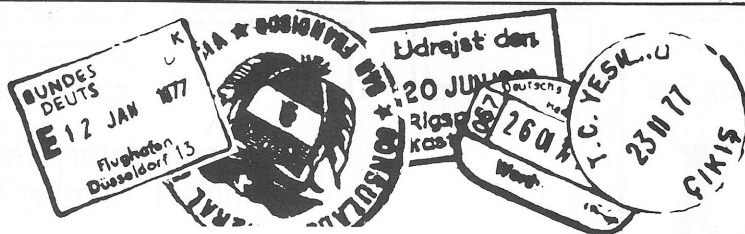


PRINCIPIA SCRIPTORIAE

A Contemporary Theatre
Volume 1, Number 5





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Join Jeff Steitzer, ACT's Artistic Director, and David Ira Goldstein, director of *The Voice of the Prairie*, for our 1st Monday "rehearsal" of John Olive's endearing play about the early days of radio.

Jeff and David, and possibly other artists associated with the show, will guide you through an informal, simulated first rehearsal. You will:

- Discuss the process of selecting this play for ACT's 1988 Mainstage Season and its development for production.
- Preview set and costume designs.
- Tour the theatre.

Monday, October 24, 7:00 PM to 8:30 PM

1st Monday of the *The Voice of the Prairie* run

ACT's Rehearsal Room. Enter through the Box Office Lobby.

Suggested Donation: \$2.00

Refreshments will be served. No-host bar.

Space is limited. Please call 285-3220 for your reservation.

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 Desert 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 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.

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

Volume 1, No. 5
A Contemporary Theatre
1988 — 24th Season

Principia Scriptoriae

by Richard Nelson
September 22 – October 16, 1988

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A Contemporary Theatre Editor

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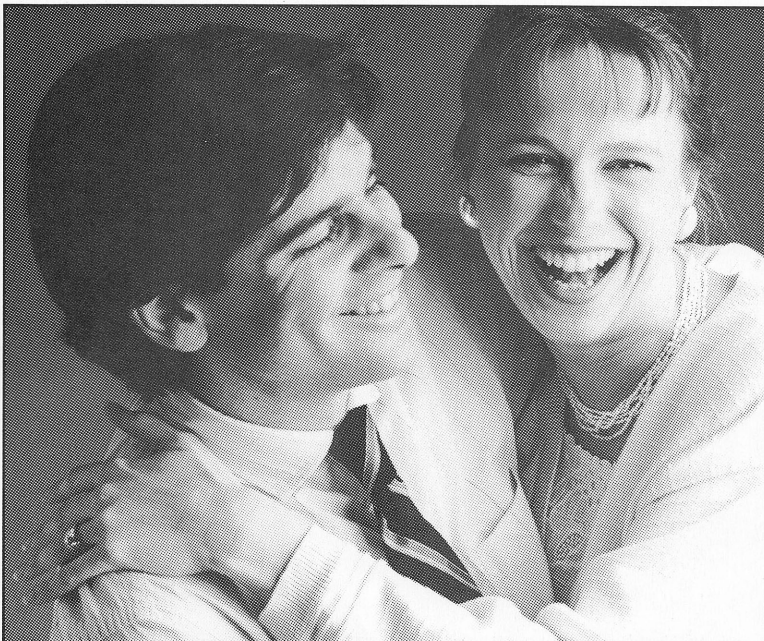
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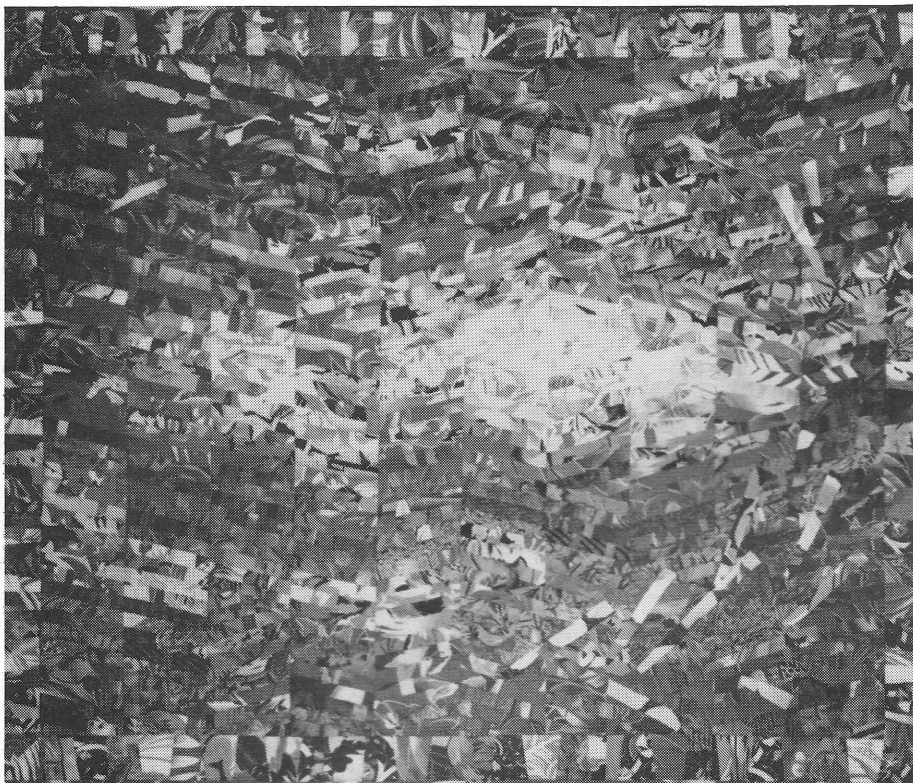


