

# ARTS

L I N E

A CONTEMPORARY THEATRE  
EDITION

Volume IV, No. 1

May, 1986



# A Contemporary Theatre

Gregory Falls  
Producing Director

Phil Schermer  
Producing Manager

Susan Trapnell Moritz  
Administrative Manager

*presents*

## On the Razzle

*by*

**Tom Stoppard**

adapted from Johann Nestroy's *Einen Jux will er sich machen*

**May 1 - 25, 1986**

Director	Jeff Steitzer
Assistant Director	Jon Kretzu
Set Designer	Shelley Henze Schermer
Costume Designer	Sally Richardson
Lighting Designer	Phil Schermer
Sound Designer/Musical Director	David Hunter Koch
Production Stage Manager	James Verdery

### The Cast,

in order of appearance:

Weinberl	Mark Drusch
Christopher	Judy Ford Taylor
Sonders	Tony Soper
Marie	Suzanne Irving
Zangler	John Aylward
Gertrud	Jill C. Klein
Belgian Foreigner	Dan Daily
Melchior	R. Hamilton Wright
Hupfer, the tailor	Rex McDowell
Lightning	Himself
Philippine	Jill C. Klein
Madame Knorr	Jo Vetter
Frau Fischer	Dianne Benjamin Hill
Coachman	David Mong
Waiter #1	Rex McDowell
Waiter #2	David Pichette
Waiter #3	Edward R. Williams
Constable	Rex McDowell
Fraulein Blumenblatt	Dan Daily
Lisette, her maid	Jill C. Klein
Ragamuffin	Casey Trupin
Other parts played by the Company	

**The Time:** 1890

**The Places:** Zangler's store and various locations in Vienna.

*There will be two 10-minute intermissions.*

**Caution:** Gunshots are fired during this performance.

# About the Play

"My purpose is to please, to entertain, to get people laughing . . ."

—Johann Nestroy

*On the Razzle* was first performed on September 1, 1981, by the National Theatre of Great Britain at the Royal Lyceum Theatre, Edinburgh, as part of the Edinburgh International Festival. It opened to the press on September 22, 1981, at the Lyttelton Theatre.

The story of *On the Razzle* involves two clerks in a rural store, Weinberl and Christopher, who decide to follow their boss, Zangler, to Vienna. They plan one last fling "on the razzle" before resigning themselves to the uneventful life of the shop. What follows is an hilarious series of mistaken identities, near discoveries and frenzied escapes, liberally peppered with puns and malapropisms that make for a brilliantly inventive farce.

ACT's production has been directed by Jeff Steitzer, who likened it to "a farcical circus full of puns and verbal firecrackers [set] in a stylized turn-of-the-century Vienna where 'stylish' people dressed in tartans and Strauss was played on bagpipes!"

From the introduction to the script:

"*On the Razzle* is an adaptation of *Einen Jux will er sich machen* by Johann Nestroy (1801-62), who flourished as a comic actor and playwright in Vienna during the 1840s and '50s. Nestroy wrote eighty-odd plays, a handful of which are still regularly performed in that city, while thirty or forty others have had at least one revival in the German-speaking theatre since the Second World War. It is still as a Viennese writing for Viennese that his fame survives, for his eccentric way with language and his immersion in Viennese dialect gives partial truth to the assertion of one critic that Nestroy is 'untranslatable, even into German.'

"This text is not, and could not be, labelled 'a translation.' All the main characters and most of the plot come from Nestroy but almost none of the dialogue attempts to offer a translation of what Nestroy wrote. My method might be compared to cross-country hiking with map and compass, where one takes a bearing on the next landmark and picks one's way towards it.

"Nestroy's way was satirical and verbally outrageous and often turned on a local reference. He also liked to include comic songs between scenes. *On the Razzle* makes no use of dialect, ignores period flavour in dialogue, and has no songs. It is still set in Vienna (though about fifty years later than *Einen Jux*) but not essentially so. The two essentials which this play takes from the original are, firstly, the almost mythic tale of two country mice escaping to town for a day of illicit freedom, adventure, mishap and narrow escapes from discovery; and, secondly, the prime concern to make the tale as comic an entertainment as possible."

