

ARTS

LINE

A CONTEMPORARY THEATRE
EDITION

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May, 1987



A Contemporary Theatre

Gregory A. Falls
Producing Director

Phil Schermer
Producing Manager

Susan Trapnell Moritz
Administrative Manager

presents

March Of The Falsettos

Music and Lyrics by
William Finn

May 7 - 31, 1987

Director	Jeff Steitzer
Music Director	Todd Moeller
Scenic Designer	Scott Weldin
Costume Designer	Sarah Campbell
Lighting Designer	Rick Paulsen
Orchestrations	Michael Starobin
Stage Manager	Mike Wise

The Cast

in order of appearance:

Marvin	Christopher Bloch
Whizzer	Gary Jackson
Mendel	David Hunter Koch
Jason	David Armitage
Trina	Kristina Sanborn

The Musicians

Percussion	Matthew Beckmeyer
Keyboards	Ben Fleck
Keyboards	Carolyn Graye
Bass	Steven M. Klein
Piano	Todd Moeller

March Of The Falsettos *is performed without intermission.*

Originally produced in New York by Warner Theatre Productions, Inc.,
Coth Enterprises, Ltd. and The Whole Picture Co., Ltd.

Presented by special arrangement with Samuel French, Inc.

About The Play

by Andre Bishop, Playwrights Horizons

I first met William Finn because he kept calling me up at Playwrights Horizons, demanding that I come to a musical audition at his house—at 11 p.m. I didn't particularly want to go to the upper-upper West Side at 11 o'clock at night, but Bill usually gets what he wants, so I went. The performance started way after midnight—"important"

**"Well, the situation's this
(It's not tough to
comprehend):
I divorced my wife,
I left my child,
And I ran off with a friend."
Marvin**

people from Washington (D.C.) were late—and what I heard was something very brilliant and very very angry. We were not producing musicals at the time, so nothing happened. A few months later, Bill called again demanding that I or *someone* come to hear an audition of a new piece called *In Trousers*. I sent Ira Weitzman, a staff member with a strong inter-

**"My Father says that love
Is the most beautiful
Thing in the world.
I think games are.
I think chess is the most
Beautiful thing.
Not love."**

Jason

est in musicals, and he came back and said let's do it. I had wanted to start working with young composers and lyricists, to give them the same support and exposure that our playwrights enjoyed, and so Bill turned out to be the first. We produced *In Trousers* in workshop as a cabaret piece, and later that year (1979) in expanded form as a mainstage pro-

**"Love is blind.
Love can tell
A million stories.
Love's unkind.
Spiteful
In a million ways."
Everybody**

duction. The show was received with some interest and a few raised eyebrows, and it developed a strong cult following which has grown because of the recording.

In Trousers was the first of three projected "Marvin" musicals, a series of highly personal, idiosyncratic chamber pieces that revolve around a thoroughly charming, intelligent, spoiled, neurotic hero named Marvin. If *In Trousers* was about Marvin and the women in his life, *March Of The Falsettos* is about Marvin and the men who replaced those women. We put Bill on salary for a year while he started writing *The Pettiness Of Misogyny* (the first title); we produced a concert version, *Four Jews In A Room Bitching* (the second title), and finally we opened it as

**"Since you count, it's all
right;
You can figure out the world.
You can add and subtract at
will.
You can cover up the past.
You can kill the pain
Very easily."**

Mendel

March Of The Falsettos.

The story of *Falsettos* is very simple. Marvin leaves his wife and young son for his male lover, while his psychiatrist moves in on his wife. At the end he is left with nothing except the possibility of a relationship with his son who is no longer terrified of growing up just like Dad. Marvin, who in *In Trousers*

**"I never wanted to love you.
I only wanted to love
And not be blamed.
Let me go.
You should know
I'm not ashamed
To have loved you."**

Trina

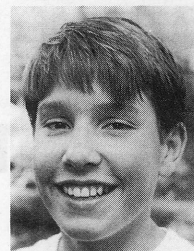
"always gets the things he wants—except the things he wants" and in *Falsettos* sings defiantly, then hesitantly, "I want it all," realizes, as we all do, that a life on those terms is impossible.

March Of The Falsettos is entirely sung, and yet it demands that we respond to it as we would a play. In the world of Marvin, Trina, Jason, Whizzer and Mendel, singing is the

(continued on page 11)

WHO'S WHO

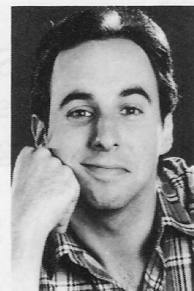
DAVID ARMITAGE (*Jason*) is making his ACT debut in *March Of The Falsettos*. He has



appeared in numerous productions at Mercer Island's Youtheatre, including *Tom Sawyer* (in which he played the title role), *The Thwarting of Baron Bolligrew*, *Alice in Wonderland*, and *Joseph and the Amazing Technicolor Dreamcoat*.

