



A Contemporary Theatre
Volume 2, Number 1



THE DOWNSIDE

BY RICHARD DRESSER

ENCORE

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Volume 2, No. 1

A Contemporary Theatre

1989 — 25th Anniversary Season

THE DOWNSIDE

by Richard Dresser

May 4 – 28, 1989

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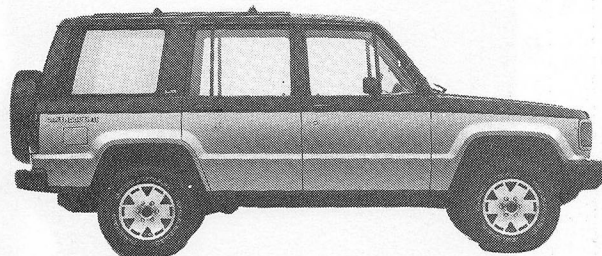
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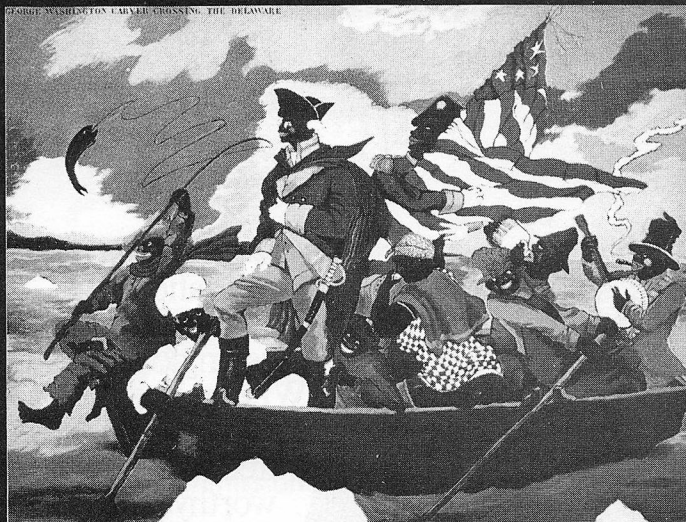
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ROBERT COLESCOTT A RETROSPECTIVE, 1975-1986



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FREE ADMISSION to the Seattle Art Museum on Sundays from Memorial Day weekend through Labor Day weekend (5/28-9/3) has been generously funded by the Seattle Arts Commission.

Robert Colescott: A Retrospective, 1975-1986 was organized by the San Jose Museum of Art, supported by the National Endowment for the Arts, the Metropolitan Life Foundation, and the California Arts Council, and is circulating under the auspices of the American Federation of Arts. Support for this exhibition in Seattle has been provided by the King County Arts Commission and SAMS (Seattle Art Museum Supporters).

Robert Colescott, *George Washington Carver Crossing the Delaware*: Page from an American History Textbook, 1975, acrylic on canvas, 84" X 108", Collection Robert H. Orchard, St. Louis, Missouri.

SEATTLE ART MUSEUM - VOLUNTEER PARK

Welcome to ACT's 25th Anniversary Season

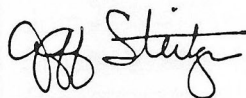
A quarter of a century after Greg Falls founded what was then called "Seattle's Professional Summer Stock Theatre," ACT remains committed to Greg's original vision of presenting high-quality, professional productions of the best contemporary playwriting.

Since being appointed Artistic Director last summer, I have spent a considerable amount of time attempting to articulate what we mean when we talk about "the best contemporary playwriting." For me, the "best" plays are those that confront the way we think and live *today*, and that reflect how we respond to the issues that confront us in every area of our life. The "best" plays are those with the most distinctive authorial voices, and the most unique sensibilities applied to exploring pertinent issues.

