A CHORUS OF DISAPPROVAL
The American premiere of
A Chorus of Disapproval
by Alan Ayckbourn
July 14 – August 7, 1988

Art in the Lobby

Since 1978 ACT has donated space in its upper lobby to display the works of over 200 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 Chorus of Disapproval, our Art in the Lobby curator Pamela Powers presents the nature photographs of Keith D. Lazelle.

Lazelle received his Bachelor of Arts degree from Linfield College with a dual major in literature and philosophy. His poetry has appeared in a number of journals including Caseuments, Tinderbox and Totem Tidings. Oriental aesthetics, especially Japanese haiku poetry, led to a deep appreciation for the natural world and photography became one way to explore the seasons. Lazelle’s photographs have been used by Alaskafest, American Geographic Publishing, Audobon, Communication Arts, Falcon Press, Landmark Calendars, Mount Pleasant Productions, Outside magazine, Washington magazine and Woodlands Press. He is represented nationally by Jane Hall, the Susan Spiritus Gallery in Newport Beach, The Photographer’s Gallery in Palo Alto, The Nan Goss Gallery in Tacoma and Chuck Rynd in Seattle. His photographs are included in numerous corporate and private collections.

If you are interested in purchasing any of the photographs on display here, or if you have questions about ACT’s Art in the Lobby, please contact our House Manager or call the ACT administrative office at 285-3220. Sales of Art in the Lobby directly benefit the theatre.

Tickets to ACT’s productions are available at ACT’s Box Office, 206-285-5110 and at

Cover: The cast of A Chorus of Disapproval (or is it The Beggars’ Opera?) Photo by Chris Bennion

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A message from Nadine Troyer, vice president of Community Relations for SeaFirst Bank and board member of A Contemporary Theatre

SeaFirst Bank is especially pleased to be in partnership with ACT this season as it introduces A Chorus of Disapproval to its first American audience.

As you may know, tonight’s production was named Best Comedy of 1985 in the London Standard Drama Awards. By premiering this play in the Northwest, ACT strengthens its well-deserved reputation of providing quality theatre that rises above the mainstream.

We at SeaFirst share ACT’s tenacious love for the arts and applaud efforts like theirs that offer refreshing choices to our community.

ACT’s productions not only allow us to preview the latest playwrights, actors and directors, they make it possible for these fine artists to live and flourish in our area.

And that’s why SeaFirst continues to fund the Northwest art community, who, by their presence and work, provide a healthy environment for people and business to grow.

We hope others will continue their community investment by doing the same.

And we hope you enjoy the show tonight.

Nadine Troyer
vice president of Community Relations
SeaFirst Bank

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 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 playrights 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.

“ZIPITIX” Side section seats are priced at 1/2 off the regular price on a space available basis, day of show only.

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.

ACT BOX OFFICE
285-5110, 100 W. Roy, at the corner of 1st W.

SINGLE TICKETS
Reservations are advised. Please call or come by ACT’s Box Office.

CURTAIN
Tuesday–Saturday 8 PM
Sundays 7 PM
Matinees 2 PM

About The Beggar’s Opera

The Beggar’s Opera, a musical by John Gay, speaks out against the inequalities of 18th century society, poking fun at everyone who was successful at the expense of society (i.e., gamsters, lawyers, courtiers and politicians). The principal characters are Peachum, a receiver of stolen goods who makes a living by informing against his clients; his wife, and his daughter Polly; Lockit, warden of Newgate Prison, and his daughter Lucy; and Captain Machaeth, courteous highwayman and seducer of women’s hearts. Polly falls in love with Machaeth and they marry. Peachum, furious at his daughter for marrying, informs against Machaeth, who is arrested and sent to Newgate. There, he wins Lucy’s heart and a spirited conflict between Polly and Lucy ensues. Despite her jealousy, Lucy helps Machaeth escape. He is soon recaptured. To satisfy poetic justice, it is argued that Machaeth must be hanged; instead, because an opera must end happily, the play concludes with a riotous dance.