Other roles include Leroy in Seattle Children's Theatre's production of *The Best Christmas Pageant Ever*. David is an eighth-grader at Islander Middle School on Mercer Island.

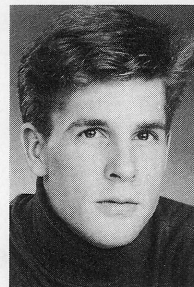
CHRISTOPHER BLOCH (*Marvin*) is also making his ACT (as well as Seattle) debut in



this production. He has worked in the Minneapolis/St. Paul area for the past decade at the Cricket Theatre, Chanhassen Dinner Theatre, Actors Theatre of St. Paul, Mixed Blood, and the Old Log Theatre, among others. Some of his favorite roles include Billy

Bishop in *Billy Bishop Goes To War*, Charlie in *Tintypes*, Michael in *I Do! I Do!*, Charlie in *The Foreigner*, Doc in *Crimes of the Heart*, and Kodaly in *She Loves Me!* Chris has also appeared in a variety of roles the last two summers at the Minnesota Festival Theatre, Hal in *Loot*, Doolittle in *My Fair Lady*, Starbuck in *The Rainmaker*, and Pozzo in *Waiting for Godot*. He also played the role of Mendel in the New Classic Theatre's production of *March Of The Falsettos*. In addition to acting, Chris has composed several scores for theatres in the Twin Cities area and is in the process of putting together his own in-home studio.

GARY JACKSON (*Whizzer*) appeared at ACT last year in the Songworks production of



Bridge to Terabithia. More recently he has been seen locally in his own comedy revue *Sh'Bop!* at The Cabaret. Last fall Gary appeared in the title role in the Empty Space Theatre's production of *The Rocky Horror Show*—a role he will recreate when

the production is remounted at the Space next month. Gary is currently completing his studies at the University of Washington.

ARTS

DAVID HUNTER KOCH (*Mendel*) has been seen on ACT's Mainstage in *Custer* and



Getting Out, both in 1981. Since then he has been involved with ACT as an actor, musician, and sound designer and is currently director of ACT's Songworks program. He last appeared in the 1985 Songworks musical revue *Doctors and Diseases and A Little*

Bit O' Lehrer. David has composed music and designed sound for ACT, Young ACT, Seattle Children's Theatre and, most recently, the Group Theatre's production of *Idioglossia*. Other local acting credits include the role of Brad in The Empty Space's *Rocky Horror Show* (a role he will recreate when the production is remounted next month), *Baby With The Bathwater* at the New City Theater, *The Big Broadcast* at the Bathhouse, and *The Misanthrope* at The Seattle Rep. David will be seen next fall in ACT's Songworks revue *Cards*.

KRISTINA SANBORN (*Trina*) recently returned from the East Coast, where she



played Chairy Barnum in the musical *Barnum*. She has been living and working as an actor, singer, and dancer in Los Angeles the past four years, appearing in commercials and in numerous stage productions. Last year she won the DramaLogue Critics

Award for acting for her portrayal of June in *Girls in Warm Snow* at the Celebrity Center Theatre. Trained at the United States International University's School of Performing Arts, Kristina has appeared at the Starlight Opera, Theatre East, The Lawrence Welk, Lyric and Fiesta Dinner Theatres, and San Diego's Old Globe Theatre. Her musical credits include *She Loves Me*, *Side By Side By Sondheim*, *H.M.S. Pinafore*, *Pirates of Penzance*, *Company*, *Grease*, *Guys and Dolls*, *Damn Yankees*, *No, No, Nanette*, and *Camelot*. Other professional theatre credits include *A Doll's House*, *The Lower Depths*, *Rape of the Belt*, *Spoon River Anthology*, and *Barefoot in the Park*. She will make her film debut in the upcoming *Scarecrows*, in the role of Roxanne. Kristina and her husband, actor Ron Luebbert, recently moved from Southern California to the Seattle area. *March Of The Falsettos* is Kristina's Northwest acting debut.