Other adaptations from *Einen Jux* include *The Matchmaker* by Thornton Wilder (his second version) and *Hello, Dolly!* by Michael Stewart and Jerry Herman.

Stoppard wrote: "Wilder's temperament, which serves *The Matchmaker* so well, made gentler and more dignified use of the original than I intended, while, furthermore, his adaptation of the plot was rather more free than anything I had in mind. For example, Dolly Levi, the matchmaker of the title, is Wilder's own invention."

Stoppard, whom Wayne Johnson of *The Seattle Times* recently called "the most dazzling writer now at work in the English-speaking theatre," was born Thomas Straussler in Czechoslovakia in 1937. His family fled their hometown of Zlin in the early years of World War II and went to Singapore, which they later fled before the impending Japanese invasion. His physician father remained behind, though, and was killed. Tom, raised mostly in Malaya and India, learned English at an American school in Darjeeling, India. His mother's remarriage to a British army officer named Stoppard gave him his new name and allowed him to be sent to school in England. There he became a reporter, then a movie critic, and eventually author of a television play which won considerable European acclaim. Shortly thereafter he wrote perhaps his best-known play, *Rosencrantz and Guildenstern Are Dead*, which ACT presented in 1970. ACT has also staged his plays *Travesties* (1977) and *Night and Day* (1981).

## SPEAK YOUR MIND!

ACT again presents its series of free, post-performance discussions for the Mainstage Season. These informal sessions are open to everyone interested in the theatre. We encourage you to bring your friends and join in.

The discussions follow the second-Sunday matinee of each production. With performances beginning at 2 p.m., discussions start at approximately 4 p.m.

Put these dates on your calendar now:

*On The Razzle*, May 11  
*Painting Churches*, June 15th  
*Tales from Hollywood*, July 20th  
*tba*, August 24th  
*The Jail Diary of Albie Sachs*,  
September 28th  
*Little Shop of Horrors*, November 2nd

Join us, and speak your mind!

## WHO'S WHO

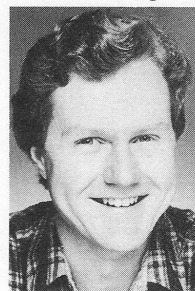
**JOHN AYLWARD** (*Zangler*) is well known to Seattle audiences, and was last seen at



ACT in 1985 in the title role of *King Lear*. Past roles at ACT have included *When You Comin' Back*, *Red Ryder?*, *Travesties*, *Marat/Sade*, and *Night and Day*, among others. He appeared as Mr. Zero in *The Adding Machine* and Captain Jack Boyle in

*Juno and the Paycock* at the Bathhouse. John is a founding member of The Empty Space Theatre, and his numerous credits there include the title role in the English-language premiere of Franz Xaver Kroetz's *Mensch Meier*. He has performed in many regional theatres throughout the U.S. and Canada, including The Seattle Repertory Theatre, the Charles Playhouse in Boston, the Floating Theatre Company, the Cincinnati Playhouse in the Park, the Centaur Theatre in Montreal, the Old Globe in San Diego, and The Oregon Shakespearean Festival in Ashland, where he appeared as *Richard III*. Mr. Aylward has also directed several productions, among them *The Caretaker*, *The Venetian Twins*, and the original musical *Ronnie B'wana, Jungle Guide*.