The "best" plays are those that engage both our head and our heart, that entertain us while we are in the theater but that also resonate long after we've left. Plays that examine our preconceptions and occasionally upset them. Plays that challenge or provoke, but, hopefully do not leave us unaffected. The best contemporary plays may not be perfectly finished works of art, but rather those that, despite their flaws, are truly alive in their perception and expression.

The best plays are also those that take full advantage of the possibilities inherent in the theatrical form, that demand an audience's imaginative participation. Plays that offer exciting challenges and opportunities to the best actors, directors and designers we can assemble.

Lively theater assumes a lively audience and we are happy to think our audiences are the liveliest around. As a member of that audience we welcome you to our 25th Anniversary Season.



Jeff Steitzer
Artistic Director

ACT gratefully acknowledges the following institutions for ongoing major support.



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ACT's 25th Anniversary Season

Turn in your ticket stub and see the five shows remaining in ACT's 25th Anniversary Season at the low prices listed below! You may save more than twice the cost of your ticket to this performance.

ACT's 25th Anniversary Season

Breaking the Silence · June 8–July 2 · by Stephen Poliakoff

"Romantic in mood, richly theatrical, cleverly plotted and vividly characterised," *London Sunday Express*. "A truly fascinating voyage of discovery, a journey not to be missed . . . complex, thoughtful and humane," *London City Limits*.

A Walk in the Woods · July 13–August 6 · by Lee Blessing

"A masterpiece . . . fascinating, powerful and persuasive . . . The most important play of the year," *WMCA Radio*. "A thoughtful play . . . disarming dialogue . . . Mr. Blessing writes with wit and originality . . . creating two attractive, articulate characters," *The Wall Street Journal*.

Red Noses · August 17–September 10 · by Peter Barnes

"A tremendous life-affirming piece that celebrates the human spirit while deriding those who would tyrannise and encase it," *London Guardian*. "A grandly theatrical play, a work that could only exist on the stage, and one which uses the stage with great imagination," *Chicago Tribune*.

Happenstance · September 21–October 15 · by Steven Dietz

"Dietz is impressive, an articulate, passionate spokesman for playwriting and a life of the mind," *Los Angeles Herald Examiner*.

To Be Announced · October 26–November 19
Currently under consideration are *Lloyd's Prayer* by Kevin Kling, *The Fool Show* by Geoff Hoyle, and *The Boys Next Door* by Tom Griffin.

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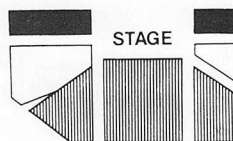
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Wed., Sat. & Sun. Matinee	2:00 PM	\$56.50	\$46.00	\$38.00
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Senior/Student (Wed. & Sat. Matinee ONLY)	2:00 PM	\$49.50	\$39.00	\$32.50
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Next at ACT

Breaking the Silence

by Stephen Poliakoff

June 8 – July 2

Originally produced by the Royal Shakespeare Company in 1984, Stephen Poliakoff's *Breaking the Silence* follows the adventures of the Pesiakoffs — an aristocratic Jewish family caught up in the tumult of post-Revolution Russia during the early 1920s. This is an especially personal look at the most massive upheaval in modern history; the family in question is based on Poliakoff's own, the events inspired by what happened to them after the Bolshevik Revolution.

Nikolai believes he is on the verge of a great scientific breakthrough — the invention of the world's first talking motion picture. Spared an almost certain execution by a gruff but sympathetic commissar, Nikolai is given the dubious title of Telephone Surveyor of the Northern Railway, and forced to live with his wife, Eugenia, teenage son, Sasha and their chambermaid, Polya, in a deteriorating Imperial railway carriage.

As their train trudges across Russia, they are somewhat sheltered from the world around them, their only exposure to the havoc outside coming through the windows of their railway carriage. While Nikolai clings desperately to any remnant of his former lifestyle and refuses to let the Revolution get in the way of his work, the other characters begin to adapt to their new life, going through changes that — like those occurring in the world around them — will have great repercussions.