(continued on page 12A)



MUSICAL NUMBERS

<i>Four Jews In A Room Bitching</i>	The Men
<i>A Tight-Knit Family</i>	Marvin
<i>Love is Blind</i>	Trina, Mendel & Everybody
<i>The Thrill of First Love</i>	Marvin & Whizzer
<i>Marvin At The Psychiatrist</i> (<i>A Three-Part Mini-Opera</i>)	Marvin, Mendel & Jason
<i>My Father's A Homo</i>	Jason
<i>Everyone Tells Jason To See A Psychiatrist</i> . . .	Everybody but Mendel
<i>This Had Better Come To A Stop</i>	Everybody
<i>Please Come To My House</i>	Trina, Mendel & Jason
<i>Jason's Therapy</i>	Jason, Mendel & Everybody
<i>A Marriage Proposal</i>	Mendel
<i>A Tight-Knit Family (Reprise)</i>	Marvin & Mendel
<i>Trina's Song</i>	Trina
<i>March Of The Falsettos</i>	The Men
<i>Trina's Song (Reprise)</i>	Trina
<i>The Chess Game</i>	Marvin & Whizzer
<i>Making A Home</i>	Trina, Mendel & Whizzer
<i>The Games I Play</i>	Whizzer
<i>Marvin Hits Trina</i>	Everybody
<i>I Never Wanted To Love You</i>	Everybody
<i>Father To Son</i>	Marvin & Jason

(continued from page 10)

most direct and vibrant means of communication, and there is an enormous sense of urgency to their song. There is great joy as well. Marvin is happy to "sing out as I cook."

**"You'll be, kid, a man, kid,
Whatever the song.
Sing for yourself
As we march along."
Marvin**

Jason, upon hearing that his mother may remarry, celebrates with "I'll buy confetti and sing." In the final moment Marvin urges his son to "sing a different song" if he wishes, but to "sing for yourself as we march along." Finally, what strikes me as I listen to the

characters grapple with passions that they cannot control, is that these people are so damn articulate and aware. How can they possibly get themselves into such messes? And that dilemma between clear intelligence on the one hand and emotional confusion on the other is what makes the show so accessible to so many people.

I do not know if there will be a third Marvin musical, but I do know that we will all be hearing and singing the words and music of William Finn for years to come.

P.S. The title song is a dream. The four men, voices unchanged, trapped by their own immaturity, march together toward each other—and go nowhere.

(reprinted from *March Of The Falsettos* recording, DGR Records, Inc.)



JEFF STEITZER (Director) is ACT's Resident Director. He directed *On the Razzle*, *Tales from Hollywood*, and *The Jail Diary of Albie Sachs* last season as well as the 1986 Songworks production *Martin*. Later this season Jeff will direct ACT's production of *The Diary of a Scoundrel* and will stage the American premiere of *Red Noses* at Chicago's

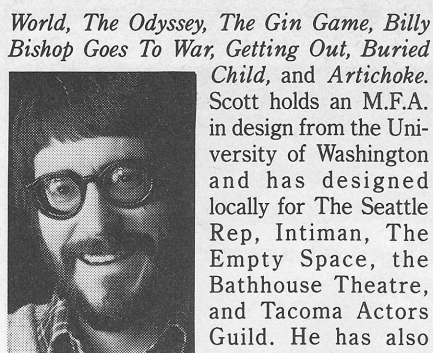
Goodman Theatre in October. Jeff has directed more than 50 productions in Seattle, among them ACT's Mainstage presentations of *Maydays*, *Amadeus*, and *Cloud 9*; *The Day They Came From Way Out There*, *Knuckle*, *Gossip*, *Filthy Rich*, *The Paranormal Review*, and the *Illuminatus!* trilogy for The 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 in 1982 he served 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, the Berkeley Rep, and elsewhere around the country.



TODD MOELLER (Music Director) was the music director for ACT's Mainstage production of *Little Shop of Horrors* and the Songworks production of *Martin*—both last season. He also served as accompanist for ACT's 1985 Songworks production of *Doctors and Diseases* and *A Little Bit O' Lehrer*. Todd began his career in Seattle with

the production of *Dames at Sea* with the Skid Road Theatre, as an accompanist. From there he went to CTC (now home of the New City Theater) to work on *Jacques Brel . . .*, and to The Empty Space for the park show *Deadwood Dick*. Other local musical credits include *Leave It To Jane*, *Paint Your Wagon*, *Say It With A Song* and the Western tour of *The Big Broadcast*—all with the Bathhouse Theatre Company; and *Guys and Dolls*, *Girl Crazy*, and *Landscape of the Body* with The Seattle Rep. In addition to his theatre credits, Todd works as an arranger and accompanist and performs with KalenDerry, a Renaissance ensemble of singers and players. With local actor Mark Anders, Todd collaborates on writing new works for the musical stage.