**DAN DAILY** (*Fraulein Blumenblatt/ Belgian Foreigner*) returns to ACT after a



too-long absence. A graduate of the Professional Actor Training Program at the University of Washington, Dan made his debut at ACT in 1980 as the Ghost of Christmas Present in *A Christmas Carol*. The following year he appeared as Third Man in *Custer* and as Guard

Evans in *Getting Out*, and toured with The Young ACT Company in *The Pushcart War*. Other area credits include roles in *Major Barbara* at The Seattle Rep, *That Championship Season* at Tacoma Actors Guild, and *The Paranormal Review* with The Empty Space. Now based in New York, Dan has

This program is made possible in part by a joint grant from the **National Endowment for the Arts** and the **Seattle Arts Commission**, City of Seattle. ACT also wishes to acknowledge support from the **King County** and **Washington State Arts Commissions**; from **PONCHO** (Patrons of Northwest Civic, Cultural and Charitable Organizations); and from the **Corporate Council for the ARTS** (CCA).

performed regionally at Florida Studio Theatre, where he played Lee in *True West* and Bruce in *Beyond Therapy*, and at New Arts in Dallas, where he played the role of Frank in *Spokesong*. Most recently, Dan appeared at Playwrights Horizons, Ensemble Studio Theatre, and in the New York Shakespeare Festival's touring production of *The Merry Wives of Windsor*.

**MARK DRUSCH** (*Weinber!*) most recently played Shu Fu in Mel Shapiro's production of the *Good Person of Szechwan* at the Bathhouse and has just finished a statewide tour with The Young ACT Company, playing Antinous and Eurylochus in *The Odyssey*. Mark was also a member of the 1984 Young ACT Company which performed

*The Persian Princess* at the World Festival of Theatre for Young Audiences at the Louisiana World Exposition. During ACT's 1985 Mainstage Season, Mark appeared as Victor in Harold Pinter's *One For The Road* and as Edmund in the ACT/Bathhouse co-production of *King Lear*. He has been a member of the Bathhouse Theatre Company since its inception, performing the title role in *Macbeth*, plus Lysander in *A Midsummer Night's Dream*, Mr. Peachum in *The Threepenny Opera*, Malvolio in *Twelfth Night*, and Captain Cat in *Under Milk Wood*. A collaborator on the original *Big Broadcast* with the Floating Theatre Company, he also has participated in the development of the Bathhouse's *All Aboard!* and *The Sunday Funnies*. Mark is from the Minneapolis/St. Paul area, where he worked with numerous theatres and appeared in such roles as Treplyev in *The Seagull* and Dudley in *Time of Your Life*. He has been seen at The Empty Space, Skid Road Theatre, and Seattle Children's Theatre.

**DIANNE BENJAMIN HILL** (*Frau Fischer*) was just seen in The Young ACT Company's *A Wrinkle In Time*, as Mrs. Who, and made her first appearance at ACT last Mainstage Season playing Melanie Garth in *Quartermaine's Terms*. She began her professional career in the Hillberry program at Wayne State University in Detroit, playing

such roles as Margery Pinchwife in *The Country Wife*, Hermia in *A Midsummer Night's Dream*, and Hypatia in *Misalliance*. In recent years she has been active in the Twin Cities area, including two seasons with Actors Theatre of St. Paul, where she appeared as Masha in *Three Sisters*, Fiona in *How the Other Half Loves*, the Mother in *Ring Round the Moon*, and ZeZe in *Have You Anything to Declare?* At the

Chanhassen Theatres she performed on all four stages, playing Elvira in *Bliithe Spirit*, Mrs. Molloy in *Hello, Dolly!*, and Meg in *Crimes of the Heart*. Her most recent, and favorite, appearance was as Maud/Lin in the Cricket Theatre's production of *Cloud 9*.

**SUZANNE IRVING** (*Marie*) makes her debut at ACT with *On The Razzle*. She completed her training in the University of Washington's Professional Actor Training Program this spring, where she appeared as Varya in *The Cherry Orchard*, Kate Nickleby in the Northwest premiere of *Nicholas Nickleby*, and Nerissa in *The Merchant of*

*Venice*. Suzanne spent a season with the Idaho Repertory Theatre in 1985, where she played Susy in *Wait Until Dark* and Mona in *Dames at Sea*. During her two seasons with Summer Repertory Theatre in Santa Rosa, California, Suzanne's major roles included Maria in *The Sound Of Music* and Nurse Ratched in *One Flew Over The Cuckoo's Nest*.