A French Bistro
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ACT Rehearsals (and past productions)

Rick Tutor, Susan Ludlow-Corzatte with director Jeff Steitzer: A Chorus of Disapproval rehearsal

Director Jeff Steitzer demonstrates Act I, Scene I choreography to cast: A Chorus of Disapproval rehearsal

Joseph McNally, Linda Emond and Joseph Dellger in Merrily We Roll Along, 1988

John Aylward, David Mong and R. Hamilton Wright in On The Razzle, 1986

Marianne Owen and R. Hamilton Wright in The Diary of a Scoundrel, 1987

John Aylward and Frank Corrado in Glengarry Glen Ross, 1987

Photos by Chris Bennion
in association with

Seafirst Bank

presents

the American premiere of

Alan Ayckbourn’s

A Chorus of Disapproval

Director  Jeff Steitzer
Music Director  Todd Moeller
Set Designer  Michael Olich
Costume Designer  Laura Crow
Lighting Designer  Rick Paulsen
Assistant Director  Leslie Swackhamer
Stage Manager  Ten Eyck Swackhamer

The Cast
(in order of speaking)

Guy Jones  R. Hamilton Wright
Dafydd ap Llewwllyn  John Aylward
Hannah Llewwllyn  Marianne Owen
Bridget Baines  Karen Meyer
Mr. Ames  Todd Moeller
Enid Washbrook  Jo Vetter
Rebecca Huntley-Pike  Susan Ludlow-Corzatte
Fay Hubbard  Linda Emond
Ian Hubbard  Robert Nadir
Jarvis Huntley-Pike  Rick Tutor
Ted Washbrook  Kurt Beattie
Crispin Usher  Morgan Strickland
Linda Washbrook  Shellie Shulkin

There will be one intermission.

A Chorus of Disapproval is presented by special arrangement with Samuel French Inc.

A Contemporary Theatre is a member of the League of Resident Theatres, the American Arts Alliance, the Washington State Arts Alliance, and is a constituent of the Theatre Communications Group.

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).
PALOS Rehearsals (and past productions)

PALOS newest member, Guy Jones, with director, Dafydd ap Llewellyn

Enid Washbrook as Anna and Ted Washbrook as The King in The King and I, 1984

Photos by Chris Bennion (and Dafydd ap Llewellyn)

Crispin Usher and Ian Hubbard as waiters, and Rebecca Huntley-Pike as Dolly Levi in Hello Dolly!, 1980

Hannah Llewellyn as Maria in The Sound of Music, 1982

Jarvis Huntley-Pike as Captain Hook and Fay Hubbard as Peter Pan, 1983

Dafydd ap Llewellyn with stage manager Bridget Baines
Pendon Amateur Light Operatic Society

presents

John Gay's

The Beggar's Opera

Opening: The Joshua Pike Memorial Centre Complex
15 May 1985

Director: Dafydd ap Llewellyn
Music Director: L.G. Ames (and Dafydd ap Llewellyn)
Set Designer: Dafydd ap Llewellyn
Lighting Designer: Raymond Finegan (and Dafydd ap Llewellyn)
Choreographer: Dafydd ap Llewellyn
Stage Manager: Bridget Baines

The Cast
(in order of speaking)

Beggar: L.G. Ames
First Gentleman: Reginald Bickerdyke
Second Gentleman: Tony Moffit
Peachum: Edward Washbrook
Filch: Ian Hubbard
Mrs. Peachum: Enid Washbrook
Polly Peachum: Hannah Llewellyn
Macbeath: Crispin Usher
Ben Budge: Reginald Bickerdyke
Matt of the Mint: James A. Packer
Jemmy Twitcher: Colin Crockett
Crook-Fingered Jack: Guy Jones
Wat Dreary: Ian Hubbard
Nimming Ned: Tony Moffit
Harry Paddington: Terence Tubbs
Jenny Diver: Bridget Baines
Mrs. Coaker: Georgina Coombes
Mrs. Vixen: Rebecca Huntley-Pike
Molly Brazen: Linda Washbrook
Dolly Trull: Fay Hubbard
Sukey Tawdry: Sharon Fitch
Mrs. Slammekin: Annie Anderson
Lockit: Jarvis Huntley-Pike
Lucy Lockit: Linda Washbrook
Mrs. Trapes: Monica Bickerdyke
Gaoler: Tony Moffit
Musician: L.G. Ames

There will be one intermission.

