

A Contemporary Theatre  
Volume 1, Number 6



# THE VOICE OF THE PRAIRIE

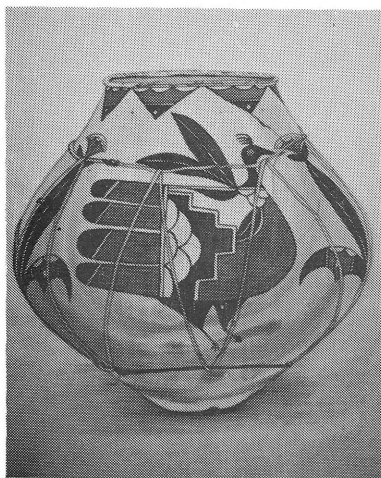
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## Art in the Lobby

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 *The Voice of the Prairie*, our Art in the Lobby curator **Pamela Powers** presents the first gallery showing of the new works of **Jan Hoy**: colorful chalk pastels and monoprints. Hoy, a nationally known fabric designer, views this exhibit as a turning point in her career.

After receiving her BFA from the University of Washington, Hoy concentrated on her fabric designs. Among the publications which have published her designs are *Washington Magazine*, *Metropolitan Home*, *Designers West*, *Artist's Market*, *Ladies Home Journal*, *Women's Wear Daily*, *Viva*, and *Vogue*, *McCalls* and *Simplicity* patterns. In addition to her fabric designs and works on canvas, Hoy has found time to teach at Highline Community College, the University of Washington (Spectrum) and Cornish School of Allied Arts.

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.

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Suggested Donation: \$2.00

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Volume 1, No. 6

A Contemporary Theatre

1988 — 24th Season

## The Voice of the Prairie

by John Olive

October 27 – November 20, 1988

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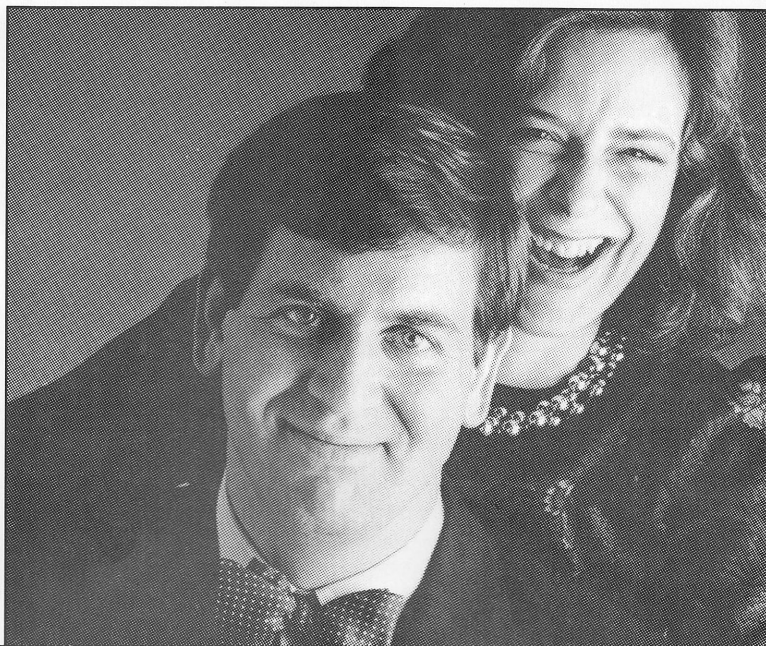
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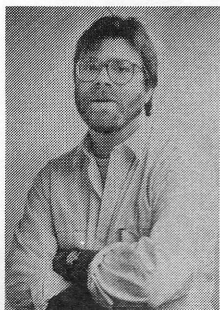
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# Radio Days:



by John Olive

*The magic of the ether is the wave of the future*

This play was fun to write, and it's fun to do. I owe it all to Jimmy, Kevin and Julie.

Here's how it happened.