**JILL C. KLEIN** (*Gertrud/Lightning/Philippine/Lisette*) was last seen at ACT in the

1985 Songworks Series, where she performed in ... *Or Can We Talk?* and *What's In It For Me?* Jill has appeared in productions at several Seattle theatres, as well as in Portland, Eugene, Denver, and Alaska. Among her favorite roles are

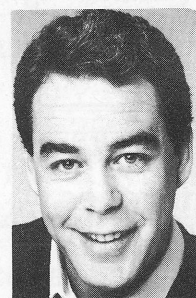
The Woman in *Death of a Salesman* at The Seattle Repertory Theatre, Esther in *The Price* at The Group Theatre, Hattie in *Laundry and Bourbon* at the Pioneer Square Theater, Rose in *Les Belles Soeurs* at the Bathhouse Theatre, and Antonia in *We Won't Pay! We Won't Pay!* at The Empty Space. In addition to her stage credits, Jill has appeared on film and can be seen in the new, locally filmed movie *Trouble In Mind*. Jill is perhaps best known to Seattle audiences as part of the Fabulous Sateens.

**REX MCDOWELL** (*Hupfer, the tailor/Waiter #1/Constable*) appeared at ACT in

*Maydays* last season. Previously, he appeared as Mr. Fezziwig in our 1976 inaugural production of *A Christmas Carol*. Rex has worked extensively with The Empty Space and was a member of the Bathhouse Theatre Company. He has also worked for Tacoma Actors Guild, Pioneer Square Theatre, 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 Tlecoatlcoatlquetzlan in *Ronnie B'Wana, Jungle Guide*. Rex also is co-author of *The Day They Came From Way Out There* and *The Ming Trilogy*.

**DAVID MONG** (*Coachman*) last appeared at ACT as Mark Sackling in *Quartermaine's*



*Terms*. He was also seen as the Duke of Cornwall in the ACT/Bathhouse Theatre co-production of *King Lear* last year and in *End of the World* as Pete and Trent's Legman. David is a former member of The Young ACT Company, having performed in *The Pushcart War* and twice in *A Christmas Carol*. He also appeared in our mainstage production of *Getting Out* and understudied for *Whose Life Is It Anyway?* David's work has included the role of Renfield in *Dracula* at Tacoma Actors Guild, where he also played Robert in *Standing On My Knees* and Jerry in *Betrayal*. Other Seattle theatre credits are the roles of Konstantin in *The Seagull*, Will Mossop in *Hobson's Choice*, and Frank Harcourt in *The Country Wife*, all at Intiman, and Tom in The Group's presentation of *Creeps*.

**DAVID PICHETTE** (*Lightning/Waiter #2*) has appeared in several productions here



at ACT; among his roles are those of both Scrooge and Bob Cratchit in *A Christmas Carol*, Martin Glass in *Maydays*, one of the two Venticelli in *Amadeus*, and Odysseus in *The Greeks*. He has been a member of The Young ACT Company, appearing in

*Aladdin and His Magic Lamp* and *The Persian Princess*. David is also 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* last year. David 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.

**TONY SOPER** (*Sonders*) is another Young ACT Company veteran and was seen at ACT in last year's production of *A Christmas Carol*. Tony has studied with the National Kabuki Theatre of Japan and appeared in their U.S. tour of *The Forty-Seven Samurai*. While working for Baltimore's Centerstage, Tony played Hal in *Henry IV, Part I*, Denman in *Execution of Justice*, and Cleante in *The Miser*. In Seattle, he has appeared as Billy in Tom Stoppard's *The Real Thing* and as Danny in *Coming of Age in Soho*, both at The

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## Next at ACT Painting Churches

by TINA HOWE  
June 5 - 29

1983 Obie Award for Playwriting  
1984 Outer Critics' Circle Award for Outstanding Off-Broadway Production  
1984 John Gassner Award for Outstanding New American Playwright

*Painting Churches* is a surprising, refreshing story about relationships between parents and adult children.