The suspense increases with the sounding of Lenin's funeral March in January of 1924, foreshadowing the arrival of Stalin's iron fist and the even greater chaos to come. What will happen to the family if Nikolai's secret work is discovered? If they lose the protection of his job, will they have to flee the country of their birth? And if they remain in Russia, what use will the proletariat have for an aristocratic family that wishes there never was a revolution?

Breaking the Silence is being directed by ACT's newly-appointed associate artistic director, David Ira Goldstein and features an exceptional cast: Peter Silbert as Nikolai, Mary Machala as Eugenia, Jane Jones as Polya, Jonas Basom as Sasha, and Frank Corrado as the commissar, Verkoff. The cast also includes D. Scott Glasser and Ben Prager.

"Blends a high level of suspense with an invigorating mix of personal and political sensibilities. . . . Complex, thoughtful and humane, this is not just a rattling good yarn, but also brims with the frustrations of human beings uprooted by the hurricane of history."

City Limits

"Romantic in mood, richly theatrical, cleverly plotted and vividly characterised . . ."

Sunday Express

"This shapely and beguiling play . . . has the stamp of a personal story that had to be told."

Guardian

"*Breaking the Silence*" is really about real life. History is a hurricane howling outside; inside, the people it has blown about cling to existence and try to make sense of it. . . . How well Poliakoff understands the indignities and absurdities of dispossession, the brazen pluck and ruthless cunning you need to survive it, and the bewilderment of the very young who only want to be normal. One of the best plays of 1984 and one of the most thrillingly individual works of the last decade or two."

Sunday Times

SNEAK PREVIEW

Join ACT Artistic Director Jeff Steitzer and Literary Manager Steven E. Altar for an informal look at the process of staging *Breaking the Silence*.

- Learn how the play came to be included in the season.
- Hear how the director approached casting and rehearsing.
- Preview costume and scene designs.
- Tour the theatre.

Refreshments will be served.