My friend Julie Buzard asked me if I wanted to write a play for Artreach, the touring company she runs out of Minneapolis. Two actors were lined up, Jimmy Lawless and Kevin Kling. Jimmy is polished, seasoned, accomplished, classically trained, with a booming voice and huge presence. Kevin's young, brash, wild-eyed, enormously creative, with a background in performance art, storytelling and children's theater. They're both wonderful actors, and they're both very different. The contrast between these two actors became the core of the play. The seasoned professional with his natural presence and quiet power and his young, enthusiastic colleague. This is the seed out of which *The Voice of the Prairie* grew.

Jimmy and Kevin are both gifted storytellers. So storytelling became a central theme. The first characters to emerge were Poppy, the dissolute yet powerful Irish shanachie (Gaelic for storyteller), and Davey, his strange and similarly gifted grandson. Jimmy and Kevin.

I wanted to explore the way a storyteller transforms the past, the way he takes liberties with events—lies, in other words—to create a more vivid truth in the present. So I came up with the idea of having the older Davey tell stories about something that we would see. This became such a dominant theme that the older Davey became a character on his own, David. I'd been wanting to write a journey story for some time, so I had David telling stories about a magical trip he'd taken as a boy. I knew he wouldn't be traveling alone, so I gave him a companion, Frankie. I hit on the idea of Frankie being blind so we could see and feel Davey's storytelling power through his "eyes."

The play was taking shape, but it still needed something... something to make it more than a nice story about an impressionable young kid and his blind traveling companion.

Radio.

I don't really remember where the idea of making David a radio storyteller came from—I think it might have been from Jimmy. But it clicked in, instantly. Radio was our first mass

medium. I wanted to explore its explosive effect on the country. The prairie became the landscape. The vast open spaces suddenly drawn together by a tiny, tinny little voice coming out of a large wooden box. The entire nation suddenly a single community. On the radio, Jack Dempsey's heavyweight triumph in Madison Square Garden could be heard, live, in Oklahoma. And David's stories could capture the imagination of millions of people. I felt that all this had the makings of exciting dramatic material.

I started doing some research about radio and discovered that at the very beginning, broadcasters were salesmen who would set up in a hardware store and get the local banjo picker to play into the newfangled microphones. That way people would have something to listen to on their newly purchased radios. It would inspire people to buy radios. Big money could be made. This, I decided, was a plot gold-mine.

And so Leon was born. The entrepreneur/hustler. The visionary ("the magic of the ether is the wave of the future"), traveling in a world that might as well be Mars ("I just don't understand these people").

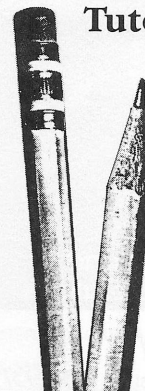
Radio, I hoped, would transform the sweet journey of Davey and Frankie into something huge, mythic. And the play could say something about the American yearning for community as well.

Out of all this developed the story that became tonight's play. New characters were added as the play's two journeys—Frankie and Davey's, Leon and David's—took shape. I was writing and rewriting like a madman, all the way up to opening night (and afterward, too).

Artreach engaged a third performer, Leslie Rapp, to play opposite Jimmy and Kevin, and these three magicians played close to 30 characters, on a bare stage, doing one-night stands in small towns. They traveled the Midwest in a van, along with a stage manager, Chris, and a baby, Glenn.

The play has since gone on to more stationary productions in Chicago, Rockford, IL, the Hartford Stage Company in Connecticut, the Old Globe in San Diego, and elsewhere.

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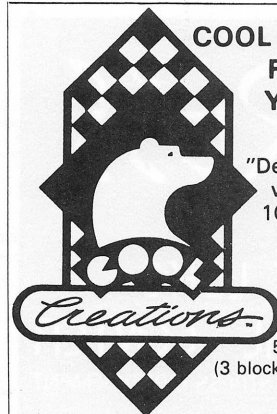
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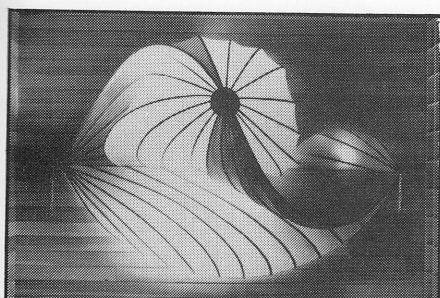