The elderly Churches, Gardner and Fanny, are in the process of moving from their spacious Beacon Hill house into a cottage. Daughter Mags is an artist who lives in Manhattan. Gardner is a Pulitzer Prize-winning poet, once as well known as Frost or Pound. Now he writes incoherent criticism of poetry and tries to teach his parakeet to recite "Elegy Written in a Country Churchyard." Fanny, a proper but eccentric Bostonian, buys shoes in thrift stores and wears wigs under her hat.

In an interview about the play with the Pennsylvania Stage Company's Pam Pepper, Tina Howe said: "I would hope the audience is constantly surprised. The whole point is to luxuriate and delight in what's happening on stage."

"This is a radiant, loving and zestfully humorous play."

—Time magazine

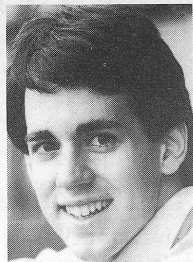
"... [*Painting Churches*] remakes reality with delicate, well-chosen brush strokes, finding beauty and truth in the abstract dance of light on a familiar landscape."

—The New York Times

### GET INVOLVED IN ACT!

The **Stage Hands** are volunteers working behind-the-scenes at ACT in a variety of supporting roles. If you are interested in hosting out-of-town actors, fund raising, ushering, helping in the office, or whatever your time allows, become a **Stage Hand**. Stage Hands' meetings are open to everyone interested in theatre. The May meeting is scheduled for May 7; there will be a potluck at 6:30 p.m. with the program starting at 7:00 p.m. This month's program will be a discussion of the Mainstage Season with ACT founder and Producing Director Gregory Falls. For more information, call Frank Fleetham at 525-1295 or Teri Law at 621-4800.

Seattle Rep, as Roche in *Rat in the Skull* at The Empty Space, and as Simon in *The Real Inspector Hound* for Tacoma Actors Guild. Other stage credits include the roles of Orlando in Colorado Shakespeare Festival's *As You Like It* and Lombard in *Ten Little Indians* at the Old Lyric Repertory in Utah. Tony has appeared on ABC's "All My Children" and as Maury on the NBC miniseries "Evergreen," and will soon appear as co-star on CBS's "Kay O'Brien, Surgeon" and on NBC's "L.A. Law."



**JUDY FORD TAYLOR** (*Christopher*) makes her ACT debut with *On The Razzle*.



Seattle audiences, however, have seen her work with the Bathhouse Theatre Company, where she has appeared in 16 productions since 1981. Her roles there include Susie Seabrook in *Boy Meets Girl*, me in e. e. cummings' poetic drama *him*, Bessie

Tanner in the musical *Leave It To Jane*, and Charlie McCarthy, Baby Snooks, and Jane Ace in *The Big Broadcast*. Most recently, she performed as a tap dancer in Civic Light Opera's production of *Anything Goes*. In addition to her acting credits, Judy has designed costumes for Green River Community College and directed Chekhov's *The Brute* at this year's New City Theatre's Director's Festival.

**CASEY TRUPIN** (*Ragamuffin*) is making his third appearance at ACT, having played several roles in both the 1984 and 1985 productions of *A Christmas Carol*. Casey is twelve years old and attends South Shore School. He appeared on stage as Drummond in *Inherit the Wind* at a prior school and in the title role of *Tom Sawyer*. Casey was a



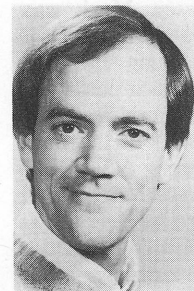
member of the Poncho Junior Players and performed in *Is Music the Only Weapon?* with Seattle Children's Theatre's Summerstage I. He also played the role of an autistic child in a special videotape production by the Department of Psychiatry of the University of Washington.