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Art in the Lobby



Since 1978 ACT has donated space in its upper lobby to display the works of over 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 *Principia Scriptoriae*, our Art in the Lobby curator **Pamela Powers** presents the work of the **Contemporary Quilt Association** members. These quilt artists share a keen interest in quilted fabric as a medium of expression, but each approaches it in a different and often experimental way. They have expanded upon traditional ideas of the American quilt, challenging some conventional concepts, and have expressed personal statements and original design in fabric constructions. The results are a vibrantly beautiful and rich visual treat.

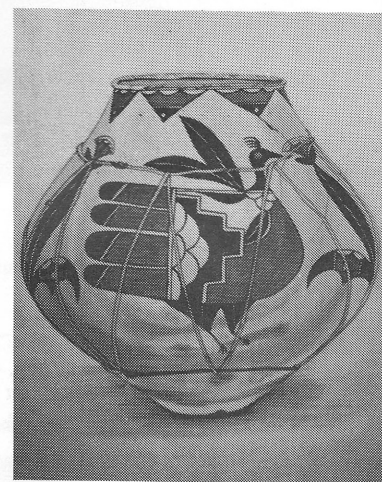
Members of the C.Q.A. include professional artists and teachers as well as students, collectors and interested supportive individuals. They have exhibited locally and nationally, and are featured in various professional publications. The goals of the group are to support the growth of each individual artist as well as to promote contemporary quilts as fine art. Monthly meetings generate ideas and energy among the 49 members. For information on C.Q.A., contact Jean Koskie at 783-9815.

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 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

TICKETS AT
TICKETMASTER 628-0888

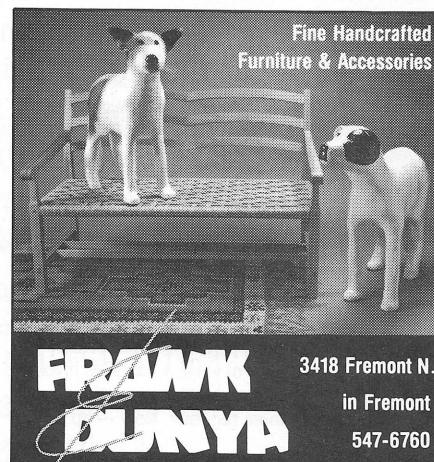
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Playwright Richard Nelson

'I'm still portraying the world the way it is'

During the rehearsal period of *Principia Scriptoriae*, Jeff Steitzer (ACT's artistic director and director of this production) interviewed playwright Richard Nelson from the writer's home in Rhinebed, New York...