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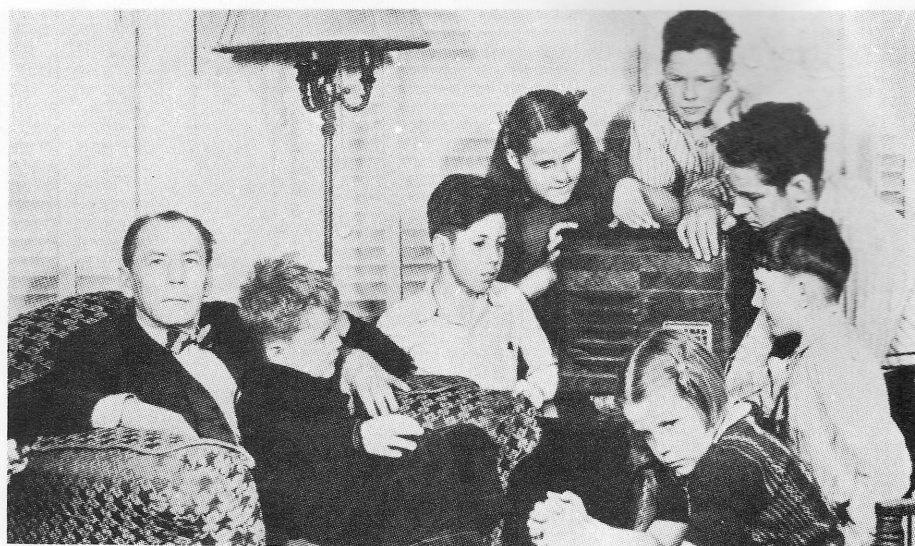
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## Voices From The Prairie

"I am an American individualist."

Herbert Hoover

\*\*\*

"I have in mind a plan of development which would make radio a 'household utility' in the same sense as the piano or phonograph. By the purchase of a 'Radio Music Box' they could enjoy concerts, lectures, music, and recitals."

David Sarnoff, November 1916

\*\*\*

FRANCES: I don't know what life is. And that's what life is.

\*\*\*

1895

Guglielmo Marconi sends wireless messages on family estate.

1912

News of Titanic disaster reaches United States through Marconi operator David Sarnoff.

1917

With the United States declaration of war on Germany, radio equipment — commercial and amateur — is sealed or taken over by the Navy.

\*\*\*

"I crouch here in the dark and wait. Further up the track I can see these other stiffs crouching beside the tracks. They're only a shadow through the dark. I hope I can make it, but I am plenty nervous. It is too dark to see the steps on the cars. I will have to feel for them. I pick me out an even place to run in. I look close to see that there are no switches to trip me up. If a guy was to trip over something when he was running after this drag, it would be just too bad. That guy would not have to worry about any more drags."

Tom Kromer, *Waiting for Nothing*

\*\*\*

LEON: Herbert Hoover is a Bolshevik.

\*\*\*

1918

November 11 — Armistice Day. World War I ends.

1919

Wartime ban on amateur radio operation lifted.

First non-stop trans-Atlantic flight.

November 19 — Radio Corporation of America (RCA) founded.

1920

Eighteenth Amendment adopted — prohibition begins.

Presidential election returns announced by radio station KDKA, Pittsburgh. In essence, the beginning of radio.

Marconi opens first public broadcasting radio station in Great Britain.

\*\*\*

"There seems to be no middle ground; no one who knows Nebraska is neutral about her. It's a land of wide-open spaces and few people. In the rolling Sandhills grasslands, where there are 50 or 70 miles between settlements — not towns — it's possible to see almost that far across the rippling grama grasses."

Dorothy Weyer Creigh, *Nebraska*

\*\*\*

"Afoot and light-hearted I take to the open road,  
Healthy, free, the world before me,  
The long brown path before me leading wherever I choose."

Walt Whitman, *Leaves of Grass*

\*\*\*

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1921

Radio station KDKA, Pittsburgh, begins the first regular radio programming in the United States.

Station WJZ, Newark, N.J., broadcasts the World Series.

Boom in amateurs assembling their own receivers and in department-store radio sales.