Suggested donation: \$2.00

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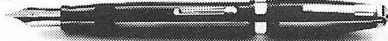
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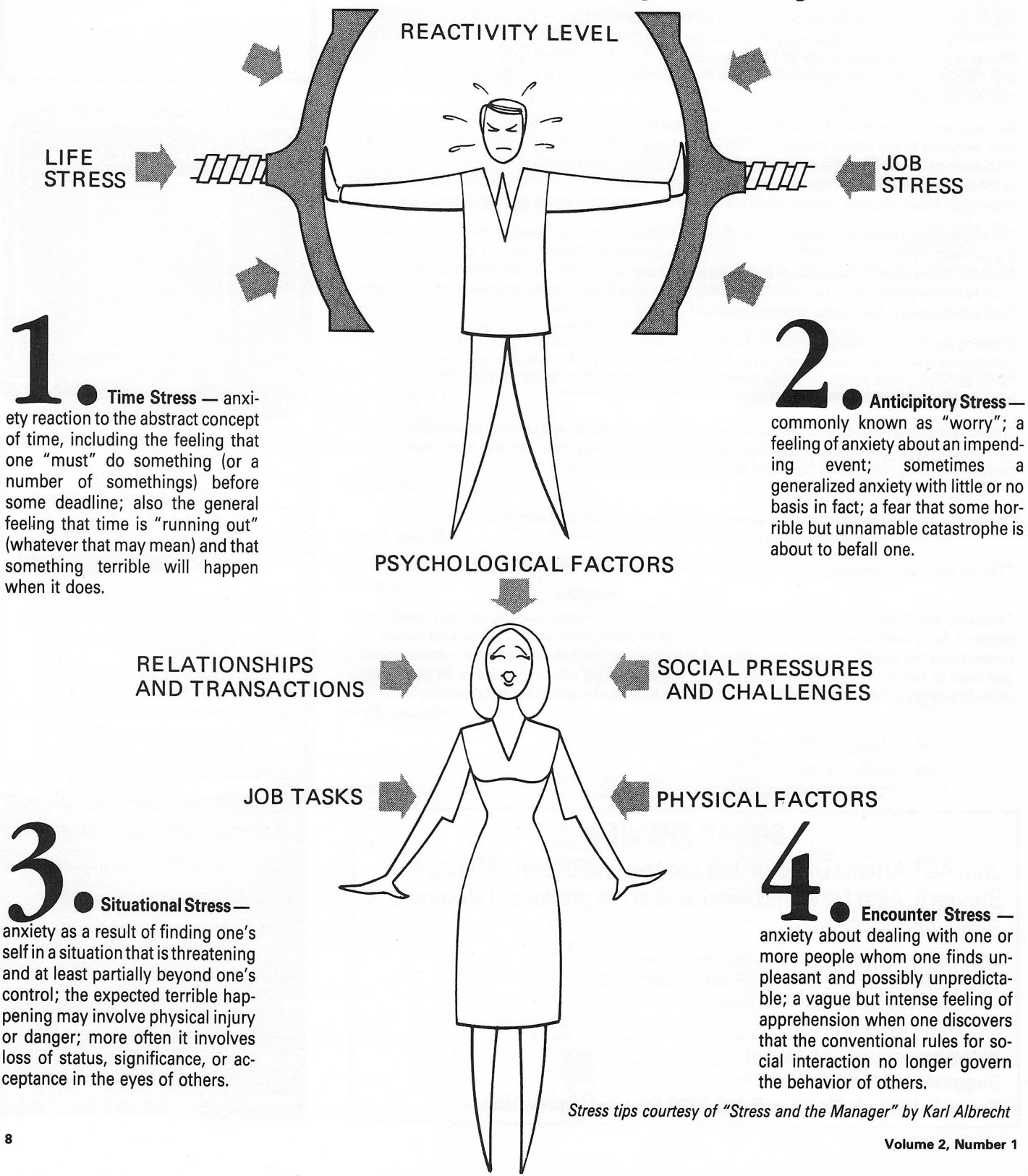
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The Downside —

"describing the negative aspects of a positive possibility; the possible loss or what can go wrong."

— Bradley Kastan,
First Vice President, E.F. Hutton

We can classify emotionally induced stress in four general categories as follows:



Stress tips courtesy of "Stress and the Manager" by Karl Albrecht

A Contemporary Theatre

Jeff Steitzer
Artistic Director

Gregory A. Falls
Founding Director

Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

presents

Richard Dresser's

THE DOWNSIDE

Director	Jeff Steitzer
Set Designer	Scott Weldin
Costume Designer	Rose Pederson
Resident Lighting Designer	Rick Paulsen
Sound Designer	Steven M. Klein
Stage Manager	Mary K. Sigvardt

The Cast

(in order of appearance)

Roxanne	Jayne Muirhead
Diane	Cheri Sorenson
Jeff	Mark Chamberlin
Ben	David Mong
Alan	Clyde Lund
Carl	David Drummond
Stan	Paul Redford
Gary	Rex McDowell

The action takes place in the marketing department of Mark & Maxwell,
a pharmaceutical company in New Jersey.

ACT I

Scene 1: Monday morning, early December
Scene 2: Friday morning of the following week

ACT II

Scene 1: Monday morning after Christmas
Scene 2: The next morning
Scene 3: Monday morning, two weeks later
Scene 4: The next morning

There will be one intermission

Produced by special arrangement with Samuel French, Inc.

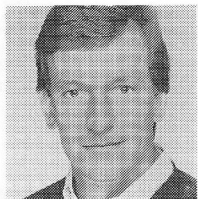
**Signed performances for the hearing-impaired during the 1989 Mainstage Season
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A Contemporary Theatre is a member of the League of Resident Theatres, the American Arts Alliance,
the Washington State Arts Alliance, and is a constituent of the Theatre Communications Group.