PALOS would like to thank the following for their help:
BLM Ltd., Pike Fabrics, Ellie's Kitchen, The Pendon Folk Museum,
HR Rushmore & Sons, The Copper Kettle, Juggs Ltd., and the
Mrs.: Rayner, Tubbs, Potter, Ruff, Sedgwick, Smith, Baxter,
Czaplind, Knight, Dawkins, Fitch, and Washbrook.

Although the details on this cast list were correct at time of
going to press, changes sometimes become necessary during rehearsals.
The Actors

John Aylward
Dafydd ap Llewellyn

John Aylward has appeared in numerous productions at ACT, including Marat/Sade, When You Comin' Back, Red Ryder? (as Teddy), King Lear (in the title role), On the Razzle (as Zanglier), The Marriage of Bette and Boo (as Father Donnally), and Glangarry Glen Ross (as Shelly Levene). He has performed on stages throughout the U.S. and Canada, including the Charles Playhouse in Boston, Cincinnati's Playhouse in the Park, the Old Globe in San Diego, Montreal's Centaur Theatre, the Manitoba Theatre Centre, the Indiana Rep and the Oregon Shakespearean Festival in Ashland (as Richard III). John has also appeared in many productions at The Seattle Repertory Theatre, Intiman, The Empty Space Theatre and the Bathhouse Theatre, and has directed The Caretaker, The Venetian Twins, A Peculiar Position and the original musical Ronnio Bwana, Jungle Guide.

Linda Emond
Fay Hubbard

Linda Emond made her ACT debut earlier this season in Merrily We Roll Along as Mary and followed that as Mrs. San Bernardino in Mrs. California. Two years ago, after graduating from the Professional Actor Training Program at the University of Washington, she moved to Chicago. Her acting credits there include Sunday in the Park with George at the Goodman Theatre in which she assumed the role of Dot after having appeared as the Nurse, Mrs., and Harriet. Other Goodman credits include Galileo and the world premiere of She Always Said, Pablo. Additional productions in Chicago include Woyzeck as Marie at Court Theatre, Sneaky Feelings at Remains Theatre, Hard Times as Louisa at Wisdom Bridge Theatre, and the feature film God's Will. Linda has also performed two seasons with the Colorado Shakespeare Festival and has appeared as Fanny in On the Verge at the Empty Space.

Kurt Beattie
Ted Washbrook

Kurt Beattie was last seen at ACT as Lermontov in Maydays. He has acted professionally in Seattle for 18 years, most recently at Intiman where he appeared as Jack Tanner in Man and Superman. A founding member of The Empty Space Acting Company, he is now The Space's literary manager. Kurt is also a playwright, and co-authored ACT's production of The Odyssey with founding director Gregory A. Falls.

Susan Ludlow-Corzatte
Rebecca Huntley-Pike

Susan Ludlow-Corzatte has just returned to Seattle after playing Barbara Jackson in Pack of Lies for the Portland Rep. Her most recent appearance at ACT was Audrey West in End of the World. Before coming to the Northwest nearly two decades ago, Susan performed for some of America's leading theatre companies including the APA Repertory Company in New York, the Cleveland Play House and the Shakespeare Festivals at Antioch, San Diego and Stratford, Conn. Since moving to Seattle she has left only to make guest appearances with the Alaska Rep, the Cleveland Play House, the Montana Rep and Portland Rep. Locally she has been seen at ACT, Intiman, The Empty Space Theatre, Tacoma Actors Guild, The Seattle Repertory Theatre and New City Theater. Susan and her husband, Clayton Corzatte, originated and perform "Antic Diversions" which they toured for the King County Arts Commission Rep 'n Raps series. They also perform frequently in Out of Joint — Into Real Time for the Washington Commission for the Humanities. The Corzatess have worked extensively in the mental health field with Dr. Hugh James Lurie and they teach at the Cornish College of the Arts.

