

ACT FACTS

CONCESSIONS

ACT has two concession bars for your convenience. To your right as you enter the lobby from the house, is the Beverage Bar; both alcoholic and non-alcoholic beverages are available. The Dessert Bar to your left serves desserts and non-alcoholic beverages. Posters may be purchased at both bars.

TICKET DISCOUNTS

SUBSCRIPTIONS

Subscribers enjoy the lowest discounts and the greatest benefits, including Ticket Exchange privileges, Free Parking, Lost Ticket Insurance, Renewal Privileges, and Priority Ordering to *A Christmas Carol*, *Songworks*, and other ACT events. ACT's Box Office staff is happy to assist you with further information or in placing an order. Please call 285-5110. ACT subscribers also see a broad spectrum of contemporary theatre, and the playwrights of our age. They see actors in vastly different roles, and see different treatments of the same stage space by the area's best designers.

"SUPERSAVER" PERFORMANCES

All regularly-scheduled previews—Sunday, Tuesday, and Wednesday evenings before opening—are available at the special "supersaver" rate of \$9.50 per ticket. Seating is unassigned.

"ZIPTIX"

Side section seats are priced at 1/2 off the regular price on a space available basis, day of show only. (On PONCHO-sponsored, "Supersaver" Previews, "ZIPTIX" may be purchased for that evening's performance for only \$4.75).

SENIORS/STUDENTS

All tickets are 1/2 off the regular price when purchased on the day of the show, subject to availability. Students will be required to show proper identification.

GROUPS

Special rates are available for groups of 10 or more who attend the same ACT performance. Arrangements may be made for use of ACT facilities for events before or after ACT performances. Please call ACT's Box Office for details, 285-5110.

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A Contemporary Theatre

Gregory A. Falls
Producing Director

Phil Schermer
Producing Manager

Susan Trapnell Moritz
Administrative Manager

presents

A Lie of the Mind

by

Sam Shepard

June 11 - July 5, 1987

Director	Gregory A. Falls
Scenic Designer	Karen Gjelsteen
Costume Designer	Sally Richardson
Lighting Designer	James Verdery
Sound Designer	Bruce Wynn
Stage Manager	Mary Sigvardt

The Cast,

in order of appearance:

Jake	Frank Corrado
Frankie	Tim Streeter
Beth	Suzanne Bouchard
Mike	Randy Hoffmeyer
Lorraine	Cristine McMurdo-Wallis
Sally	Katie Forgette
Baylor	Rick Tutor
Meg	Dee Maaske

Music performed by
Bruce Wynn

The Time: The present
The Place: California and Montana

There will be two ten-minute intermissions.

About Sam Shepard and A Lie of the Mind

WHO'S WHO

At 43, Sam Shepard has become an American fantasy. Playwright, screenwriter, director, film star—no figure in American culture has ever combined these unlikely attributes in one skin. In his fascinating, complex, explosive persona (which he himself refers to as that of both “wolf and lamb,”) he embodies crucial issues of American culture in the late 20th century.

In the more than forty plays that Sam Shepard has written since 1964, this American playwright has been breaking open that frozen sea with an originality of vision, a jolting intermingling of humor and grief, a profound examination of the hopes and failures of the American family and an astonishing ear for the cadences of the American idiom. With plays like *The Unseen Hand*, *Curse of the Starving Class*, the Pulitzer Prize-winning *Buried Child* (ACT 1980), *Fool For Love* (ACT 1984), *True West* (ACT 1985) and *A Lie of the Mind*, Shepard has cloaked himself in the mantle once worn by Eugene O'Neill and Tennessee Williams.

As an actor, he has attained the popularity of matinee idols such as Jimmy Stewart and Gary Cooper. With his lanky, snaggle-toothed, blue-eyed good looks, Sam Shepard has been a magnetic presence in films such as *Days of Heaven*, *Resurrection*, *Frances*, *The Right Stuff*, *Country and Fool For Love*. In the words of *The Right Stuff*'s director, “[Shepard] has a quality that is so rare now—you don't see it in the streets much, let alone in the movies—a kind of bygone quality of the Forties, when guys could wear leather jackets and be laconic and still say a lot without verbally saying anything.”