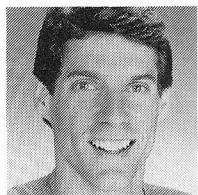
This Theatre operates under an Agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.
Directors and choreographers at ACT are members of the Society of Stage Directors and Choreographers, an independent 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.

The Actors



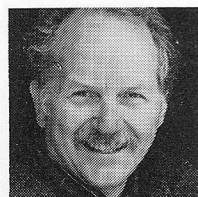
Mark Chamberlin
Jeff

Making his ACT debut in this production, Mark Chamberlin has been seen locally at The Seattle Repertory Theatre in *Red Square* and *Strangers on Earth*, the Seattle Childrens Theatre in *Up the Down Staircase* and *The Secret Garden*, and New City Theatre in *Overruled* (voted the best of the festival in 1988). A graduate of Whitman College and the American Academy of Dramatic Arts in New York, Mark originated the role of William on Broadway in *84 Charing Cross Road* (with Ellen Burstyn), and appeared off-Broadway in *Taming of the Shrew*, *Swan Song* and *Of Mice and Men*. He has worked regionally at the Pittsburgh Public Theatre, Atlanta's Alliance Theatre Company, the Studio Arena Theatre in Buffalo, Boston's Huntington Theatre Company, and at the Berkeley Repertory Theatre. His film and television credits include *Ghost Story*, *Second Effort*, *Christmas Evil* and *Kent State*.



David Drummond
Carl

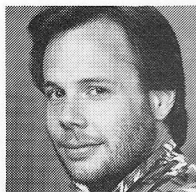
David Drummond returns to ACT, where he appeared in *A Christmas Carol* (twice) and in The Young ACT Company's 1988 tour of *Androcles and the Lion*. He began his theatrical career in the second grade at Booth Setser Elementary in Columbus, Indiana, as the title character in *The Boy Who Cried Wolf*. The school has since been gentrified into an all-purpose mini-mall, and David is still striving to match the quality of his trail blazing debut. His quest has taken him through training programs in San Francisco and Milwaukee, through seasons with the Virginia Stage Company, Hope Summer Rep, University of Rochester Summer Theatre, the International Classical Theatre, the Utah and Colorado Shakespeare Festivals, and through over 16 different addresses in this decade alone. He has appeared at The Seattle Rep in *The Caucasian Chalk Circle*, and was happy to spend the blizzard of '89 in Tucson, playing Sergius in *Arms and the Man* at the Arizona Theatre Company.



Clyde Lund
Alan

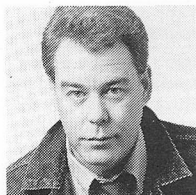
Clyde Lund is making his ACT debut after playing Ben Weatherstaff in *The Secret Garden* at The Childrens Theatre company in Minneapolis. Other recent roles include Mr. Klemper in *The Boys Next Door* and Nat Moyer in *I'm Not Rappaport* — both Midwest premieres at the Minneapolis' Mixed Blood Theatre.

Clyde has recently returned to full-time acting after 16 years in theatre management — the last seven as managing director of the Chanhassen Dinner Theatre's four-theatre complex outside Minneapolis. During his years at Chanhassen, Clyde also acted, playing such roles as Charles in *The Middle Ages*, Rabbi in *The Fiddler on the Roof* and Norman Thayer, Jr. in *On Golden Pond*.



Rex McDowell
Gary

Rex McDowell's most recent appearance at ACT was in last season's *God's Country*. Prior to that he played Baylen in *Glengarry Glen Ross* and several roles in *On The Razzle* and *Tales From Hollywood*. Previously, he appeared in *Maydays* and as Mr. Fezziwig in ACT's 1976 inaugural production of *A Christmas Carol*. Rex has worked extensively with The Space (most recently in *Scaramouche* and *The Rocky Horror Show* in which he appeared as Eddie and Dr. Scott). He has also worked for TAG, Pioneer Square Theater, and on tour with The Rep. Among his favorite roles are Bottom in *A Midsummer Night's Dream*, Bullshot Crummond in the play of the same name, and Gumbo the Black Parrot God of Tlecoatlcoatlquetzlan in *Ronnie B'Wana, Jungle Guide*. Rex also is co-author of *The Day They Came From Way Out There*, and *The Ming Trilogy*.