S: Could you give us a little background about your history as a writer?

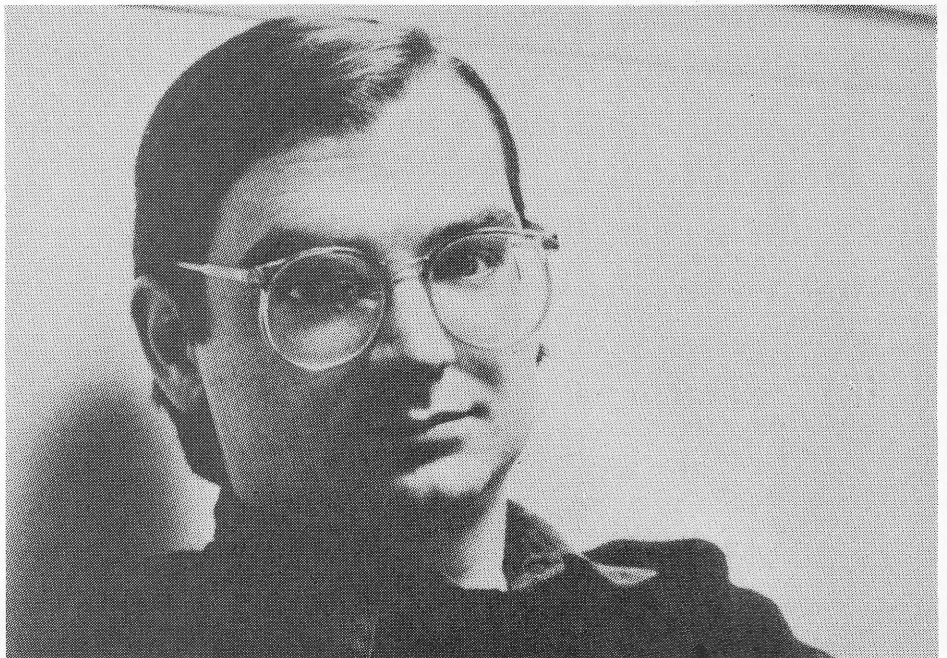
N: I've been writing for a long time, since I was about 15. I wrote a series of about 12 or 13 plays that were done in college. Then after college I spent a year in England and saw a great deal of English theatre.

S: What were you doing in England?

N: I had a grant, called a Thomas J. Watson Travel Fellowship, to go anywhere I wanted in the world, so I went to England. After that year, I came back and started to write seriously and by 1975 had a first production at the Mark Taper Forum Lab.

S: And that was which play?

N: *The Killing of Yablonski*. And that started a group of plays which included *Yablonski*, *Conjuring and Event*, *Jungle Coup* and *The Vienna Notes* that had reporters or observers at the center of the action. Then, I became interested in history because history is about sweeps of time where people have attempted things. History is about action, and since the notion of engagement is at the very center of my work, the next group of plays moved from being about self-possessed, self-involved people to being centered around action and based upon mythological situations. Those plays included *Bal*, *Rip Van Winkle* or *"The Works,"* *The Return of Pinocchio* and *An American Comedy*. Next came a group of plays that I'm very much in the middle of and so far include *Between East and West*, *Principia Scriptoriae*, and three new plays, that are somewhat more realistic in situation and dialogue but are sort of chopped up structurally and which all have scene titles. The structure of my plays now is very important; what I'm trying to do is break up the experience in a way that gives it added meaning and purpose. I'm trying to develop a new form of theater narrative. The scene titles and the way in which scenes are portrayed in my plays is an attempt to try to create an overall point of view, a narrative voice which is saying, "Now here's a bit here and here's a bit here. I'm putting them together. Now — do you see why?"



Richard Nelson

S: When I look at the landscape of American playwrights it appears that their work is often small in scope, and obsessed with domestic situations. Your plays tackle much larger issues. How do you account for that?