Born Samuel Shepard Rogers III on November 5, 1943, in Fort Sheridan, Illinois, Shepard was an army brat whose family was

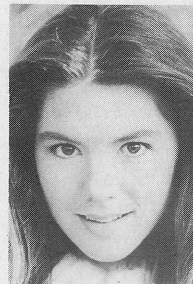
stationed for various periods in South Dakota, Utah, Florida and Guam; and finally settled down on an avocado ranch in Duarte, California—an end-of-the-road valley town east of Los Angeles. At nineteen, he left his family and went to New York City as an aspiring actor and musician, started writing his superenergized, music-driven early plays, eventually moved to London with his actress wife, O-Lan, and son, Jesse, then returned to northern California. He now lives on a farm in Virginia with actress Jessica Lange (with whom he most recently appeared in the film version of Beth Henley's play *Crimes of the Heart*) and their daughter, Hannah, and Jessica's daughter, Alexandra.

Like Bob Dylan, whom he resembles in many ways, Sam Shepard is an intensely private person who shies away from publicity, preferring to allow transformed glimpses of himself to appear in his plays and in books like *Hawk Moon* and *Motel Chronicles*—collections of poems-meditations-dreams-journals-visions.

In his most recent play, *A Lie of the Mind*, Sam Shepard has made his most fearless, controlled and deep penetration into the realm of the American psyche. For in this story of two American families—with its revelations and reconciliations of the relationship between and among a violent son, his battered wife and his angelic brother—the playwright shows how personal and social dreams and lies are one and the same, creating, as he once said Bob Dylan created, “a mythic atmosphere out of the land around us . . . The land we walk on every day and never see, until someone shows it to us.”

(Re-printed, with permission, from Performing Arts Magazine, *Alley Theatre*, Houston, TX.)

SUZANNE BOUCHARD (*Beth*) makes her ACT debut with this production of *A Lie of the Mind*. She recently toured five countries in the Middle East and North Africa in *Remember Them Kindly*—a show about the American family. As a member of the 1986 Intiman Theatre Company, she played the title role in *The Second Mrs. Tanqueray*



and Vivie in *Mrs. Warren's Profession*. Other credits include roles in *Jacques Brel* and *The Voices of Christmas* at The Group, *The Tempest* at Seattle Children's Theatre, and *Arms and the Man*, *The Time of Your Life*, and *Oh! Coward* at the Festival Playhouse in Kalamazoo, Michigan.

FRANK CORRADO (*Jake*) made his ACT debut last season in *The Jail Diary of Albie Sachs*. Since then, his work was seen in an independently-produced evening of Harold Pinter one-acts at New City Theater, playing Duff in *Land-scape* and directing *A Slight Ache*. Most recently he appeared with Rick Tutor in *Sleuth* at Tacoma



Actors Guild, where in past seasons he played leading roles in *Dracula*, *The Real Inspector Hound*, and *The Price*. Seattle audiences will also remember his performance as Teach in *American Buffalo* at the Empty Space. Last summer his childhood dream of playing *Hamlet* finally came true at Shakespeare In The Park in Fort Worth, Texas, where he also portrayed Leontes in *The Winter's Tale* and the title role in *Richard III*.

KATIE FORGETTE (*Sally*), a native of Seattle, received her M.F.A. from Brandeis University's Professional Actor's Training Program where she performed in such productions as *Antigone*, *Bliethe Spirit*, *The Matchmaker*, *The Time of Your Life*, *Measure for Measure*, and *In Good King*



Charles' Golden Days. This production marks Katie's ACT debut.

RANDY HOFFMEYER (*Mike*) was last seen at ACT in 1985's *End of the World* (with *symposium to follow*). Earlier that season he was seen on ACT's stage in *Maydays* and as

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**.