**JO VETTER** (*Madame Knorr*) was a member of the Bathhouse Theatre Company for three years and first appeared on the ACT stage last year as Regan in *King Lear*. Her roles at the Bathhouse included Mrs. Peachum in *The Threepenny Opera*, Juno Boyle in *Juno and the Paycock*, and Lady Macduff in *Macbeth*. While working with the

Bathhouse she also appeared in five productions of *The Big Broadcast*, including touring residencies at the Cincinnati Playhouse in the Park and the Vancouver East Cultural Center in Vancouver, B.C. In Seattle, Jo has also been seen in the Skid Road Theatre's production of *Frankenstein* plus *Measure For Measure* and *Blythe Spirit* at the Conservatory Theatre Company. Jo holds an M.F.A. from the University of Iowa. She is currently on the faculty of Seattle Children's Theatre.



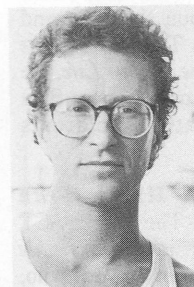
**EDWARD R. WILLIAMS** (*Waiter #3*) is an M.F.A. graduate of the Professional Actor



Training Program at Temple University and holds a B.A. from Oregon State University. His roles at Temple included Friar Laurence in *Romeo and Juliet*, Magistrate in *Lysistrata*, and Krupp in *The Time of Your Life*. He has worked for the Virginia

Shakespeare Festival, where he played Duke of York in *Richard II*, Lewis and Clark Summer Rep, and The Cheltenham Playhouse, where he played Jerry in *Betrayal*. He recently appeared as the Dark Stranger in the Pioneer Square Theater's production of *The Deli Man*.

**R. HAMILTON WRIGHT** (*Melchior*) appeared in three ACT productions last season: he played Trent in



*End of The World*, Phil Mandrell in *Maydays*, and the cab driver in *Victoria Station*. Most recently he was seen as Bulanov in *The Forest* at The Seattle Rep. Bob has performed locally with Intiman, The Empty Space, Bathhouse Theatre,

and Tacoma Actors Guild, and nationally with

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

Bathhouse Theatre  
The Empty Space  
Intiman Theatre Company  
Seattle Children's Theatre  
Seattle Opera  
The Seattle Repertory Theatre  
Tacoma Actors Guild  
University of Washington  
Drama Department

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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*. This past winter, Bob directed *Puss in Boots* for the Seattle Children's Theatre.

**JEFF STEITZER** (*Director*) was recently named one of ACT's first Resident Directors.



Last year he co-directed our U.S. premiere of *Maydays* and directed *The Odyssey* for The Young ACT Company's inaugural resident season. Jeff has staged more than 40 productions in Seattle, among them ACT's Mainstage presentations of *Amadeus* and *Cloud 9*; *The Day They Came From Way Out There*, *Knuckle*, *Gossip*, *Filthy Rich*, *The Paranormal Review*, and the *Illuminatus!* trilogy for The Empty Space; *Guys and Dolls* for the Palace Theatre; *Bay City Blues* and *Father's Day* at the 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 and he recently 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.

**JON KRETZU** (*Assistant Director*) holds an M.A. in theatre arts from California State University in Los Angeles and trained with the American Conservatory Theatre.



Jon has directed in both Los Angeles and Seattle; his work includes productions of *Division Street*, *June Moon*, *Cloud 9*, *Streamers*, and *Taming of the Shrew*. He

has served as Assistant Director for six Seattle Rep productions and in the same capacity for ACT's 1984 production of *Amadeus*. Jon is the classical music critic for the *Bellevue Journal-American* and also writes for *ArtsLine* magazine.

**SHELLEY HENZE SCHERMER** (*Set Designer*) has been associated with ACT

ACT is a Constituent of the **Theatre Communications Group (TCG)**, the national organization for the nonprofit professional theatre, and a member of the **League of Resident Theatres**, the **American Arts Alliance** and the **Washington State Arts Alliance**.