N: I'm interested in ideas. It's why I write. I believe the world is rich and complicated and that politics and social concerns are as much a part of our fiber and blood as our sex lives and family relationships. That's not to deny our sex lives and family relationships, but now my work is getting more and more interested in how *all* things are related. I made a very conscious decision 10 years ago to be involved in classical theatre and, as literary manager, first for the BAM Theatre Company and then at the Guthrie Theatre, began doing translations and adaptations of classical plays. Once you get into the mind of a Molière or a Beaumarchais or the man who has affected me the most, Chekhov — an extraordinary mind — you see what the theatre can be. I think a lot of our writers reflect the times and our times are very cynical, are about not being involved in the world. Recently, a playwright was praised by a critic who said, "He is a real playwright, he does not hector us with his beliefs." That, to me, says a great deal, because as far as I'm concerned, expressing one's beliefs is the very essence of art. If it's not that, I don't know what it is.

S: Let's talk about *Principia*. Where did this play come from?

N: At the end of 1984, I had a lot of different ideas for a play and went through some titles. One was *Latin American Literature*. Another was *Agog in a Conservative Time*. Another was *Ezra Pound in Pisa*. You look at those and you start to say, wait a minute, there's something worth looking at. I wanted to question what is the role of literature, and the role of art. Also, I was interested in looking at a time when people had certain basic liberal beliefs, certain kinds of social hope. By the end of 1983, the late sixties had come to be perceived as a foolish digression in our culture, something to be dismissed, or laughed at. I didn't feel that was true, and yet I didn't want to get into a big nostalgia

thing because that's not what I felt either. I felt there *had* been a lot of silliness. But it was important to somehow convey that as we grow up, as the world becomes more complicated, it's really important that a certain energy, a belief in change, not be totally thwarted.

S: How did you come up with the title *Principia Scriptoriae* (which translated means Principles of Writing)?

N: In some ways it's a silly title. Often people who see and like the play are embarrassed to come up and tell me that they can't pronounce it. "You know that play, oh, what's it called?" The title is completely intentional. What I wanted was to have this sense of the importance of art and then show it on stage as these two guys sitting in a prison. I see art just like politics or social concern or sex or family concern — all elements that entwine in our lives in different, rich ways. But the moment you try to rip it up and put it on some kind of pedestal, outside of life, it just becomes ludicrous.

S: What about the scene titles? You mentioned that as a feature of this new group of plays. What's behind that?

N: Well, the play is written in chunks, so what the titles do is to provide a way of unifying the whole play. They engage an audience, saying, "Watch this. Where does this work? How does this fit in?" They keep people from just sitting back. They also allow a voice that's quite ironic into the play.

S: Do you think that the new direction of this latest group of plays is perhaps finding more acceptance for you as a playwright? I notice that *Principia* is being done quite a bit around the country.

N: Maybe. I think I'm getting better at being able to write plays that not only express a point of view about history, and that have a strong sense of irony, but that also include an emotional generosity and truth based in our relations with each other. I think that's good, that the plays are richer. And yet they're very honest. I'm still portraying the world the way it is.

Subscribers!

Renewal notices for ACT's 1989 season have been mailed to all current ACT subscribers. Your packet will include information about the upcoming season, and priority ordering information for *A Christmas Carol*.

All materials are time-dated. If you have not received your notice by September 30, please call ACT's Box Office at 285-5110.

Remember, your subscription provides these benefits in addition to a terrific season of theatre:

Seating Priority. Subscribers receive the best available seating before tickets go on sale to the general public. The same excellent seats are reserved for the entire season.

Ticket Exchange. If you need to change your performance date, ACT will exchange your tickets for a more convenient time.

Lost Ticket Insurance: If you lose your tickets, ACT will replace them.

Simplified Ordering. Reserve tickets to all six plays in the time it takes to buy for one.

Free Parking. As available in ACT's own lot.

Renewal Privileges. Subscribers retain their seating priority for the following season. Subscribe now to take full advantage of your priority status when ACT makes its scheduled 1990 move to a new downtown theatre.

Save. Subscribers receive significant discounts off the single ticket price.

Priority Notice of special ACT performances and events. Subscribers have the first opportunity to purchase tickets — and reserve the best seats — for programs like *A Christmas Carol*.