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)**.

SPEAK YOUR MIND!

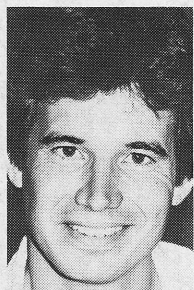
ACT again presents its series of free, post-performance discussions for the Mainstage Season. These informal sessions are open to everyone interested in the theatre. We encourage you to bring your friends and join in.

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:

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

Edgar in the ACT/Bathhouse co-production of *King Lear*. As one of the founding members



of The Bathhouse Theatre Company in 1980, Randy has since been seen in dozens of productions there, including the recently revived, "doo-wap" *A Midsummer Night's Dream*, in which he played Demetrius, and every version of *The Big Broadcast*, impersonating such favorites as Jack Benny, Will Rogers, Fred Allen and The Shadow. Most recently he was seen as Japheth in the Bathhouse production of *The Flowering Peach*. He has also worked at the Cincinnati Playhouse, Vancouver East Cultural Center, Seattle Children's Theatre and with the Floating Theatre Company. Randy received a B.F.A. in Theatre from Baylor University in Texas and spent a year as a VISTA volunteer in Lake Charles, Louisiana.

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DEE MAASKE (*Meg*) made her ACT debut last season in Neil Simon's *Brighton Beach*



Memoirs, where she took over the role of Blanche during the show's final performances. She recently participated in the same five-country, Middle Eastern and Northern African tour with Suzanne Bouchard, sponsored by the United States

Information Service and Arts in America Program. On that tour she appeared with Bouchard in *Remember Them Kindly* and in *The Gin Game* with her husband, Paul Roland. Last fall she appeared in *Morning's at Seven* at The Willamette Rep and in January and February portrayed Betty Meeks in Pioneer Square Theater's production of *The Foreigner*. Before that she was in the Denver Center Theatre Company's touring production of *The Immigrant* where she portrayed Ima Perry. She spent two years with the Oregon Shakespeare Festival, where she played Big Mama in *Cat on a Hot Tin Roof*, Gratiana in *The Revenger's Tragedy*, Stella in *Light up the Sky*, and Emma in *Lizzie Borden in the Late Afternoon*. Recent appearances with the Arizona Theatre Company include Mrs. Gibbs in *Our Town*, Hester Solomon in *Equus*, Agnes in *The Threepenny Opera*, and Polina in *The Seagull*. Elsewhere in theatres around the nation she has performed in the title roles in *Mother Courage*, *Antigone*, *The Prime of Miss Jean Brodie*, *The Gingerbread Lady* and *The House of Bernarda Alba*. She also toured with the National Talent Alliance production of *Dear Liar*. Dee's credits in film and television include performances in "I Married Wyatt Earp," "The Ghost Dance," and "The Throne."

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CRISTINE McMURDO-WALLIS (Lorraine)

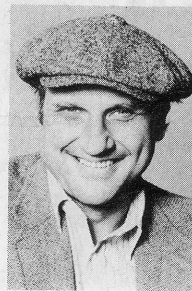


was recently seen at The Seattle Rep in the world premiere of *Red Square*. She returned to the Northwest in 1985 after an 18-year absence, during which time she worked with various theatres in Texas, New Mexico and Colorado playing such roles as Maggie in *Cat on a Hot Tin Roof*, Elmire in *Tartuffe*, Phyllis in *Follies*, Madam Rosepetal in *Oh Dad, Poor Dad...*, and numerous others. Cristine spent the last five years performing and teaching with the Honolulu Theatre for Youth, most recently completing a three-island tour of *The Belle of Amherst*. In Hawaii she also received several State Arts Grants to tour her own shows—one on Shakespeare; the other, *Patterns*, a one-woman tribute to the Islands and their writers. Since arriving in Seattle, she has been seen at The Rep in *Richard III*, on the Empty Space mainstage in *Gloria Duplex*, on the Empty Space's 2nd Stage in *Chocolate Cake* and *Musical Chairs* (which also toured to Washington, D.C.), in the New City Theatre's Director's Festival, and at the Village Theatre. This is Cristine's first appearance at ACT.