David Sarnoff is appointed general manager of RCA.

1922

60,000 radio-owning families in America.

Radio advertising begins on WEAJ in New York.

Mah-jongg invades America.

1923

First trans-Atlantic news broadcast by radio.

Portable car radios appear.

Mah-jongg sets outsell radios.

Dr. John R. Brinkley starts KFKB, Kansas City.

\*\*\*

The hobo works and wanders;  
the tramp dreams and wanders;  
the bum drinks and wanders — but not far enough.

Old hobo saying

\*\*\*

1924

First broadcast of presidential nominating conventions.

2.5 million radios in use in the United States.

1926

Founding of the National Broadcasting Corp. (NBC) by General Electric, Westinghouse and RCA. It's headed by David Sarnoff.

First demonstration of television by J.L. Baird in London.

First telephone call between New York and London.

1927

Charles Lindbergh makes first solo trans-Atlantic flight.

Radio Act of 1927 passed; Federal Radio Commission formed.

\*\*\*

FRANCES: Have you ever had a wonderful dream, or a horrible dream for that matter, and it leaves you with a feeling that you absolutely must tell someone about it, but when you try, you can't remember? That's what life is.

—Compiled by John Highkin

(Reprinted courtesy of The Old Globe Theatre)

# KING FM

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NOVEMBER 18 19 20

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#### Contest Rules:

Entries must be written on an official ballot. Entries are due to KING FM by noon November 11, 1988.

Dates of the weekend packages will be based on availability of hotel accommodations. This contest is void where prohibited by law. No purchase is necessary. No substitution of prizes will be permitted.

Contestants must be 18 or older. One entry per person, no mechanically reproduced copies will be accepted.

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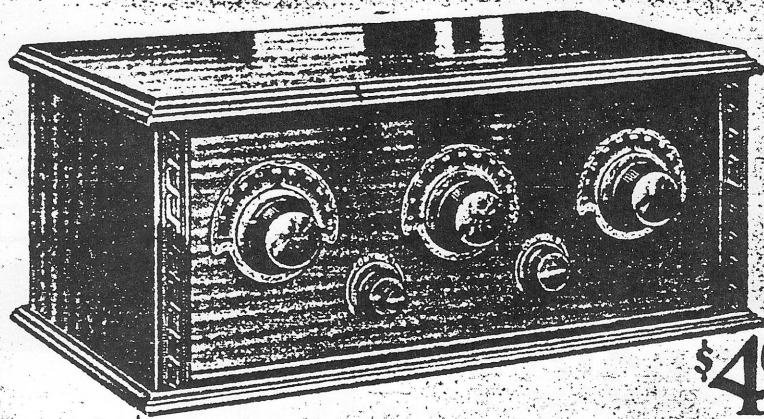


# FIVE TUBE

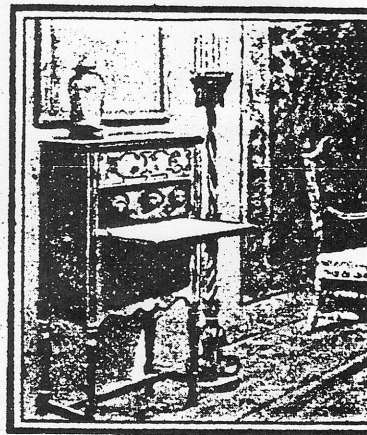
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*presents*

**John Olive's**

## The Voice of the Prairie

Director	<b>David Ira Goldstein</b>
Set Designer	<b>Bill Forrester</b>
Costume Designer	<b>Sally Richardson</b>
Lighting Designer	<b>Rick Paulsen</b>
Sound Designer	<b>David Hunter Koch</b>
Assistant Director	<b>Erika Warmbrunn</b>
Stage Manager	<b>Craig Weindling</b>

Original music composed and performed by Peter Ostroushko

### The Cast

David/Poppy	<b>Laurence Ballard</b>
Davey/Leon/James	<b>Eric Ray Anderson</b>
Frankie/Frances	<b>Jane Jones</b>

*Other assorted characters and voices are portrayed by the company*

Additional guitar music performed by Dean Magraw

The action takes place in various locales across  
the United States during the years 1895 and 1923.