## Songworks 1986

# PONCHO Monday Series

John Gray June 9, 16, & 23

Scott Warrender July 14, 21, & 28

Chad Henry August 18, 25 & September 1

Duffy Bishop and the Rhythm Dogs

September 22, 29 & October 6

All performances at 8:00 PM



David Silverman, Colleen Carpenter, David Hunter Koch, and Randy Rogel in *Doctors & Diseases* (1985). Photo by Chris Bennion.

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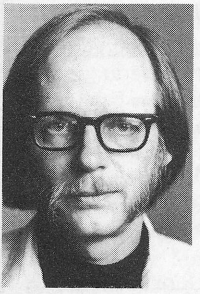
since 1971, designing properties, masks, costumes, and scenery for ACT's Mainstage, Songworks, and The Young ACT Company. Among her Young ACT Company design credits are *Beauty and the Beast*, *The Persian Princess*, and the original productions of *The Odyssey*, *A Wrinkle In Time*, and *A Christmas Carol*. Shelley's Mainstage designs include *Man and Superman*, *Custer*, *Amadeus*, *Fool For Love*, and last season's *King Lear* and *Quartermaine's Terms*. Her numerous set designs for the Bathhouse Theatre include *Wild Oats*, *Twelfth Night*, *Threepenny Opera* and all versions of *The Big Broadcast* including those seen in Vancouver, B.C., and Cincinnati. Recently, she has designed *Cinderella* for Honolulu Theatre For Youth and *Robin Hood* for Seattle Children's Theatre.



**SALLY RICHARDSON** (*Costume Designer*) has designed over 30 productions here at ACT, including last season's *End of the World*. Her work here has included *Cloud 9*, *Waiting For The Parade*, *Fanshen*, *The Shadow Box*, *The Club*, *Ladyhouse Blues*, and *Boccaccio*. She designed The Seattle Repertory Theatre's presentations of 'Master Harold' ... and the boys and *Death of a Salesman*, as well as the premieres of *Shivaree* and *Cat's-Paw*. At The Empty Space her numerous credits include this season's *On The Verge*, plus previous years' productions of *Beyond Therapy*, *Illuminatus!*, *Bent*, and *We Won't Pay! We Won't Pay!* In addition, she has designed for The Alaska Rep, Berkeley Rep, Tacoma Actors Guild, Milwaukee Repertory Theater, and others.



**PHIL SCHERMER** (*Lighting Designer/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*.

**DAVID HUNTER KOCH** (*Sound Designer/Musical Director*) is the Music & Sound Coordinator for ACT, as well as a performer and designer. He composed scores and created sound designs for our Mainstage productions of *Quartermaine's Terms*, *End of the World*, *Other Places*, *The Greeks*, *Cloud 9*, *Top Girls*, and *Thirteen*, and also composed the music for Seattle Children's Theatre's presentations of *The Best Christmas Pageant Ever*. As resident composer for The Young ACT Company since 1981, David's credits include *The Odyssey*, *Step on a Crack*, *The Pushcart War*, *Aladdin and the Magic Lamp*, *Ali Baba and the Forty Thieves*, *The Persian Princess*, *Theseus and the Minotaur*, and *A Wrinkle In Time*. As an actor and singer, David was seen in *Doctors & Diseases* and *A Little Bit O'Lehrer*, the first of ACT's 1985 Songworks Monday Series, and directed the Songworks presentation of a new musical by Scott Warrender called *The Lights of Arnold*. David also has performed at The Seattle Rep, The 5th Avenue, The Group, New City Theatre, Skid Road Theatre, and the Bathhouse Theatre.



**JAMES VERDERY** (*Production Stage Manager*) has worked as stage manager for over 14 years with ACT, 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. As a designer, Jim created the sound of our American premiere of *Maydays* last season and *Fool For Love* the season before. His lighting designs include ACT's 1984 American premiere of *The Communication Cord*, plus work with Pioneer Square Theater, The Group, Intiman, Tacoma Actors Guild, and Seattle Children's Theatre.