TIM STREETER (Frankie) also makes his ACT debut with this production. He has been seen locally at the Empty Space as Bobby in *American Buffalo*, and Tacoma Actors Guild as Lachlan in *The Hasty Heart*, as well as at The Seattle Rep. After training at the Evergreen State College, Central Washington University and Portland State University,

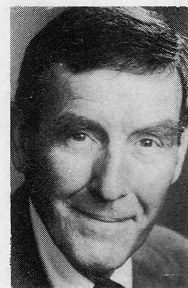
he worked extensively in Portland, Oregon, where he served on the executive committee governing Artist's Repertory Theatre. Stage roles in Portland include Caliban in *The Tempest*, Oxenby in *The Dresser*, and Mick in *Plenty*. He was also seen as Algernon in *The Importance of Being Earnest* at the Willamette Repertory Theatre. Tim is no stranger to Sam Shepard's work as he was nominated for Best Supporting Actor by the *Willamette Week* for his portrayal of Wesley in *Curse of the Starving Class*. Last year Tim was seen in Gus Van Sant's film *Mala Noche*, which was shown at the Seattle Film Festival.

RICK TUTOR (Baylor) first appeared at ACT in the world premiere of *Catholics* in 1980. He has been seen on ACT's stage in each subsequent season. His ACT credits include roles in *Da*, *The Dining Room*, *King Lear*, and last season's *The Jail Diary of Albie Sachs*. Most recently Rick appeared at Tacoma Actors Guild as George in *Who's*



Afraid of Virginia Woolf?, and as Andrew Wyke in *Sleuth*. He can be seen in local and national television commercials and in the film *Trouble in Mind*. Rick is co-founder of Tacoma Actors Guild, where he served for eight years as Artistic Director.

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



The Young ACT Company. He directed *Brighton Beach Memoirs* and *Painting Churches* last season and will direct the sixth play (to be selected) of our 1987 Mainstage Season. 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.

KAREN GJELSTEEN (Scenic Designer), a Seattle-based freelance designer, returns to



ACT for her seventh season. Her design credits here include *As You Like It*, *The Club*, *Da*, *Shadow Box*, *For Colored Girls...*, and, most recently, *Angels Fall*. Karen has also designed locally for The Seattle Rep, Empty Space, Intiman, TAG, The Group, and

The Bathhouse. She has designed numerous productions for The Alaska Repertory Theatre and The Berkeley Rep, where her designs have been awarded the Bay Area Theatre Critics' Circle Award and Hollywood DramaLogue Awards. She has also designed for the Anchorage Opera, The Oregon Shakespearean Festival, Oregon Contemporary Theatre, and the Honolulu Theatre for Youth. Karen teaches design and scenic painting at the Cornish School of the Arts and is an

M.F.A. graduate of the University of Minnesota.

SALLY RICHARDSON (*Costume Designer*) has designed costumes for many productions at ACT in recent years, including last season's *On The Razzle* and 1983's *Cloud 9*. Her costume designs have been seen recently at the Empty Space in *Don Juan*, *Have You Anything To Declare?* and *On The Verge*; *Curse of the Starving Class* at The



Seattle Rep's Stage 2; and in The Alaska Rep's productions of *Sleuth* and *The Rainmaker*. Sally's work has also been seen at The Milwaukee Rep, The Berkeley Rep and most of this area's professional theatres. Upcoming projects include designing *Little Foxes* at Intiman and a set of racing silks soon to be seen at Longacres atop Duc Delougherty.