Karen Meyer
Bridget Baines

Making her "official" ACT debut in A Chorus of Disapproval, Karen Meyer understudied and performed in The Marriage of Bette and Boo last season. She has worked at The Empty Space Theatre, New City Theater, and The Bellevue Rep. Most recently Karen played Helen in Pack of Lies at the Portland Repertory Theatre. A graduate of the Professional Actor Training Program at the University of Washington, her credits there included LuAnn in LuAnn Hampton Lavery Oberlander, Toinette in The Imaginary Invalid, and Celia in As You Like It. She has also performed with The Colorado Shakespeare Festival and Theatre 3 in Dallas, Texas.

Todd Moeller
Mr. Ames/Music Director

Todd Moeller was the music director for ACT's Mainstage productions of Little Shop of Horrors, Merrily We Roll Along, March of the Falsettos, and...
the Songworks production of *Martin*. He also served as accompanist for ACT's Songworks production of *Cards, Doctors & Diseases* and *A Little Bit O'Lehre*. 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 *Stop the World, I Want to Get Off, Leave it to Jane, Paint Your Wagon, Say It With a Song* and the Western states tour of *Big Broadcast* — all with The Bathhouse Theatre; and *The Caucasian Chalk Circle, Guys and Dolls, Girl Crazy, and Landscape of the Body* with The Seattle Repertory Theatre. With local actor Mark Anders, Todd collaborates on writing new works for the musical stage. This marks Todd's ACT debut as an actor.

Robert Nadir
Ian Hubbard

Robert Nadir made his ACT debut last month in *Mrs. California* as Dudley. Since moving to Seattle from New York City at the end of 1987, he has performed with the Pioneer Square Theater as Harmony Rhodes in *Daddy's Dyin'*; the New City Theater as Sibthorpe in *Overruled*, which was acknowledged as one of the "Best of Fest" of the Director's Festival; and with the Globe Radio Repertory Company as the Marquis in *Madame Bovary*. Among his notable roles are the years since he has been Oliver in *As You Like It* with Patti LuPone and Val Kinn, Don Carlos in Richard Foreman's production of *Don Juan*, Nick in Peter Sellars' Gorky/Gershwin hybrid *Hang On To Me*, the Farmer in *Garland Wright's world premiere of Eli*, and Roger Dashwell in *Whodunnit* with Fred Gwynne and George Hearn on Broadway. Bob was a principal at The Guthrie Theater for two years and has performed extensively off Broadway and regionally. He has also been featured in soap operas and television dramas. Bob is a Juilliard graduate and a recipient of the Michael Langham Fellowship.

Marianne Owen
Hannah Llewellyn

This marks the second ACT production for Marianne Owen, who appeared as Cleopatra in last season's *The Diary of a Scoundrel*. She recently finished her second year as a company member of The Seattle Repertory Theatre. As a founding member of the American Repertory Co. in Cambridge, Massachusetts, Marianne worked with such directors as Jonathan Miller, Andrei Serban, Peter Sellers, John Madden, Des MacAnuff and Adrian Hall, and has toured the company to Europe and Israel. A graduate of the Yale Drama School, Marianne has worked throughout the country at the Guthrie Theater, the Goodman Theatre, Actors' Theatre of Louisville, The Yale Rep, The New York Shakespeare Festival's Public Theatre, The Repertory Theatre of St. Louis and Playwright's Horizon, and has had the pleasure of creating roles with Christopher Durang, Arthur Kopit, Mark O'Donnell, William Hauptmann and most recently, Athol Fugard. She has also toured with the national company of *The Real Thing* (directed by Mike Nichols) and has done narration for WGBH-TV in Boston and PBS' "Frontline." Marianne will be heard this fall in the Globe Radio Theatre's production of *Madame Bovary*.

Shellie Shulkin
Linda Washbrook

A native of Seattle, Shellie Shulkin began acting at the University of Washington where she received a degree in history. She pursued her training in acting at A.C.T. in San Francisco and at the Drama Studio - London. In England she performed a variety of roles from Shakespeare to Shepard, and performed at the Old Vic. Shellie is presently a company member of the Tibet Repertory Theatre where she played Mary in *The Bald Soprano* and, most recently, Popova in *The Bear*. Her local credits include *The Balcony* at New City Theater and Harvey at the Village Theatre. Besides acting, Shellie is also interested in directing and teaching, and has taught performance for young people at Seattle Children's Theatre.

