten years he was the Executive Director of the University of Washington School of Drama. He is past president of the National Theatre Conference and the Washington Association of Theatre Artists, a founding board member of the United Arts Council of Puget Sound, and founder of the Champlain Shakespeare Festival.

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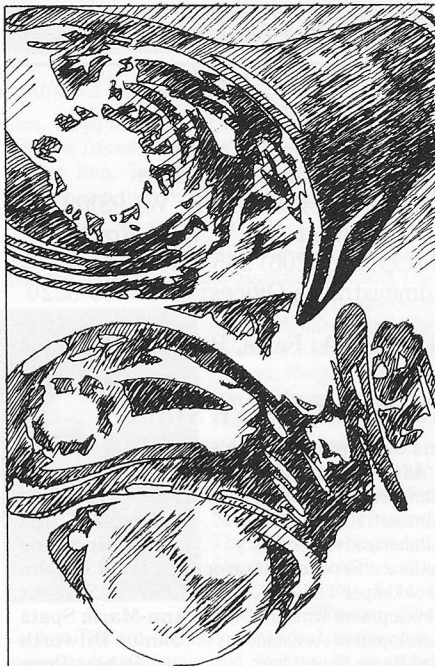
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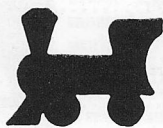
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by Harold Pinter

Three one-act plays:

Victoria Station

One for the Road

A Kind of Alaska

August 22–September 15

Victoria Station — an extraordinary conversation between a bewildering minicab driver and his exasperated dispatcher. The *London Standard* described it as “sharp, funny and ominous ... vintage Pinter and highly enjoyable.”

One for the Road — a terrifying and unambiguous condemnation of totalitarian cruelty. Named Best Play of 1984 by British Theatre Association. “Its emotional impact is akin to that of a great rendition of *King Lear*,” according to the *London Spectator*. “Mr. Pinter’s use of language ... is as scrupulous as ever but what, perhaps, is new is a devastating moral force.”

A Kind of Alaska — a woman’s life after 29 years in a trance-like sleep, inspired by Dr. Oliver Sacks’ book, *Awakenings*. “MASTERPIECE is not a word I regularly use,” wrote Clive Herschhorn of the *Sunday Express*, “but it unequivocally applies to Harold Pinter’s *A Kind of Alaska*. It is an astonishing piece of theatre.”

ACT wishes to thank the following
for their assistance with
this production:

Susan Bollinger
Empty Space Theatre
Hal Greenwald
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KING-TV
Bela Kiralyfalvi
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Linda of London
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Art in the Lobby

Since 1978, ACT has donated space in its upper lobby to display the works of over 120 Northwest artists. We feel this gives our audience a chance to view works by emerging talents and enhances their theatre experience. It is also an opportunity for ACT to be of ongoing service to the greater arts community.

During this American premiere run of *Maydays*, our Art in the Lobby curator, Pamela Powers, has arranged a special exhibit of photographs by **Greg Gilbert**. Mr. Gilbert, who served as ACT Theatre’s official photographer from 1970 to 1976, has been a staff photographer for *The Seattle Times* for the past 18 years. During the late 1960s and into the 1970s, Mr. Gilbert covered all the major demonstrations and events in the Seattle area. In 1971 he was named Photographer of the Year by the National Press Photographers Association, Region 10 (West Coast). He has also received a number of awards locally for his news photography.