JAMES VERDERY (*Lighting Designer*) is ACT's Production Manager. He 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 for our American premiere of *Maydays* in 1985 and *Fool For Love* in 1984. His lighting designs include our 1986 production of *Brighton Beach Memoirs* and our 1984 American premiere of *The Communication Cord* plus work with Pioneer Square Theater, The Group, Intiman, Tacoma Actors Guild, and Seattle Children's Theatre.



As a designer, Jim created the sound for our American premiere of *Maydays* in 1985 and *Fool For Love* in 1984. His lighting designs include our 1986 production of *Brighton Beach Memoirs* and our 1984 American premiere of *The Communication Cord* plus work with Pioneer Square Theater, The Group, Intiman, Tacoma Actors Guild, and Seattle Children's Theatre.

BRUCE WYNN (*Sound Designer/Musician*) is appearing for the first time at ACT. He recently completed a recording project in which he composed and performed several guitar pieces for Creative Projects Development. As an actor/singer, he has been seen at The Seattle Rep in *Strider*, *St. Joan*, *Royal Family*, *Much Ado About Nothing*, and *Equus*. He has also appeared locally at the Bathhouse, Skid Road Theatre and The Brass Ring. As a songwriter and singer he has performed in clubs around Seattle and Los Angeles. Presently, he is a substitute Drama and English instructor at various local high schools.



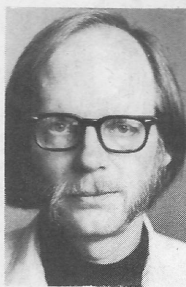
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MARY SIGVARDT (*Stage Manager*) returns to ACT for her second season. Last year she was a production intern for *Tales From Hollywood*, *Brighton Beach Memoirs*, *A Christmas Carol*, and her all-time favorite endeavor, *Little Shop of Horrors*. For The Seattle Rep, Mary has assisted with *Cat's Paw*, *End Game*, *Fences*, *Girl Crazy*, *Noises Off*, and *Red Square*. She has also worked for Pioneer Square Theatre as stage manager for *Station Blasters*, or *Stroke Your Kitty Kat*.



She has also worked for Pioneer Square Theatre as stage manager for *Station Blasters*, or *Stroke Your Kitty Kat*.

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*, *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.



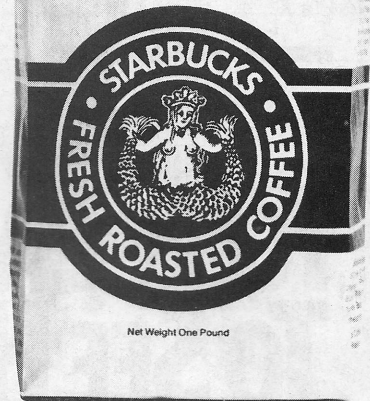
He also designed lighting for The Seattle Repertory Theatre and its Second Stage and sets for ACT, the Second Stage, The Empty Space, and Bathhouse Theatre.

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.



She is currently President of the Washington State Arts Alliance.

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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 *A Lie of the Mind*, our Art in the Lobby curator, Pamela Powers, presents the paintings of Joanne Salkin.

Ms. Salkin writes:

"I have always found drawing and painting the figure the most fascinating of all subjects. At Cornish Art School I eagerly awaited the afternoon drawing class given by Charles Stokes. I was also fortunate to have Bill Cumming as an instructor. He always used a model. A highlight of my art education was attending a lecture series given by Robert Hale on anatomy at the Art Students League in New York.

"I paint mostly from my head using mental pictures of things I have seen. Frequently restaurants, bus stops and watching people on the street gives me a reservoir of material to draw from.

"A painting called 'Have You Heard?', depicting three women having a gossip session, won a top award in the Northwest Water Color Society last year.

"As a child, I have vivid memories of women standing at the clothesline. From such memories came 'Emma's Work,' which won an award in Mendocino's Living Art Show."

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.