Morgan Strickland
Crispin Usher

This production marks Morgan Strickland's ACT debut. Previous Seattle performances include Digger in the Tacoma Actors Guild production of *The Hasty Heart* and Max in *Coming of Age in Soho* at The Seattle Repertory Theatre. Last season Morgan joined the resident company at the Cincinnati Playhouse where he performed such roles as Treat in *Orphans*, Bilty in *The Real Thing*, Owen in *The Foreigner* and no less than six roles in *As Is*. Morgan's other regional theatre credits include the New York Shakespeare Festival, the Denver Center, the Dorset Theatre Festival, the Grove Shakespeare Festival and the Hartford Stage Company. His television credits include the recurring role of Sean in "The Guiding Light." Morgan staged the fight choreography for this production.

Rick Tutor
Jarvis Huntley-Pike

Founder and former artistic director of the Tacoma Actors Guild, Rick Tutor has an extensive resume here at ACT. His work with ACT began with the world premiere of *Catholics* in 1980 and has continued.

**Continued on page 12 . . .**

**KING FM PROGRAMMING CHANGES**

Beginning July 1, KING FM evening concerts will move to 8 pm. The lineup includes:

- **Monday**: Cleveland Orchestra (Seattle Concert Preview at 7 pm)
- **Tuesday**: Philadelphia Orchestra
- **Wednesday**: Chicago Symphony
- **Thursday**: New York Philharmonic
- **Friday**: Seattle Chamber Music Festival (through 9/22)
- **Saturday**: San Francisco Symphony

**CLASSICAL MONDAYS**

Look for KING FM's free lunch concert series, part of Downtown Seattle Association's "Out to Lunch" concerts. At various locations downtown every Monday. Co-sponsored by: Frederick & Nelson, First Interstate Bank and MCI.

**PAMPER YOUR PALATE**

The KING FM Wine Tasting at the Bite of Seattle offers fine wines, cooking demonstrations, wine lectures, and much more! July 22-24 at the Seattle Center.
The Actors

Continued from page 11 . . .

shows including Da, The Dining Room, Amadeus, Quartermaine’s Terms, King Lear, The Jail Diary of Albie Sachs, A Lie of the Mind, The Marriage of Bette and Boo, Glengarry Glen Ross, and Merrily We Roll Along. Rick has also worked at The Bathhouse Theatre, TAG, The Seattle Repertory Theatre, Pioneer Square Theater, and the New City Theater, where he just appeared in The Danube.

Jo Vetter
Enid Washbrook

Jo Vetter appeared most recently at ACT in last season’s A Christmas Carol. Other ACT appearances include Madame Knorr in On the Razzle and Regan in King Lear. She was a member of the Bathhouse Theatre Company for three years, where her roles 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 at the Skid Road Theatre’s production of Frankenstein, plus Measure for Measure and Blithe Spirit at the Conservatory Theatre Company. She is on the faculty of the Northwest School and directed My Fair Lady at Blanchet High School last spring.

R. Hamilton Wright
Guy Jones

Bob Wright has performed in numerous ACT productions during the past few years, including last season’s The Diary of a Scoundrel (as Gorodulin), the title role in The Jail Diary of Albie Sachs, Melchior in On the Razzle (both in 1986), and [in 1989] Trent in End of the World, Phil Mandrell in Maydays, and the cab driver in Other Places. This past year he was seen at the Seattle Repertory Theatre in The Caucasian Chalk Circle, The Beauty Part, Hogan’s Goat, and Tartuffe. He has also performed locally with Intiman, The Empty Space Theatre, the Bathhouse Theatre, and Tacoma Actors Guild, and nationally with The Milwaukee Rep, the New York Shakespeare Festival, and the South Coast Repertory.

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Delia Mulholland
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Ten Eyck Swackhammer
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Manuel Zarate
Stage Management
Daniel Maycock
Janet Saarela
Lisa Talo
Production Interns

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Volume 1, Number 3
Gregory A. Falls, Founding Director

is the founder of ACT and the Young ACT Company. He has directed over 70 productions at ACT in 23 years, including last season’s A Lie of the Mind and Biloxi Blues. He has created two 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. 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.