David Mong
Ben

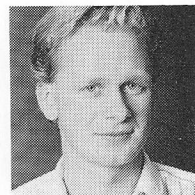
David Mong last appeared at ACT as the Coachman in *On the Razzle*. He has also appeared here in *Quatermain's Terms*, *The End of the World*, and *A Christmas Carol*, among others. David has also been seen at Intiman, the Empty Space, The Seattle Rep, The Group, the Bathhouse, and New City Theatre in Seattle, as well as other theatres throughout the country, including The Portland Rep in Oregon, Virginia Stage Company in Norfolk, the Human Ensemble Theatre in Utah (as a company member for six years), and the Westbeth Theatre in New York City where he performed his play *Master of Ceremonies*. His last few roles have included Shawn Keogh in *Playboy of the Western World*, Jack in *Home*, James Tyrone in *Moon for the Misbegotten*, and Mr. Amper-sand Qwerty and Oscar Rang in *In Perpetuity Throughout the Universe*.



Jayne Muirhead
Roxanne

Jayne Muirhead last appeared at ACT in the 1987

production of *A Christmas Carol* and is very happy to return for the Mainstage Season. Seattle audiences have recently seen Jayne in *The Big Bad Wolf and How He Got That Way* and *In Perpetuity Throughout the Universe* at the Empty Space, *The Nerd* at PST, and the title role in *Evita* at CLO. An accomplished musical commedienne, Jayne has also appeared in *Angry Housewives* at PST, *The Rocky Horror Show* at The Space, A... *My Name is Alice* at The Portland Rep, and has written and produced her own cabaret shows, *Welcome to Jayne Country* and *Jayne's Adventures in Hell* (seen as part of ACT's Songworks Series in 1987). In late July, she will be appearing in a revue at the Cabaret de Paris.



Paul Redford
Stan

Paul Redford is making his ACT debut in *The Downside*. He most recently played First Satanist in *That's It, Folks!* at The Seattle Rep, where he has also appeared in *The Forest*, *All My Sons* and *The Merry Wives of Windsor*. At the New City Theater he played Grieving in *Blue Window*, and in *Discontinuous Ivan* — a revue co-written with Gregg Lachow — he played Everybody Except Ivan. He is an original member of the American National Theatre at the Kennedy Center, Washington, D.C., an original member of the Peter Sellars troupe at the Boston Shakespeare Company, and has participated in the development of new works for the Denver Center Theatre, including *Quilters* (Tony nominee, 1985) and his own *Runaway Truck Ramp*, a comedy revue with music.



Cheri Sorenson
Diane

Cheri Sorenson is a familiar face to Seattle audiences, having performed at The Bathhouse, The Group, The Empty Space, Pioneer Square Theatre, The Seattle Rep, Tacoma Actors Guild, and ACT. She returns here after playing Babs in *Mrs. California* last season. She directed a production of *The Foreigner* for TAB this season, and has just recently become happily adept at juggling; a husband, a family, and a career.