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Next at ACT

The Diary of a Scoundrel

by ALEXANDER OSTROVSKY
adapted by ERIK BROGGER

July 16 - August 9

The *Diary of a Scoundrel* is a comedic farce about a thoroughgoing rascal who decides to make his fortune through chicanery, deceit, bribery, flattery, crass opportunism, sex—whatever it takes to climb the social ladder.

The play will be staged by ACT Resident Director Jeff Steitzer, who directed this same adaption last year at the Berkeley Repertory Theatre. Playwright Erik Brogger, who adapted Alexander Ostrovsky's 19th century Russian farce for the Berkeley Rep, will be in Seattle on a "rehearsal observership" (sponsored by Theatre Communications Group) and will work with director Steitzer on this production.

"While directing the Berkeley Rep production," said Steitzer, "it was hard not to think of Seattle actors in the roles . . . and now I'll have a chance to see those fantasies come true. Erik and I hope to shape the play to the remarkable talents of our local comedians."

Alexander Ostrovsky (1823-1886) was Russia's most popular and prolific dramatist of the 19th century, with over 80 plays to his credit, including *The Forest*, seen at The Seattle Rep last year. And although *The Diary of a Scoundrel* was written in 1868, its satire rings true today.

If you liked last season's *On The Razzle*, you'll love this year's hilarious farce, *The Diary of a Scoundrel*! Call ACT's Box Office for ticket information, 285-5110.

"Superbly funny . . . brilliantly entertaining . . . a riotous comic farce."

East Bay Express

ACT wishes to thank the following for their assistance with this production of *A Lie of the Mind*.

Joyce Degenfelder

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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POSTER NOTES

Graphic artist Erik Muller has been calling attention to ACT's productions over the last four seasons with his vibrant, award-winning posters.

Under his direction, ACT's posters have been among the most visible and unique in the Northwest. They are serigraphs—hand printed—on heavy, durable stock run in limited quantities.

Posters for this production are on sale at ACT's Concession Bars and Box Office for \$12.00 each. Posters from past productions are available at ACT's Box Office.

If you are looking for a gift, a memento of a favorite evening at the theatre, or the perfect piece of art for your home or office, visit ACT's Concession Bar or Box Office. All proceeds benefit ACT Theatre.

ACT wishes to thank the following for their assistance with the *A Lie of the Mind* poster:

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A Contemporary Theatre

P.O. Box 19400, Seattle, WA 98109

Located at 1st Ave. W. & W. Roy St.

Box Office: (206) 285-5110

Administrative Offices: (206) 285-3220

Gregory A. Falls, Producing Director

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Susan Trapnell Moritz,

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Administrative Assistant **Jennie Sande**

Administrative Intern **Sarah Murray**

Bookkeeper **Bertha Sumner**

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Development Assistant **Mary K. Stevens**

Mailroom/Computer

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Marketing Director **Polly Conley**

Operations Director **Janet Upjohn**

Photographer **Chris Bennion**

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Box Office Supervisor **Kevin Cavanah**

Subscription Supervisor **Barry Allar**

Box Office Staff **Patricia Burget,**

Gartha Ferrand, Sheryl Stern

Box Office Intern **Laura Robbins**

House Manager **Kasey Meier**

Assistant House Manager **Stuart Ostfeld**

House Staff **John Bigley,**

Jensen Brons, Terry Hayes,

Colin Raff, Juris Skujins,

Steve Turner

Custodian **Irene Blackford**

ARTISTIC/PRODUCTION STAFF

Phil Schermer,

Producing Manager

Resident Director **Jeff Steitzer**

Songworks

Director **David Hunter Koch**

Production Manager **James Verdery**

Assistant Technical Director **Jody Briggs**

Assistant to

Producing Manager **Renee D. Reilly**

Head Carpenter/

Shop Foreman (IATSE #15) **Al Nelson**

Carpenter (IATSE #15) **Norbert Hergges**

Scenic Artist **Glynn Bartlett**

Assistant Scenic Designer **Greg Bakke**

Costume Shop

Manager **Carolyn Keim**

Cutter **Constance Rinchuso**

Dresser **Sally Mellis**

Stage Manager **Mary Sigvardt**

Stage Manager **Mike Wise**

Production Interns **Paula Butler,**

Diana Rodriguez, Tammie Schlieff,

Anna Spangenberg

"In giving is the true enlightenment"

Santidvea

A Contemporary Theatre gratefully acknowledges significant support from The National Endowment for the Arts, Washington State Arts Commission, King Country Arts Commission and Seattle Arts Commission/City of Seattle.