SCOTT WELDIN (Scenic Designer) has designed frequently for ACT. His credits here include *Tales From Hollywood*, *End of the*



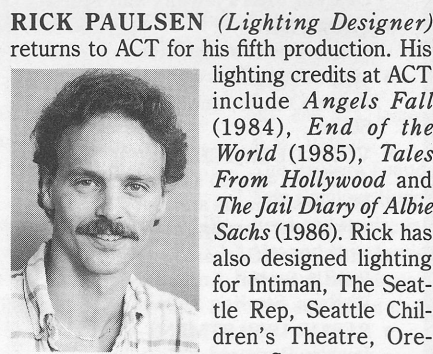
World, *The Odyssey*, *The Gin Game*, *Billy Bishop Goes To War*, *Getting Out*, *Buried Child*, and *Artichoke*. Scott holds an M.F.A. in design from the University of Washington and has designed locally for The Seattle Rep, Intiman, The Empty Space, the Bathhouse Theatre, and Tacoma Actors Guild. He has also designed scenery for

Berkeley Repertory Theatre, The Oregon Shakespearean Festival, and Milwaukee Repertory Theatre. He is currently on the faculties of the University of Washington and Seattle University. Among the many honors accorded him is a First Prize in *Theatre Crafts* magazine's "Innovative Technical Practices" competition.



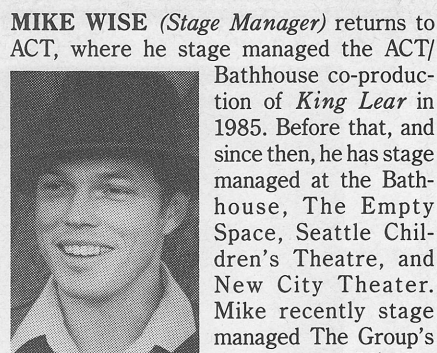
SARAH CAMPBELL (Costume Designer) returns to ACT, where she designed costumes for the 1986 Mainstage production of *Painting Churches* and the Young ACT Company production of *A Wrinkle In Time*. Most recently she has designed costumes for the Bathhouse Theatre's productions of *The Flowering Peach* and *Waiting for Godot*.

Other Seattle credits include *The Balcony* and *Baby With The Bathwater* for the New City Theater, *Curse of Castle Mongrew* and *Follow the Drinking Gourd* for Seattle Children's Theatre, and *Final Passages* for Tacoma Actors Guild. Sarah has also designed costumes for the Sacramento Theatre Company, the Idaho Shakespeare Festival, and the Colorado Shakespeare Festival.



RICK PAULSEN (Lighting Designer) returns to ACT for his fifth production. His lighting credits at ACT include *Angels Fall* (1984), *End of the World* (1985), *Tales From Hollywood* and *The Jail Diary of Albie Sachs* (1986). Rick has also designed lighting for Intiman, The Seattle Rep, Seattle Children's Theatre, Oregon Contemporary

Theatre, Milwaukee Repertory Theatre, and The Empty Space Theatre. His most recent work included *Don Juan* and *Aunt Dan and Lemon* at The Space and *Landscape of the Body* for The Rep's Stage Two Series. Following this production, Rick will be designing Intiman's *Man and Superman* and *Little Foxes*. He will return to ACT to design lighting for *The Diary of a Scoundrel*, opening in July. Rick also teaches lighting design at Cornish College of the Arts.



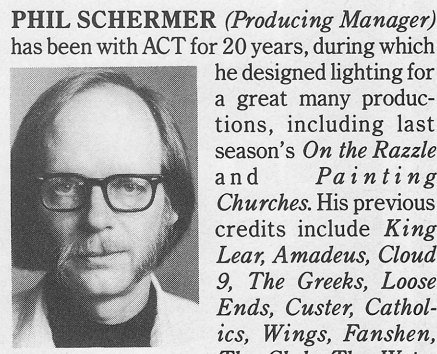
MIKE WISE (Stage Manager) returns to ACT, where he stage managed the ACT/Bathhouse co-production of *King Lear* in 1985. Before that, and since then, he has stage managed at the Bathhouse, The Empty Space, Seattle Children's Theatre, and New City Theater. Mike recently stage managed The Group's production of *Idioglossia* and directed *Working* for the Evergreen

Conservatory Theatre as well as *Stage Directions* for New City Theater's Director's Festival (chosen "Best of the Fest")—all at the same time. He says he is happy to be working exclusively on *March Of The Falsettos* now. Other local directing credits include *Veronica's Room* for The Brass Ring, *The Fox* for the Bathhouse, and *Sexual Perversity in Chicago* for the 1985 New City Theater's Director's Festival (also chosen "Best of the Fest"). Mike looks forward to touring his one-man show *Off the Critical List*, and *Into the Frying Pan* next month in either California or Chicago—whichever comes first.