There will be one intermission

***The Voice of the Prairie* is presented by special arrangement  
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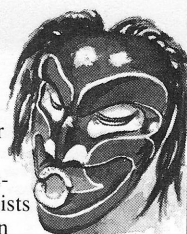
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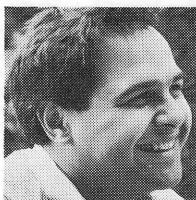
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## The Actors



**Laurence Ballard**  
*David/Poppy*

Laurence Ballard made his ACT debut in 1985 in *True West*. He also appeared in *Principia Scriptoriae*, *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 Theatre Festival in Toga, Japan.



**Eric Ray Anderson**  
*Davey/Leon/James*

Eric Ray Anderson's most recent role was Rick Steadman, the title character of Larry Shue's *The Nerd*, which is still running at Pioneer Square Theatre's Firststage, and doing just fine without him. Also at P.S.T. he played Ellard the dullard in Shue's *The Foreigner* for the first nine months of its year-long run. Earlier this year he played Selridge in *Biloxi Blues* and Leo in *The Little Foxes* at the Portland Repertory Theatre. Other roles in the area include Mike Hogan in *A Moon for the Misbegotten* and Peter Simple in *The Merry Wives of Windsor* at The Seattle Repertory Theatre, Jimmy in *The Rainmaker*, David in *The Rivals*, Inspector Hopkins in *The Incredible Murder of Cardinal Tosca*, and Norman in *The Star Spangled Girl* at the Tacoma Actors' Guild, and, a personal favorite, the title role in *The Confessions of a Dopefiend* at The Empty Space Theatre's Second Space. This is Eric's first show at ACT, and he is very happy to be here.



**Jane Jones**  
*Frankie/Frances*

Making her ACT debut in this production, Jane was seen last season in *Scaramouche* and *The Overgrown Path* at The Space, with The Rep in *The Caucasian Chalk Circle* and in The Other Season's *August Snow* and *New Music*. Regionally she has worked with The American Conservatory Theatre, The Guthrie, Denver Center Theatre Company, Cincinnati Playhouse in the Park, The Philadelphia Drama Guild, the McCarter and The Pacific Conservatory of the Performing Arts, playing such roles as Ophelia in *Hamlet*, Frankie in *The Member of the Wedding*, Maire in *Translations* and Cecily in *The Importance of Being Earnest*. In New York she has performed at Playwright's Horizons, the Roundabout Theatre and with the 29th Street Project, of which she is a founding member. Jane was seen on PBS' American Playhouse in *The Rise & Rise of Daniel Rocket*, and in the title role of Mark Magill's *Casting Fair Ophelia*. This fall she will be making her prime time television debut on CBS' new show as Denise in *Raising Miranda*.

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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

has directed ACT's productions of *Principia Scriptoriae*, *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 *God's Country*, *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.

### David Ira Goldstein, Director of The Voice of the Prairie

has directed *God's Country* and *Glengarry Glen Ross* at ACT as well as the recent *The Mystery of Irma Vep* at The Space. David moved to Seattle from Minnesota, where he was Associate Artistic Director of Actors' Theatre of St. Paul from 1983 to 1987 and directed many productions including *Disability: A Comedy*, *The Grand Hunt*, *The Hothouse*, *Season's Greetings*, *Careless Love*, *The Barber of Seville*, *Bluegrass*, *4:45 A.M.* and *Chug*. While at Actors Theatre his production of Gardner McKay's *Sea Marks* toured throughout the Midwest and to Alaska, and his production of George Sand's *Minnesota* traveled to the Edinburgh International Festival in Scotland. He directed and adapted *Joyous Noel!* A Noel Coward *Music Hall* at Actors Theatre, *Coward Custard* at TAG and *Oh! Coward* at Portland Repertory Theatre. He has directed at many Twin Cities theatres including *Mixed Blood* (A Map of the World, *Beyond Therapy* and *Liquid Skin*), Quicksilver Stage (the world premiere of the rock musical *Painting It Red* by Steven Dietz), Illusion Theatre (*Overnight*, *No Place To Park* and *Southern Cross*),