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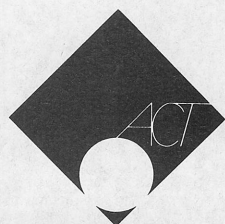
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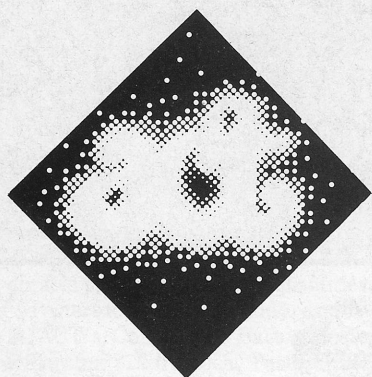
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**ex officio*

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.

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.

Restaurant Guide

Julia's

Wallingford Julia's, 4401 Wallingford N. - 633-1175
Julia's 14 Carrot Cafe, 2305 Eastlake E. - 324-1442

From early morning to 10 at night, Julia Miller's **14 Carrot Cafe** and **Julia's in Wallingford** prepare the freshest of foods with enthusiasm, innovation and skill. Well-informed, friendly staff serve everything from bacon and eggs to grilled yellow fin amidst the cheerful coming and going of neighborhood regulars and visitors from afar. At Julia's — the warm, open feeling and attentive service make everyone feel at home.

Place Pigalle Restaurant/ Bar

81 Pike St. — Phone: 624-1756

The Guest Book at Place Pigalle is punctuated with exclamation marks. Those who visit this exceptional restaurant write such compliments as 'gracious service!' 'elegantly casual atmosphere!' and, of course, 'imaginative food!' The view of Puget Sound and the Olympics changes hourly. Lunchtime is bright and efficient. Dinners are refined and relaxed. There's a surprisingly extensive bar. And the cooking is consistently memorable. Find it under the clock in the Pike Place Market.

Phoenecia

100 Mercer Street (inside Hansen Baking Co) — 285-6739

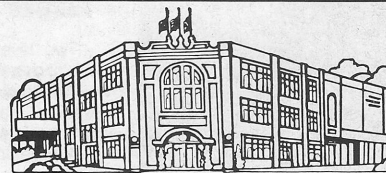
Everything at Phoenecia is of the highest quality from the free range chickens to the fresh herbs and spices. The secret ingredient that distinguishes excellent from good is what chef/owner Hussein Khazaal brings to every dish he prepares — love — and you can taste the difference. Curtain Time Menu offers a delicious meal of salad, rice, pita bread, vegetables and entree from \$6.95. For the diner with more time, it's a wonderful place to come with friends to enjoy a Mesa (soup, salads, various appetizers, pita bread, rice pilaf, vegetables and your choice of entree) all for \$15.95. Hours: Tues. - Sun, 5-10:30 p.m.

Ristorante Pony

621 1/4 Queen Anne N. — Phone: 283-8658

A New York-style cafe/restaurant on Lower Queen Anne, serving European fare with a selection of meat, fresh fish, pasta and vegetarian dishes. Everything to satisfy your palate including homemade desserts and great espresso. A full cocktail bar as well as many wines by the glass. The Pony is open 11 a.m. - midnight for lunch, dinner and late-night dining. (Tues. - Sunday) American-style Sunday brunch is offered 10 a.m. - 3 p.m. Reservations recommended, especially 6 p.m. - 8 p.m. Call for information about validated parking.

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