Directors & Production Staff

Gregory A. Falls, *Founding Director*

is the founder of ACT and the Young ACT Company and has directed over 70 productions at ACT in 24 years. He has created five original children's theatre revues and three Christmas shows (including ACT's holiday classic, *A Christmas Carol*), 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 The Downside*

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*, *Cloud 9* and *A Christmas Carol*. Among the numerous 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. In 1987 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 Alliance Theatre Company in Atlanta, the Portland Center Stage, 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 *Loot*, *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*

has been with ACT since 1982. Before that she spent 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. She 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 Dresser, *Playwright*

resides in New York, and has been a member of New Dramatists since 1985. *The Downside* has been previously seen at New York's Powerhouse Theatre, New Haven, Connecticut's Long Wharf Theatre and Minneapolis' Cricket Theatre. His other plays *The Hit Parade*, *At Home*, *Alone at the Beach*, *Bait and Switch* and *Amnesia* have been seen across the country at the Ensemble Studio Theatre, Actors Theatre of Louisville, Philadelphia Festival Theatre for New Plays, Manhattan Punchline, Pioneer Square Theatre and the O'Neill National Playwrights' Conference. He recently completed the final episode for HBO's *Vietnam War Stories* which will air sometime this summer.

Scott Weldin, *Set Designer*

has designed frequently for ACT. His credits here include *Mrs. California*, *Merrily We Roll Along*, *The Diary of a Scoundrel*, *March of the Falsettos*, *Tales from Hollywood*, *End of the World*, *The Odyssey*, *The Gin Game*, *Billy Bishop Goes to War*, *Getting Out*, *Buried Child* and *Artichoke*. Scott holds an M.F.A. in design from the University of Washington and has designed locally for The Seattle Repertory Theatre, Intiman, The Empty Space, The Bathhouse Theatre, and Tacoma Actors Guild. He has also designed scenery for The Goodman Theatre, Berkeley Repertory Theatre, The Oregon Shakespearean Festival and Milwaukee Repertory Theatre. He currently teaches part-time at the University of Washington School of Drama.

Rose Pederson, *Costume Designer*

designed the costumes for Bill Irwin's *Largely/New York* which is currently running on Broadway. For ACT she has designed *Glengarry Glen Ross*, *Biloxi Blues*, *Merrily We Roll Along*, *Other Places*, *Theseus and the Minotaur*, *Brighton Beach Memoirs*, *Mrs. California* and *The Odyssey*. Her work at The Seattle Rep includes *That's It, Folks!*, *Frankie and Johnny in the Clair de Lune*, *Hunting Cockroaches*, *The Beauty Part*, *The Understanding*, *Landscape of the Body*, *Happy Days*, *August Snow*, *The Nice and the Nasty*, *Remote Conflict*, *Strangers on Earth*, *Peep into the Twentieth Century*, *Sunshine*, *New Music*, *The Prize*, *Play Yourself*, and the original workshop production of *The Heidi Chronicles*. Rose's work has also been seen in Seattle at The Empty Space, Intiman, Tacoma Actors Guild, The Group, Seattle Children's Theater and The Bathhouse.

Rick Paulsen, *Resident Lighting Designer*

is pleased to return to ACT for his sixth season, this time as Resident Lighting Designer. In previous seasons at ACT, 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*, *The Diary of a Scoundrel*, *A Chorus of Disapproval*, *Principia Scriptoriae* and *The Voice of the Prairie*. Over the past six years, Rick's work has been represented extensively in the Seattle area at ACT, The Empty Space, Intiman, The Seattle Rep, Seattle Opera, Seattle Children's Theatre and, this past winter, at St. James Cathedral. Some of his favorite productions have been *Through the Leaves*, *Execution of Justice* and *Overgrown Path* at The Space, *Landscape of the Body* and *Frankie and Johnny in the Clair de Lune* at The Rep, and *Angel Street* at Intiman. Also, Rick has served as Tour Lighting Designer for The Rep's tours of *Tartuffe* and *Hogan's Goat* in 1988 and *Cat on a Hot Tin Roof* in 1989. Outside of Seattle, Rick has designed lighting for *The Crucible* at Milwaukee Rep, Jeff Steitzer's production of *Red Noses* at the Goodman Theatre in Chicago, *Two Gentlemen of Verona* at the Denver Center, *Not About Heroes* at the Oregon Shakespeare Festival, and *The Miser* at Portland Center Stage. Also, Rick first designed professionally on five productions at the Oregon Contemporary Theatre in Portland. For the past five years, Rick has taught lighting at Cornish College of the Arts.