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 *Principia Scriptoriae*:

**Diana Rodriguez
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CENSORED

Soviet Union – OSIP MANDELSTAM, 1892-1939, poet. In 1934 wrote poem denouncing Stalin for which he was arrested and banished. Died in transit camp.

Turkey – ISMAIL BESIKCI, writer and sociologist. Since 1983 serving fourth prison sentence for "insulting the moral personality of the judiciary and state and "making separatist propaganda."

United States – EZRA POUND, 1885-1972, poet. Indicted for treason following pro-Fascist broadcasts in Italy to Allied troops. Arrested in 1945; found unfit to plead and confined to mental institution in United States. Released 1958.

Argentina – HAROLDO CONTI, novelist. 'Disappeared' 1976.

Soviet Union – IRINA RATUSHINSKAYA, poet and physicist. Imprisoned in Soviet Union since 1983 for "anti-Soviet agitation and propaganda."

England – DANIEL DEFOE, 1659?-1731, novelist and journalist. Fined, imprisoned and pilloried for *Shortest Way with Dissenters* (1702).

Nigeria – WOLE SOYINKA, playwright and poet. Arrested in 1967 by Federal Authorities following denunciation of Civil War in Nigerian press and imprisoned without trial. Released in 1969.

Guatemala – ALAIDE FOPPA, poet. 'Disappeared' 1980.

North Vietnam – NGUYEN CHI THIEN, poet. Arrested in 1979 for handing over collection of poems to a Western Embassy in Hanoi. Presently in a detention camp.

United States – DASHIELL HAMMETT, 1894-1961, novelist. Served five months in 1951 for refusing to divulge the whereabouts of four Communist leaders during McCarthy period.

Cuba – ARMANDO VALLADARES, poet. Arrested for publishing criticisms of Cuba's close links with Soviet Union, although charged with illegal possession of firearms and explosives. Convicted and sentenced to 30 years for "Offences against the state authorities." Freed in 1982.

Czechoslovakia – VACLAV HAVEL, playwright. Arrested and jailed for four months in 1977 for involvement in Charter 77 movement and again in 1979 for 4½ years for working for protection of democratic rights.

WRITERS

By definition the writer cannot serve today those who make history. He must serve those who are subject to it.

Albert Camus

A writer should be of as great probity and honesty as a priest of God. He is either honest or not, as a woman is either chaste or not, and after one piece of dishonest writing he is never the same again.

Ernest Hemingway

The writer is the engineer of the human soul.

Joseph Stalin

No tears in the writer; no tears in the reader.

Robert Frost

In the USA, in Western Europe, to be a writer means . . . to assume a personal responsibility. In Peru, in Bolivia, in Nicaragua etc on the contrary, to be a writer means . . . to assume a social responsibility. To be an artist, only an artist, can become in our countries, a kind of moral crime, a political sin.

Mario Vargas Llosa, Peruvian novelist

FATHERS

There is no good father, that's the rule. Don't lay the blame on men but on the bond of paternity which is rotten.

Jean-Paul Sartre

They fuck you up, your mum and dad
They may not mean to, but they do
They fill you with the faults they had
And add some extra, just for you.

Philip Larkin

If your children ever found out how lame you are, they'd kill you in your sleep.

Frank Zappa

POLITICS

They are wrong who think that politics is like an ocean voyage or like a military campaign, something to be done with some end in view, something which levels off as soon as that end is reached. It is not a public chore, to be got over with; it is a way of life.

Plutarch

I used to say politics was the second oldest profession and I have come to know that it bears a gross similarity to the first.

Ronald Reagan

The State is real, the Individual is wicked;
Violence shall synchronize your movements like a tune,
And Terror like a frost shall halt the flood of thinking.

W.H. Auden: It's no use raising a shout

The job of a citizen is to keep his mouth open.