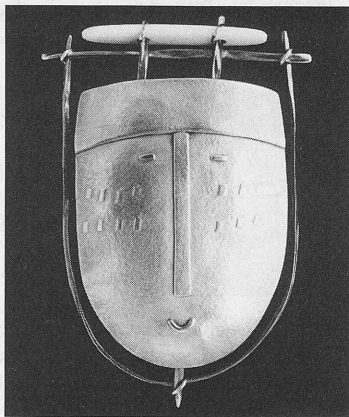
SUSAN TRAPNELL MORITZ (Administrative Manager) is a native of Arlington, Virginia, and moved to Seattle in 1976. She came to ACT in 1982 after four years with Dance Theatre Seattle as Educational Director and then General Manager. Her previous experience has ranged from a stint in Paris as a UNESCO bilingual 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 Lyon in France, and has done graduate work in dance education at George Washington University. She is currently President of the Washington State Arts Alliance.

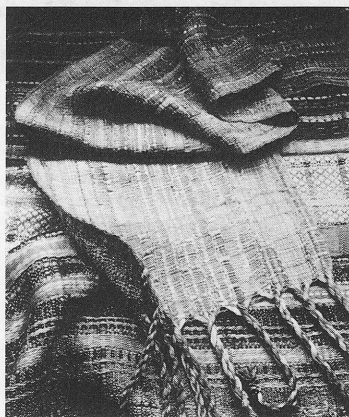


PHIL SCHERMER (Producing Manager) has been with ACT for 20 years, during which he designed lighting for a great many productions, including last season's *On the Razzle* and *Painting Churches*. His previous credits include *King Lear*, *Amadeus*, *Cloud 9*, *The Greeks*, *Loose Ends*, *Custer*, *Catholics*, *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*,



Silver Pin - Carolyn Morris Bach



Silk Scarves - Randall Darwall

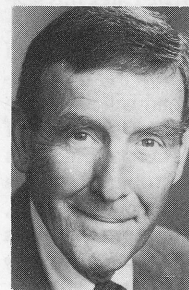
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Fish, Stas and Vi. He also designed lighting for The Seattle Repertory Theatre and its Second Stage and sets for ACT, the Second Stage, The Empty Space, and Bathhouse Theatre.

GREGORY A. FALLS (*Producing Director*) is the founder of ACT and The Young

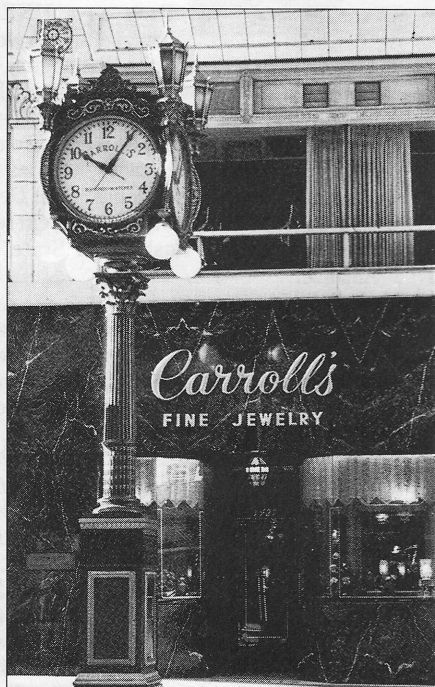


ACT Company. He directed *Brighton Beach Memoirs* and *Painting Churches* last season and will direct *A Lie of the Mind* next month. He has created five original children's theatre revues and three Christmas shows, plus a scripted version of

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*. 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.

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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**.

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ACT wishes to thank the following for their assistance with this production of *March Of The Falsettos*:

Joyce Degenfelder
Daniel Keane, Market Place Salon

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In addition, ACT is thankful for major support from the National Endowment for the Arts (a Federal agency), the Washington State Arts Commission, King County Arts Commission and Seattle Arts Commission, City of Seattle.

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Santidvea

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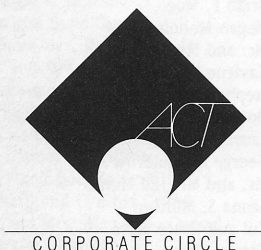
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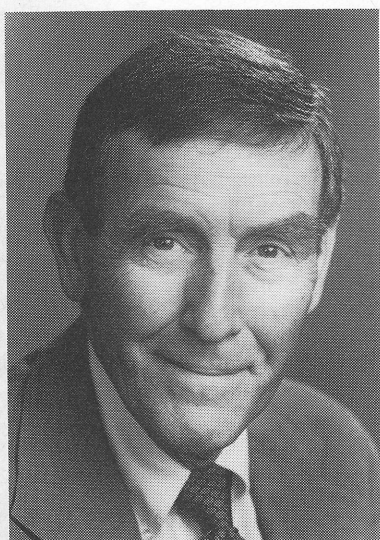
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ACT also thanks all those donors whose 1987 contributions have led the way in support of this year's season.