### A Contemporary Theatre

Theatre In The Round, The Paul Bunyan Playhouse and Theatre L'Homme Dieu. As an actor, he has appeared at ACT, the Guthrie, Actors Theatre, Illusion Theatre, Minnesota Opera and Dudley Riggs' Brave New Workshop. David has been a visiting instructor at the University of Minnesota and the University of Northern Iowa, taught acting at The Children's Theatre Company of Minneapolis and was a co-founder of Minnesota Young Playwrights. He is particularly proud of his association with members of the Playwright's Center in Minneapolis, having directed local or world premieres by Steven Dietz, John Olive, Jaime Meyer, Jon Klein, Michael Smith, Eric Anderson and George Sand. He has served as an on-site reporter for the National Endowment for the Arts for the past four years. This coming season he will direct *Loot* for The Space.

### John Olive, Playwright

has written works for the stage, radio, television, film and opera. His *Standing on My Knees* premiered at Chicago's Wisdom Bridge Theatre and went on to productions in New York, Tacoma, St. Paul, Los Angeles, Dallas, Salt Lake City and the Royal Theatre in Copenhagen, Denmark. *The Voice of the Prairie* was commissioned and toured by Artreach, a professional touring company in Minneapolis. The play has also been produced at a number of major regional theatres including The Old Globe Theatre in San Diego, the Hartford Stage Company in Connecticut, Wisdom Bridge Theatre and the New American Theater in Rockford, Illinois. John Olive's newest play, *Killers*, is scheduled this season at Chicago's Steppenwolf Theatre. Other stage plays include *Minnesota Moon* (one of the most-performed American one-act plays with more than 100 productions to date), *Careless Love* and *Clara's Play*. He has written television material for Embassy Television, among others, as well as a screen comedy called "Magic Television" and two radio plays for BBC radio. John Olive is a member of the Playwrights Center in Minneapolis, the Dramatists Guild, New Dramatists and Writers Guild of America, Inc.

### Bill Forrester, Set Designer

made his ACT debut with our 1973 production of *The Decline and Fall of the Entire World as Seen Through the Eyes of Cole Porter*. Since then he has designed a number of ACT productions including *A Christmas Carol*, *Maydays*, *Brighton Beach Memoirs*, and *Biloxi Blues*. He has also designed for The Empty Space, Seattle Children's Theatre, TAG, and the Honolulu Theatre for Youth. He is now at work on *The Big Bad Wolf* and *How He Got That Way* for The Space and *Great Expectations* for the Honolulu Theatre for Youth. His hobby is attending production meetings.

### Sally Richardson, Costume Designer

has designed costumes for numerous productions at ACT, including *A Lie of the Mind*, *On the Razzle*, and *Cloud 9*. A freelance designer based in Seattle, her designs have been seen at Intiman (*Private Lives*, *The Little Foxes*, and *Angel Street*), at The Rep (most recently Arthur Miller's *Danger: Memory*) and in many productions at The Space, including last season's *The Overgrown Path*. Elsewhere her work has been seen at Alliance Theatre in Atlanta, Milwaukee Rep, Alaska Rep and the Berkeley Rep.

### Rick Paulsen, Lighting Designer

has designed the lighting for ACT's productions of *Principia Scriptoriae*, *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 Rep's tour of *Tartuffe* and *Hogan's Goat* through the West Coast and Hawaii. Other work in town includes *Scaramouche* and *The Overgrown Path* at The Space and *Hunting Cockroaches* and Bill Irwin's *Largely/New York* at The Rep. Most recently, Rick designed lights for *Frankie and Johnny in the Clair de Lune*

Continued on page 12 . . .

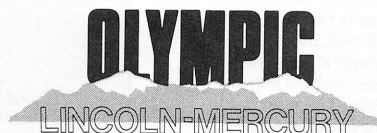
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at The Rep's Stage 2. Rick also teaches lighting design at Cornish College of the Arts.