Gunter Grass

A Contemporary Theatre

Jeff Steitzer
Artistic Director

Gregory A. Falls
Founding Director

Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

presents

Richard Nelson's

Principia Scriptoriae

Director	Jeff Steitzer
Set and Costume Designer	Michael Olich
Lighting Designer	Rick Paulsen
Assistant Director	J.K. Ross
Stage Manager	Ten Eyck Swackhamer

The Cast

Bill Howell	J. Christopher O'Connor
Ernesto Pico	J. Ed Araiza
Man in Prison/Soldier	Winston José Rocha-Castillo
Julio Montero	Laurence Ballard
Alberto Fava	Brian Thompson
Norton Quinn	Rich Hawkins
Hans Einhorn	Michael Winters

Act 1: Latin America, 1970

Act 2: The same, 15 years later

There will be one intermission

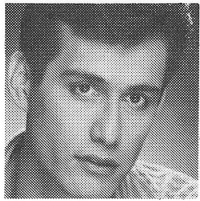
***Principia Scriptoriae* was premiered by the Manhattan Theatre Club
at City Center Theatre, New York, on March 25, 1986.**

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Broadway Play Publishing, Inc.**

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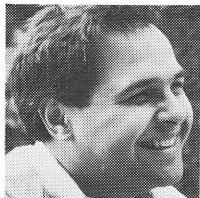
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and the Corporate Council for the Arts (CCA).

The Actors



**J. Ed
Araiza**
Ernesto Pico

Having just moved to Manhattan, J. Ed Araiza's most recent appearance was at River Arts Repertory in *De Donde*, a new play by Mary Gallagher. Prior to New York, he toured the California Department of Corrections (C.D.C.) Facilities in *Gate Money/Think Again Jackson* performing at Soledad, Folsom and other state prison sites. At the Los Angeles Theatre Center, J. Ed appeared in Norwegian director Stein Winge's *King Lear*. Other LATC credits include *Tumbleweed*, John Guare's *Women and Water*, *The White Crow/Eichman in Jerusalem*, *MacBeth* and the critically acclaimed *La Victima*. He has appeared at the Mark Taper Forum in Erin Cressida Wilson's adaptation of *The Bear* and at South Coast Repertory in the title role in *Charley Bacon and his Family*. Among other Los Angeles appearances are *Baka-Tale* at East West Players, *Marat/Sade* at the Theatre Exchange, *Vira Cocha* at the Los Angeles Shakespeare Festival, and in his favorite role of Leonardo in *Blood Wedding* at the Bilingual Foundation for the Arts. J. Ed spent two years touring the United States with El Teatro de La Esperanza. He also toured with the Bilingual Theatre Company of Texas throughout Mexico and the Southwest, culminating in a performance of *Historias Para Ser Contadas* at the Kennedy Center for the Performing Arts. Interspersed throughout was some t.v. and film and training with Stella Adler, Jerzy Antczak, Joe Rosenberg and Ron Sossi. "But really it all began when I was born in an adobe hut not far from the banks of the San Antonio River in South Texas; my grandmother was there and it is to her memory that I dedicate my performance."



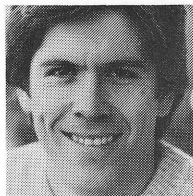
**Laurence
Ballard**
Julio Montero

Laurence Ballard made his ACT debut in 1985 in *True West*. He also appeared in *Tales from Hollywood*, *Other Places*, *Maydays* and *A Christmas Carol*. He was a member of Intiman for five years and has appeared locally with The Seattle Repertory Company and The Empty Space Theatre. Although he lives in Seattle, Larry was a member of the Milwaukee Repertory Theatre Company for two years, The Oregon Shakespearean Festival for five years, and the Berkeley Repertory Theatre, where he has been a member of the Resident Acting Company. For the better part of the past year, he has been involved in Tadashi Suzuki's adaptation of *King Lear* titled *The Tale of Lear* which toured the Milwaukee Rep, Stage West in Springfield, Massachusetts, the Berkeley Rep, the Arena Stage in Washington, D.C. and, most recently, the 1988 International Festival Theatre Festival in Toga, Japan.