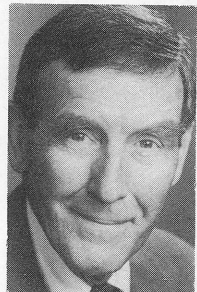


**GREGORY A. FALLS** (*Producing Director*) is the founder and Producing Director of ACT and The Young ACT Company. He directed Pinter's *Other Places* last season and wrote and directed The Young ACT Company's production of *Theseus and the Minotaur* earlier this year. He has created five original children's theatre revues and three Christmas shows, plus a scripted version of *The Odyssey* with playwright Kurt Beattie which was selected by *Time* magazine as one of the Ten Best Plays of 1985. His other original scripts include *The Persian Princess*, *Aladdin and the Magic Lamp*, *The Forgotten Door*, *The Pushcart War*, *Ali Baba and the Forty Thieves*, and *A Wrinkle In Time*, which was part of The Young ACT Company's Resident Season this year. Mr. Falls also created ACT's version of *A Christmas Carol* in 1976. For ten years he was 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.

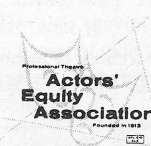
**SUSAN TRAPNELL MORITZ** (*Administrative Manager*) is a native of Arlington, Virginia, and moved to Seattle in 1976. She came to ACT in 1982 after four years with Dance Theatre Seattle as Educational Director and then General Manager. Her previous experience has ranged from a stint in Paris as a UNESCO bilingual aide to writing and editing positions in the Washington, D.C. area. She worked with the National Urban League and also taught English in Algeria. Ms. Moritz holds a B.A. in French from the University of North Carolina, attended the University of Lyon in France, and has done graduate work in dance education at George Washington University. She is currently Western Vice President of the Washington State Arts Alliance.



**GREGORY A. FALLS** (*Producing Director*) is the founder and Producing Director of ACT and The Young ACT Company. He directed Pinter's *Other Places* last season and wrote and directed The Young ACT Company's production of *Theseus and the Minotaur* earlier this year. 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 selected by *Time* magazine as one of the Ten Best Plays of 1985. His other original scripts include *The Persian Princess*, *Aladdin and the Magic Lamp*, *The Forgotten Door*, *The Pushcart War*, *Ali Baba and the Forty Thieves*, and *A Wrinkle In Time*, which was part of The Young ACT Company's Resident Season this year. Mr. Falls also created ACT's version of *A Christmas Carol* in 1976. For ten years he was 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.



Directors and choreographers at ACT are members of the **Society of Stage Directors and Choreographers**, an independent national labor union. Stage crew work is performed by employees represented by the **International Alliance of Theatrical Stage Employees (I.A.T.S.E.) #15**.



This Theatre operates under an Agreement between the **League of Resident Theatres and Actors' Equity Association**, the Union of Professional Actors and Stage Managers in the United States.



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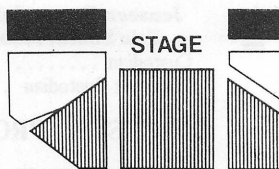
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# Art in the Lobby

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 run of Tom Stoppard's *On The Razzle*, our Art in the Lobby curator, **Pamela Powers**, presents two series of photographs by **John Jermain**.

The first series, entitled "Studies in Surrealism," juxtaposes images taken out of their usual context to create a new or super-reality. "Some of the studies are visual puns, others are evocations of feelings. In all I have sought new ways of looking at the world around me."

The second series is called "Northwest Illuminations." In these photographs, Jermain seeks to capture and preserve the unique character of old buildings which are so often demolished and replaced by generic, modern structures. "Fortunately, some buildings escape demolition, and it is these which I find worthy of documentation. This series of photographs goes beyond its role of functioning purely as a document and becomes a collection of places where the quality of life is predominant."

If you are interested in purchasing any of the works on display here, or if you have questions about ACT's Art In The Lobby, please contact our House Manager or call the ACT Office at 285-3220. Sales may directly benefit the theatre. ≡



The Santa Fe Cafe, color photo by John Jermain.



**A Contemporary Theatre**  
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**Gregory A. Falls**, Producing Director

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