#### **Peter Ostroushko, Composer and Musician**

is best known throughout the United States for his nine years as one of the regular performers and musical director of the award-winning radio program "A Prairie Home Companion" with Garrison Keillor. Appearing weekly on "A Prairie Home Companion," Peter played many of his original songs, performed in the house band, acted in skits and accompanied guest artists including Chet Atkins, Willie Nelson, Emmylou Harris, John Hartford, Johnny Gimble, Taj Mahal, the Canadian Brass and many more. In addition, Peter wrote music and arranged songs for Garrison Keillor and accompanied Keillor on the road for special performances. Peter has produced 10 albums for a variety of artists and his performances on over 50 records including Bob Dylan's "Blood on the Tracks" attest to his skill, versatility and popularity. Peter's two albums on the Rounder label, *Sluz Duz Music* and the newly released *Down the Streets of My Old Neighborhood*, exemplify his personal mix of old world and traditional American styles. His third album is *The Mando Boys*, named for a group he recently founded. Peter has also worked in the theatre as an actor at The Childrens Theatre Company of Minneapolis. He later composed music for three shows at that theatre, *Huck Finn*, *Tom Sawyer*, and *Little Women*. He was in a touring production of *A Christmas Carol* for the Guthrie Theatre with actor John Crany. Last summer he performed in a production of *Minnesota* directed by David Ira Goldstein and produced by the Actors' Theatre of St. Paul. This production went to the Edinburgh Festival as part of the "Fringe Festival."

#### **David Hunter Koch, Sound Designer**

has served as the Songworks Director for ACT, as well as a performer and designer. He was seen in ACT's Mainstage productions of *March of the Falsettos* and *Merrily We Roll Along*. David composed scores and created sound designs for our Mainstage productions of *Biloxi Blues*, *The Marriage of Bette and Boo*, *On the Razzle*, *Quartermaine's Terms*, *End of the World*, *Other Places*, *The Greeks*, *Cloud 9*, *Top Girls* and *Thirteen* and also composed the music for Seattle Children's Theatre's presentation of *The Best Christmas Pageant Ever* and sound design for *Up the Down Staircase*. He recently composed the music for The Empty Space's *The Mystery of Irma Vep*. As resident composer for The Young ACT Company since 1981, David's credits include *The Odyssey*, *Step on a Crack*, *The Pushcart War*, *Aladdin and the Magic Lamp*, *Ali Baba and the Forty Thieves*, *The Persian Princess*, *Theseus and the Minotaur* and *A Wrinkle in Time*. As an actor and singer, David was seen in *Doctors & Diseases* and *A Little Bit O'Lehrer*, the first of ACT's 1985 Songworks Monday Series, and directed the Songworks presentation of a new musical by Scott Warrender called *The Lights of Arnold*. David also has performed at The Seattle Rep, the 5th Avenue, The Group, The Empty Space, New City Theater, Skid Road Theatre and the Bathhouse Theatre. He can be seen again on stage in The Group's upcoming holiday presentation of *Voices of Christmas*.

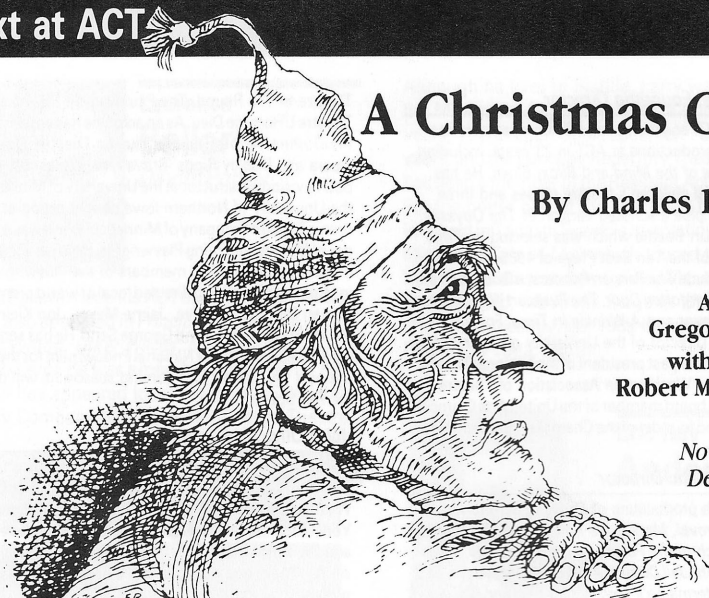
#### **Erika Warmbrunn, Assistant Director**

is very pleased to be working at ACT. She came to Seattle one year ago as a stage management intern at The Space and has since appeared in productions at the West Seattle Totem Theater and the Annex Theatre. Favorite roles in the past include Edward and Lin in *Cloud Nine* and Nana in *I Love You, I Love You Not*. Erika graduated from Bryn Mawr College in 1987 with a B.A. in Russian.