Welcome to ACT's 23rd season!



Gregory A. Falls

It looks like a bumper year. Subscription audiences have increased, there are a growing number of new playwrights coming of age and, for the past two years, readers of *The Seattle Times/P.I.*, along with readers of *the Weekly*, have chosen ACT as the best theatre to attend. Furthermore, the city now has a major task force, headed by Milton Trafton, and joined by the National Arts Stabilization Fund, which seeks to stabilize the financial situation of our professional arts institutions.

The number of established professional theatres in Seattle has doubled in the past five years, so the Seattle theatre scene continues to be remarkable because of our multiple theatres. It began in 1965.

That summer, after The Seattle Repertory Theatre's second very successful season, ACT produced five plays for a total audience of 8,931... including comps! In 1966 we grew to 17,756, and in 1967, to 25,640. We bet on finding an audience primarily interested in contemporary plays: "the plays of our time, now, while they have meaning and impact" was our mission. Needless to say, we've jumped over the fence a few times: a couple of Shaws, three Shakespeares, *The Great Divide* by William Vaughan Moody, vintage 1906, and a few others. But, we've been 95 percent contemporary and are likely to stay that way.

Because contemporary plays, like Hamlet's players, are "abstract and brief chronicles of the time," they can give contemporaries a safer, better way to confront changes of values, threatening new problems, atomic holocaust.

Our first play, first season, was Arthur Kopit's *Oh Dad, Poor Dad, Mama's Hung You In The Closet And I'm Feeling So Sad*. A recent college graduate, Kopit introduced us to a new comic theatre form, Theatre of the

Absurd. It was a good way to begin. But some 22 years later, that same Arthur Kopit gave us another comedy, also concerned with absurdity, but this time it was about our nuclear policy. The play, you will recall, was entitled *End Of The World (With Symposium To Follow)*. We laughed, although we still had to face the bomb. When we talked with Kopit on the phone he told us that when the Pentagon people, who briefed him, came to the play in D.C., they told him, "You got it right!" Somehow many of us smiled; it was certainly absurd but it was a situation we must face... somehow.

Our second season opened with *In White America*, and a cast of three whites, three blacks. During the next 22 years, we produced a number of plays about being black in America, and in South Africa. That first play was a documentary about the history of black Americans, who cried out for equality and dignity and recognition. The play ended with the account of that young girl who braved the crowds to integrate the white high school in Little Rock. Twenty years later, we invited the Negro Ensemble Theatre to perform *A Soldier's Play* at ACT. It was a *mystery* which was later made into a movie. White and Black America had changed.

During the past year, I have begun to sense that more change is underfoot. It's not that our fears and problems have fallen away, but that somehow we feel less angry, less frightened than we've been in the past decade. I sense that our newer playwrights are more optimistic, less angry, more interested in other values. If I am right, this season, and the one we are planning for 1988, will reflect those values, not because we are choosing easier plays, but that our time is mellowing.

Gregory A. Falls
Producing Director

Next at ACT

A Lie of the Mind by SAM SHEPARD June 11 - July 5

A Lie of the Mind is the story of two families, one in California, the other in Montana, with the rapidly-diminishing American frontier in between. These families, interlocked in love and hatred, attempt to come to terms with their past through destruction and regeneration.

Few living playwrights have attained the stature that playwright/actor/director Sam Shepard has. His 40-some plays and his 20-year career have established him as one of the theatre's most significant writers. *A Lie of the Mind* is considered to be perhaps the finest of his plays. It is a dark, mysterious, broad-reaching reverie about the love that binds man and woman, father and son. Jake and Beth are warring lovers—violence drives them apart and to their respective families, where they are

again enveloped by the familial madness that spawned them. Comic, yet intense, *A Lie of the Mind* evokes the primal force of love.

This production, to be staged by producing director Gregory A. Falls, marks the fourth time ACT will have presented Shepard's work. Previous Shepard plays produced at ACT include the Pulitzer Prize-winning *Buried Child* (1980), *Fool for Love* (1984), and *True West* (1985).

"*A Lie of the Mind* is the unmistakable expression of a major writer nearing the height of his powers."

—*The New York Times*

"Sam Shepard's best work. . . . Unforgettable."