Jeff Steitzer, Artistic Director and Director of A Chorus of Disapproval

has directed ACT’s productions of Merrily We Roll Along, The Diary of a Scented Lady, March of the Falsettos, On the Razzle, Tales from Hollywood, The Diary of Albie Sachs, Maydays, End of the World, Quartermaine’s Terms, Amadeus and Cloud 9. Among the 50-plus productions he has directed locally are The Day They Came Out From Way Out There, Knuckle, Gossip, Filthy Rich, The Paranormal Review and the ill-luminated Vivace; 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 the Seattle Children’s Theatre. Last year he staged the critically-acclaimed American premiere of Red at Chicago’s Goodman 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, Chicago’s Wisdom Bridge Theatre, the Berkeley Rep, and elsewhere around the country.

Phil Schmerher, Producing Director

has been with the theatre for over 20 years, during which he designed lighting for a great many productions, including Glengarry Glen Ross, On the Razzle, Painting Churches, King Lear, Amadeus, Cloud 9, The Greeks, Loose Ends, Custer, Catholics, Wings, Fashen, The Club, The Water Engine, A Christmas Carol, The Shadow Box, and many more. At The Empty Space he designed lighting for The Mystery of Irma Vep, American Buffalo, A Prayer For My Daughter, Heat, and Dula, Fish, Stas and Vl. He also designed lighting for The Seattle Repertory Theatre and its Second Stage and sets for ACT, the Second Stage, The Empty Space, and the Bathhouse Theatre.

Susan Trapnell Moritz, Managing Director

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 BA 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.

Alan Ayckbourn, Playwright

started his career in the theatre as an actor and stage manager in Edinburgh. He joined Stephen Joseph’s Theatre-in-the-Round Company at Scarborough and started writing plays while a member of that company. He joined the BBC in Leeds as a radio and drama producer, and while there wrote Relatively Speaking (seen at ACT in 1976). His other plays include How the Other Half Loves, Absurd Person Singular (seen at ACT in 1977), The Norman Conquests, Bedroom Farce, Seasons Greetings, and (I musings. His new works include Henceforever and Small Family Business. Ayckbourn wrote the screenplay for the soon-to-be-released film version of A Chorus of Disapproval, starring Anthony Hopkins and Jeremy Irons.

Michael Olich, Set Designer

made his design debut at ACT with the set design for True West in 1985. Since then, he has also designed scenery for The Jail Diary of Albie Sachs and costumes for last season’s The Diary of a Scented Lady. Locally, Michael’s work has been presented at Intiman, The Seattle Repertory Theatre, and The Empty Space Theatre, where he recently contributed the scenery designs for The Mystery of Irma Vep. Since his 1975 MFA from Carnegie-Mellon University, Michael has designed costumes and scenery throughout the West and Midwest, including residencies with the American Conservatory Theatre in San Francisco, Houston’s Alley Theatre, and an eight-year association with the Oregon Shakespearean Festival, where he is currently represented by designs for Romeo & Juliet and Ghosts. His designs have been seen at the Alaska Rep, the Berkeley Rep, the Milwaukee Rep, the Great Lakes Shakespeare Festival, the Pacific Conservatory of Performing Arts, the San Jose Repertory Company, the Wisdom Bridge Theatre, and this fall, the Seattle Opera, where he is designing costumes for La Traviata. Michael resides in Seattle.