**Rich
Hawkins**
Norton Quinn

Earlier this season at ACT, Rich Hawkins was heard but not seen as the voice of the Stage Manager in *Mrs. California*. Last year Rich was seen quite a lot in the role of Ronald Reagan in The Group Theatre Company's long-running hit, *Rapmaster Ronnie*. Previous ACT appearances include *As You Like It*; *Ballymurphy*; *Henry IV, Part 1*; *The Shadow Box*; *The Water Engine*; and three productions of *A Christmas Carol*. Rich created the roles of Odysseus and Father/Centaur in the original Young ACT Company productions of *The Odyssey* and *A Wrinkle in Time*. Rich would like to dedicate his work in *Principia Scriptoriae* to the many friends he made during his 1986 visit to Nicaragua.



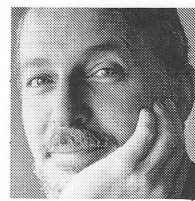
**J. Christopher
O'Connor**
Bill Howell

J. Christopher O'Connor makes his local debut with *Principia Scriptoriae*. He is a former member of the Kitchencollective with which he appeared in Handke's *Offending the Audience* and *Vietnam Requiem*. Other Los Angeles credits include the Ahmanson's *Crucifer of Blood*, the title role in *Billy* at the Wallenboyd, and *The Comeback* at the Odyssey. Chris was a member of the Provisional Theatre for two years, and in Pittsburgh worked with the Pittsburgh City Players and Theatre Express where he appeared in *The Misanthrope*, *Woyzeck*, and *Misalliance*, among others. Chris has also worked in television and film.



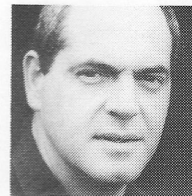
**Winston José
Rocha-Castillo**
Man in Prison/Soldier

This production marks Winston José Rocha-Castillo's ACT debut. He has appeared locally at The Group Theatre Company (in *Nuts*, *Voices of Christmas*, *The Fifth Son* and *Orphans*) and the Seattle Children's Theatre (*Newcomer* and *The Count of Monte Cristo*). Winston received his BFA from Cornish College of the Arts in April.



**Brian
Thompson**
Alberto Fava

Since his highly acclaimed performance of Dr. Rance in Joe Orton's *What the Butler Saw* for the Berkeley Rep this past spring, Brian Thompson has remained in the shadows of critical scrutiny emerging only to do two performances of Ted Sod's "postcard play" *The Kiss* for Maria Irene Fornes' workshop al fresco at the University of Washington. Brian has previously played Italians (Nocella in *Filumena*, Genoni in *Enrico IV*, Brabantio in *Othello*) and writers (Robert Browning in *The Barretts of Wimpole St.*, Chekhov in *Chekhov in Yalta*) and is almost indecently interested in political drama having wallowed in the species as West in *Savages* and as Galileo in *Galileo*. Brian is a graduate of Chicago's Goodman Theatre School, the founding Artistic Director of The Bathhouse Theatre, first president of the Washington State Community Theatre Assn., a former member of the acting companies of The Oregon Shakespearean Festival, Intiman and the Berkeley Rep and a veteran of West Coast Theatre from Vancouver, B.C. to San Jose. This fall he becomes eligible for membership in AARP.



**Michael
Winters**
Hans Einhorn

Michael Winters made his ACT debut last month in *God's Country*. He was recently seen in *Hard Times* and *Angel Street* at Intiman. Michael spent the past four seasons as a member of the Denver Center Theatre Company. Prior to that he was with the American Conservatory Theatre, Pacific Conservatory of the Performing Arts in Santa Maria, California, and The Oregon Shakespearean Festival. He has also directed productions for A.C.T., P.C.P.A., and The Western Stage in Salinas, California.

Next at ACT

The Voice of the Prairie

by John Olive

October 27 – November 20

ACT concludes its 1988 Mainstage Season with John Olive's tale of the early days of radio — *The Voice of the Prairie*.

The "voice" belongs to Davey Quinn, who, in the early days of this century, tells stories on the radio, recounting his youthful adventures. Playwright Olive has written a story which beckons the theatre audience to remember a more innocent, yet ambitious time when radio opened up the world of imagination to the listening audience and made overnight sensations of its stars.

The play will be directed by David Ira Goldstein, who staged ACT's world premiere production of *God's Country* earlier this season, as well as last season's highly acclaimed production of *Glengarry Glen Ross*.