—*Time* magazine

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:

March Of The Falsettos, May 17th
A Lie of the Mind, June 21st
The Diary of a Scoundrel, July 26th
The Marriage of Bette & Boo,
 August 30th
Glengarry Glenn Ross, October 4th
TBA, November 8th

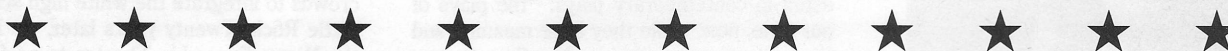
This program is made possible in part by grants from the **National Endowment for the Arts**; the **Seattle Arts Commission**, City of Seattle; the **King County and Washington State Arts Commissions**; **PONCHO** (Patrons of Northwest Civic, Cultural and Charitable Organizations); and the **Corporate Council for the Arts (CCA)**.

ACT wishes to thank the following for their assistance with the *March Of The Falsettos* poster:

Screen printing courtesy of
Art Process, Inc.
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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' monthly meetings are open to everyone interested in theatre. For more information, call Frank Fleetham at 525-1295 or Wayne Doucett (in Everett) at 347-4705.



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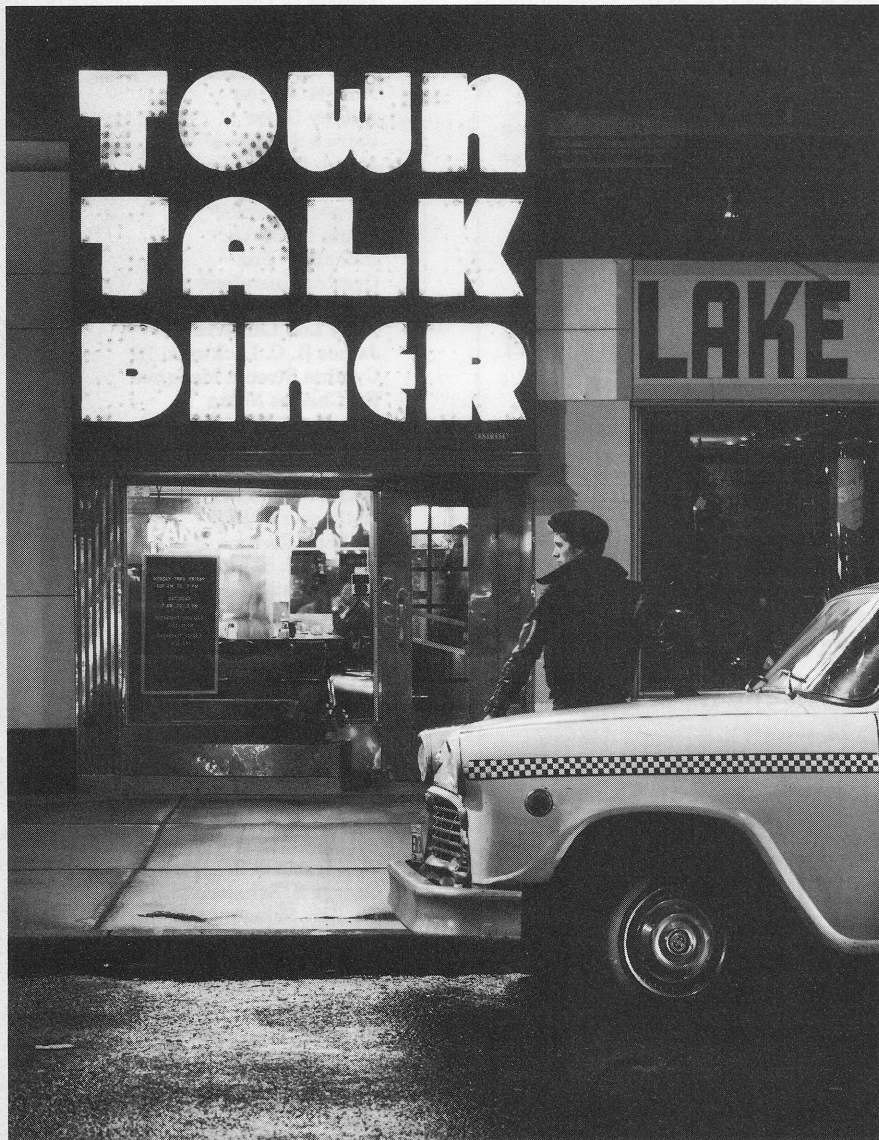
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Art in the Lobby



Since 1978 ACT has donated space in its upper lobby to display the works of over 125 Northwest artists. We feel this gives our audience a chance to view new works by emerging talents and enhances their theatre experience. It also is an opportunity for ACT to be of ongoing service to the greater arts community.

During the run of *March Of The Falsettos*, our Art in the Lobby curator, **Pamela Powers**, presents the photographs of **Kelly Povo**.