Steven M. Klein, *Sound Designer*

returns to ACT having designed *Mrs. California* and *The Jail Diary of Albie Sachs*. Other recent designs include Bill Irwin's *Largely/New York*, *Cat on a Hot Tin Roof*, *Eastern Standard*, *Happy Days*, *Frankie and Johnny in the Clair de Lune*, *That's It, Folks!*, and the 1989 Second Season at The Seattle Rep. At The Empty Space, Steve designed *The Puppetmaster of Lodz*, *The Hoboken Chicken Emergency* for Seattle Children's Theatre and *Yankee Dawg, You Die* for The Group. Upcoming projects include *Breaking the Silence* for ACT, *Governing Bodies* for Alice B. Theatre, and the 1989 Multi-cultural Playwrights Festival for The Group.

Mary K. Sigvardt, *Stage Manager*

returns to ACT, having previously stage managed *A Lie of the Mind* in 1987. She served as assistant stage manager on *Tales from Hollywood*, *Brighton Beach Memoirs*, *Little Shop of Horrors* and *A Christmas Carol* in 1986. Mary has worked at The Seattle Rep for the last four seasons, stage managing *Hunting Cockroaches*, *Frankie and Johnny in the Clair de Lune*, *That's It, Folks!* and *Happy Days*, as well as The Rep's Other Season productions of *August Snow*, *The Heidi Chronicles* and *Strangers on Earth*. While at The Rep, Mary served as assistant stage manager on *Girl Crazy*, *Fences*, *Noises Off*, *Red Square*, *The Caucasian Chalk Circle*, *Home*, *Endgame* and *Cat's Paw*. Originally from Montana, Mary worked at the Skid Road Theatre upon her arrival in Seattle. Eventually, she joined Pioneer Square Theatre's staff, serving at various times as a box office assistant, office manager, assistant stage manager for *The Fantasticks* and *E/R Emergency Room*, and stage manager for the rock epic *Station Blasters*, or *Stroke Your Kitty Kat*.

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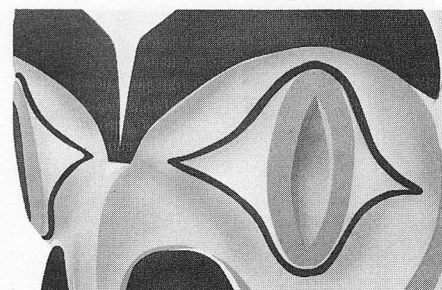
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ACT's Art in the Lobby curator Pamela Powers is pleased to present the work of Sarah Teofanov during the run of *The Downside*.

Born in Dayton, Ohio in 1946, Teofanov has been living in Seattle for the past ten years with her husband and two small sons. She has been working in the imagery of storytelling and mythmaking for fifteen years. Her images continue to be her vocabulary for personal, political, and spiritual growth. She is one of 15 women representing Washington state in "Washington to Washington" — a show which will tour the state as part of the Centennial Celebration after its opening in Washington, D.C. at the National Museum of Women in the 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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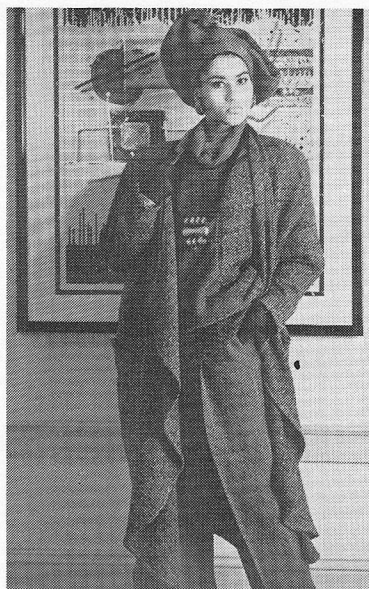
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