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

Contributors to ACT helped make tonight's performance happen. We invite you to join this very enlightened group of people.

Membership Categories

up to \$100	ACTors	\$500-\$999	Curtain Raisers
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All memberships come with special privileges and recognition. For more information, call ACT's Development Office (285-3220).

Remember, for up-to-date information about ACT's programs, call:

Seattle Arts Hotline
447-ARTS (447-2787)

American Directory
Yellow Pages That Talk
624-4500, then 2910

Win 2 tickets

to ACT's production of *The Voice of the Prairie* by John Olive.

Complete the form inserted into this program and place it in the Ticket Drawing box in the Lobby. On October 18, the names of two lucky winners will be drawn. Each will receive two tickets to *The Voice of the Prairie*!

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:

Principia Scriptoriae, October 2

The Voice of the Prairie, November 6



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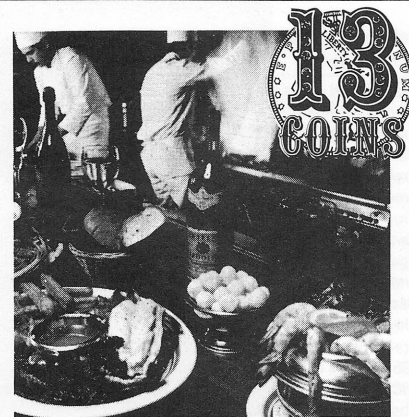
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Directors & Production Staff

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 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*. 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 Principia Scriptoriae

has directed ACT's productions of *A Chorus of Disapproval*, *Merrily We Roll Along*, *The Diary of a Scoundrel*, *March of the Falsettos*, *On the Razzle*, *Tales from Hollywood*, *The Jail 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 From Way Out There*, *Knuckle*, *Gossip*, *Filthy Rich*, *The Paranormal Review* and the *Illuminatus!* trilogy for The Space; *Guys and Dolls* for the Palace Theatre; *Bay City Blues* and *Father's Day* at the Bathhouse; 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 Noses* 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 Schermer, 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 Space he designed lighting for *The Mystery of Irma Vep*, *American Buffalo*, *A Prayer For My Daughter*, *Heat*, and *Dulsa*, *Fish*, *Stas* and *Vi*. He also designed lighting for The Rep and its Second Stage and sets for ACT, the Second Stage, The Space, and the Bathhouse.

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.

Richard Nelson, Playwright

was born in Chicago in 1950. His plays include *The Killing of Yablonski* (1975), *Conjuring an Event* (1976), *Jungle Coup* and *The Vienna Notes* (both 1978), *Rip van Winkle* or "the Works" (1981), *The Return of Pinocchio* and *An American Comedy* (1983) and *Between East and West* (1984). There have been numerous productions of his plays in the United States and *The Vienna Notes* was staged by the Crucible Theatre, Sheffield in 1979. He has also worked on many translations and adaptations: Molière's *Don Juan*, Brecht's *The Wedding and Jungle of Cities*, Erdman's *The Suicide*, Goldoni's *Il Campiello*, Beaumarchais' *The Marriage of Figaro*, Dario Fo's *Accidental Death of an Anarchist*, Chekhov's *Three Sisters*, Henkle's *Antique Pink* and Verne's *Journey to the Centre of the Earth*. Richard has received two Obie awards, a Guggenheim Fellowship, a Rockefeller Playwriting Grant, and two National Endowments for the Arts playwriting fellowships.

Michael Olich, Set and Costume 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 *A Chorus of Disapproval* and costumes for last season's *The Diary of a Scoundrel*. 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.

Rick Paulsen, Lighting Designer

has designed the lighting for ACT's productions of *Angels Fall*, *End of the World*, *Tales From Hollywood*, *The Jail Diary of Albie Sachs*, *March of the Falsettos*, *The Diary of a Scoundrel* and *A Chorus of Disapproval*. 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.

Ten Eyck Swackhamer, Stage Manager

was the stage manager for ACT's productions of *Merrily We Roll Along* and *A Chorus of Disapproval* 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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