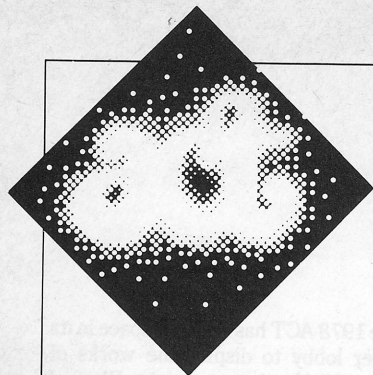
Ms. Povo studied at Seattle's Exposure School of Photography, and the College of Art and Design and the School of Communication Arts, both in Minneapolis. Her work has been exhibited throughout Washington, as well as in California, Utah, Montana, Wisconsin, Texas, Minnesota, and Florida. Her awards and honors include 2nd place in the fine arts category at the Sausalito Art Festival in California, "Best of the Show" at Spokane's Artfest, 1st place in the Studio City Art Show (Los Angeles), "Best of the Show" and 2nd place in the Northshore Photo Contest, and "Best of the Show" for Chateau Ste. Michelle's Winter Photography contest.

"I take pictures of diners," writes Ms. Povo. "Old diners."

"They say something about the way the world worked back then and about the kind of people who built them. Back then they may not have had our modern conveniences, our waterpiks, our airwicks and our space food stix, but they have something we don't have now, and the buildings they left behind reflect that something. Call it class, call it panache or architectural moxie, these designs had a flair to them, a personality you can see and feel at a glance. Viewed against the cookie cutter designs of today's fast food outlets, these old buildings seem more like monuments than diners. Monuments to an era of integrity, of taste and attention to detail, passed now in favor of the almighty buck.

"So, I take pictures of diners. Old diners."

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 of Art in the Lobby directly benefit the theatre. ==



Songworks 1987

DUFFY BISHOP & THE RHYTHM DOGS June 15, 22 & 29 at 8 p.m.

The Seattle rock, rhythm & blues band that had sold-out audiences dancing in the aisles last season at ACT returns with an all-new production in the style of old James Brown and Ike and Tina Turner revues.

JAYNE'S ADVENTURES IN HELL July 20, 27 & August 3 at 8 p.m.

An original musical adventure featuring the zany Seattle actor and vocalist Jayne Muirhead, recently seen in the musical revue *Black and White in Living Color* and in The Empty Space Theatre's acclaimed production of *The Rocky Horror Show*.

GORILLA THEATRE and TBA

August 24, 31 & September 7 at 8 p.m.

The madcap antics of the GORILLA THEATRE improvisational group, together with a Northwest vocal group, to be announced this spring.

CARDS September 28, October 5 & 12 at 8 p.m.

Because we "care enough to send you the very best," a new musical revue satirizing the history of greeting cards and featuring Northwest composers, including Scott Warrender (*Texas Chainsaw Manicurist*) and Chad Henry (*Angry Housewives*).

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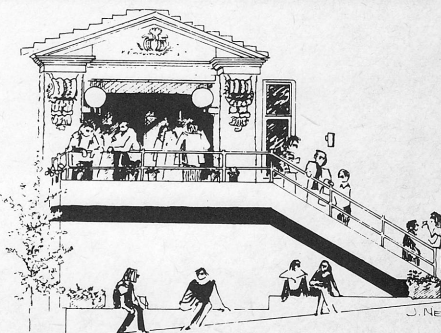
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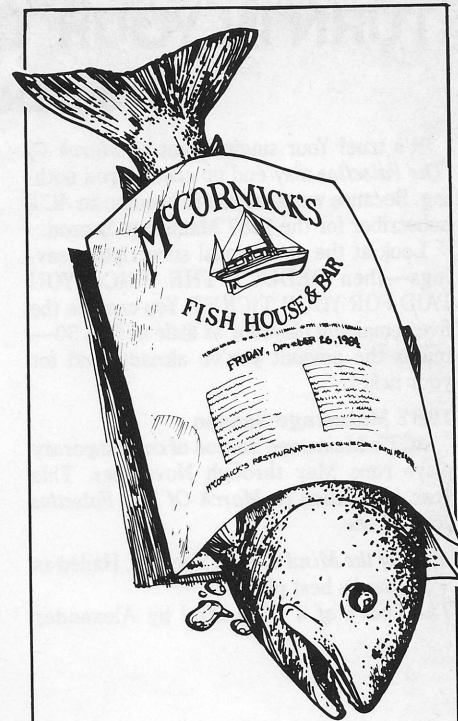
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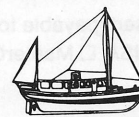
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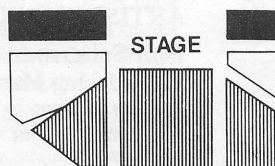
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