#### **Craig Weindling, Stage Manager**

was stage manager for ACT's productions of *God's Country* and *The Marriage of Bette and Boo*. He previously served as PSM at Actors Theatre of Louisville, where he has participated in the Humana Festival of New American Plays since 1981. Craig has worked locally with Intiman and has toured to Vancouver, Dublin International Theatre Festival, Kennedy Center, Spoleto Festival USA, and Sophia, Bulgaria. He served as the production stage manager at StageWest in Springfield, Massachusetts and stage managed with the Arizona Theatre Company, New Globe Theatre, and North Carolina Shakespeare Festival. Craig worked as lighting designer/technical director for two seasons with the White Barn Theatre in Westport, Connecticut, and has done national and regional tours with CAJY. He recently stage managed Tadashi Suzuki's *The Tale of Lear* at StageWest in Springfield, Mass.

## Next at ACT



# A Christmas Carol

By Charles Dickens

Adapted by  
Gregory A. Falls  
with music by  
Robert MacDougall

November 27-  
December 24

**G**hostly apparitions show the miserly Ebenezer Scrooge the true meaning of Christmas in A Contemporary Theatre's 13th-annual production of *A Christmas Carol*. This holiday classic is sponsored by a generous grant from US WEST Communications.

The play will be directed by Jeff Steitzer, ACT's artistic director, who directed the 1988 Mainstage productions of *Merrily We Roll Along*, *A Chorus of Disapproval* and *Principia Scriptoriae*, and the 1987 production of *A Christmas Carol*. The cantankerous Scrooge will be played by Michael Winters who was seen in ACT's productions of *God's Country* and *Principia Scriptoriae*.

ACT's holiday production has become a tradition for many Northwest families, with most performances sold out year after year. Reserve your seats today by calling the ACT Box Office at 285-5110 or Ticketmaster at 628-0888.

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*Artistic Director*  
Phil Schermer  
*Producing Director*  
Susan Trapnell Moritz  
*Managing Director*

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\*ex officio  
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Jacquetta Blanchett Freeman  
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*Assistant Technical Director*  
Renee D. Reilly  
*Assistant to Producing Director*  
Al Nelson  
*Head Carpenter/Shop Foreman (IATSE #15)*  
Norbert Herriges  
*Carpenter (IATSE #15)*  
Glynn Bartlett  
*Scenic Artist*  
Greg Bakke  
*Asst. Scene Designer*  
Curt Enderle  
*Scenic Draftsman*  
Leslie Bush  
*Properties/Paint Intern*  
Carolyn Keim  
*Costume Shop Manager*  
Constance Rinchiuso  
*Cutter*  
Helen Burling  
*Stitcher*  
Joyce Degenfelder  
*Wig Master*  
Sally Mellis  
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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).



## Speak Your Mind!

ACT again presents a free, post-play discussion for the final play of its Mainstage Season. This informal session is open to everyone interested in the theatre. We encourage you to bring your friends and join in.

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

Put this date on your calendar now:

*The Voice of the Prairie*, November 6

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

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.

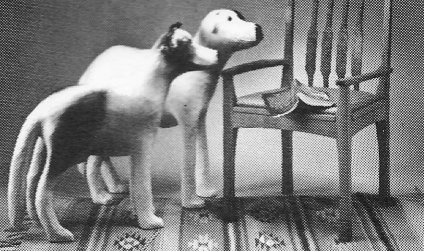
Directors and choreographers at ACT are members of the Society of Stage Directors and Choreographers, an independent national labor union.

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 *The Voice of the Prairie*:

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