Laura Crow, Costume Designer

returns to ACT, where she designed Little Shop of Horrors, Tales from Hollywood, Starting Here, Starting Now, and For Colored Girls. . . . She is currently represented on Broadway by Lanford Wilson’s Burn This, which continues a long-time collaboration with Wilson and Marshall Mason including: Fifth of July, Talley’s Folly and A Tale Too Old. Other recent productions are Summer and Smoke in L.A., starring Christopher Reeve and Christine Lahti, and Red Noses for the Goodman Theatre in Chicago directed by Jeff Steitzer. Laura’s awards include an Obie and a Villager for Circle Rep’s productions of Hamlet and Mary Stewart, starring William Hurt; a Drama Desk for the Broadway production of WARP; a Joseph Jefferson Award and nominations for Misalliance, Twelfth Night, Too True to Be Good and the Broadway revival of Sweet Bird of Youth, starring Irene Worth; and a Helen Hayes nomination for Cloud 9 at Arena Stage in Washington, D.C. An internationally renowned designer, Laura’s work has been seen from Japan to Yugoslavia, as well as in France, Germany, the Netherlands and England, where she resided for four years. She is currently a professor of costume design at the University of Michigan and a resident designer for the Circle Repertory Company in New York.

Rick Paulsen, Lighting Designer

returns to ACT for his seventh show. In the past he has designed the lighting for Angels Fall, End of the World, Tales from Hollywood, The Jail Diary of Albie Sachs, March of the Falsettos and The Diary of a Scented Lady. Rick’s work has been seen extensively in Seattle area theatres, where he has designed over 40 productions. In addition, his work has been seen at the Milwaukee Rep, the Denver Center and at the Goodman Theatre in Jeff Steitzer’s production of Red Noses. This spring, Rick lit The Seattle Repertory Theatre’s tour of Tartuffe and Hogan’s Goat through the West Coast and Hawaii. His recent work in town includes Scaramouche and The Overgrown Path at The Empty Space Theatre and Hunting Cockroaches and Bill Irwin’s Largely/New York at the Rep. Rick also teaches lighting design at Cornish College of the Arts.

Leslie Swackhamer, Assistant Director

is an MFA candidate in directing at the UW School of Drama. This year she has directed plays by Edward Albee, John Guare, Harold Pinter and Howard Brenton. A founder of the baroque orchestra, the Carolina Consort, Leslie is thrilled to be working on a play that combines her interests in drama and music. Following the opening of Chorus, she is journeying to Japan to train with Tadashi Suzuki. Her production of the musical version of George Orwell’s Animal Farm is scheduled to open the UW School of Drama’s 1988-89 season.

Ten Eyck Swackhamer, Stage Manager

was the stage manager for ACT’s production of Merrily We Roll Along earlier this season. Along with his two best friends, Leslie and Ebenezer La Page, Ten Eyck moved to Seattle last summer and they all agree it’s a wonderful place to live. He has worked at The Empty Space, Los Angeles Theatre Center, La Mama, and has done something for almost every theatre in Washington, D.C. Ten Eyck is also a playwright and hopes to have The Lair’s Club or College Daze produced in the fall.

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God's Country
by Steven Dietz
August 18 – September 11

A CT's fourth production of its 1988 Mainstage Season will be the world premiere of God's Country, a play by Steven Dietz which focuses upon a white supremacist terrorist group.

Commissioned by ACT, Dietz examines the philosophy and activities of the Aryan Nations Church, and explores how ordinary, intelligent people are seduced by extremist movements. Material has been drawn from the dramatic events beginning with the murder of Jewish talk show host Alan Berg, through the death of church member Robert Jay Mathews in the spectacular shoot-out on Whidbey Island, and culminating in the 1985 trial of church members at the U.S. Courthouse in Seattle.

The play will be directed by David Ira Goldstein, who staged ACT's acclaimed production of Glengarry Glen Ross last season and, most recently, directed The Mystery of Irma Vep at The Empty Space Theatre.

Reserve your seats today by calling the ACT Box Office at 285-5110 or Ticketmaster at 628-0888.

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.

ACT gratefully acknowledges the following for their assistance with this production of A Chorus of Disapproval:
The Seattle Repertory Theatre
Intiman Theatre Company
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University of Washington Drama Department
University of Michigan
Daniel Keene, Market Place Salon
Diana Rodriguez
Anne Christine Bain
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Remember, for up-to-date information about ACT's programs, call:
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Speak Your Mind!

ACT again presents a series of free, post-play 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 Chorus of Disapproval, July 24
God's Country, August 28
Principia Scriptoriae, October 2
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phi·lan·thro·py (fi-lăn thrā-pē) n., The love of humankind

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