



A Contemporary Theatre  
Volume 2, Number 5



# HAPPENSTANCE

BY STEVEN DIETZ

MUSIC AND  
LYRICS BY

ERIC BAIN PELTONIEMI

ENCORE

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Volume 2, No. 5

A Contemporary Theatre  
1989 — 25th Anniversary Season

## The World Premiere of HAPPENSTANCE

by Steven Dietz  
music and lyrics by Eric Bain Peltoniemi  
September 21 — October 15, 1989

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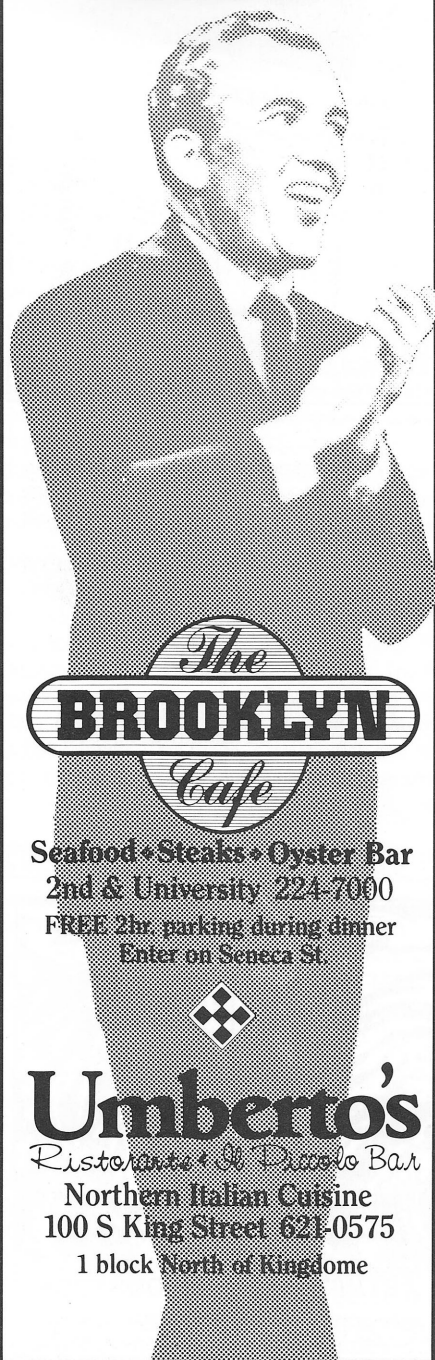
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“Where to  
go before  
or after a  
rilly good  
shoe.”

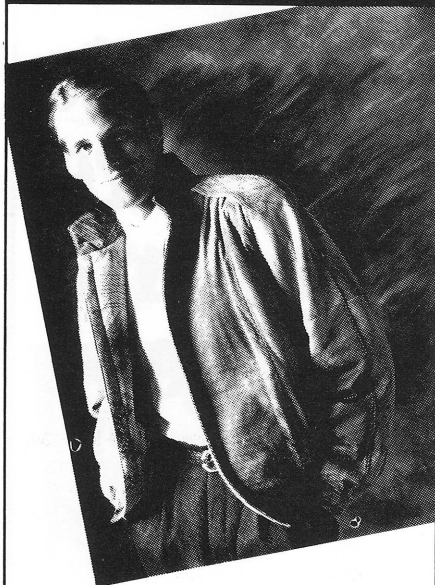


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## Next at ACT

### Woman in Mind

by Alan Ayckbourn

October 26 - November 19

Set in the garden of Susan Gannet's suburban English home, *Woman in Mind* is an unusual comedy told entirely from Susan's point of view. In the beginning of the play, Susan wakes from a nasty bump on the head to find her loving, rich and debonair family lavishing her with attention and pouring endless glasses of champagne. Shortly thereafter, we meet her other family: a stuffy and pompous husband, a strange priggish son and a self-martyred sister-in-law. Unfortunately for Susan, her first family is a hallucination.

The play becomes both hilarious and poignant as Susan begins to lose touch with reality. Her imaginary family make more and more frequent visits to her garden as she continues to question her role as wife to a solemn minister and mother to an uncommunicative son. Finally, her two worlds start to intertwine and lead Susan to the edge of insanity.

With *Woman in Mind*, Alan Ayckbourn has raised some important questions about the loneliness and discontent of the suburban middle-class without trivializing them. He is dealing with a very specific crisis in a woman's life and how that crisis affects the whole family. The contrast between Susan's two families is hilarious, yet it manages to bring Susan's dissatisfaction with her life to the surface.

Widely recognized as Britain's leading comic playwright, Ayckbourn's works include *How the Other Half Lives*, *Bedroom Farce*, *Absurd Person Singular*, *Taking Steps*, and *A Chorus of Disapproval*, a smash hit last summer in its American premiere at ACT.

*Woman in Mind* premiered in 1985 at the Stephen Joseph Theatre in Scarborough, England (where Alan Ayckbourn is artistic director) and opened in London's West End the next year. It received its American Premiere at the Manhattan Theatre Club last year.

"One of those evenings in the theatre that justifies and renews both the theatre and our hopes for it."

— Clive Barnes, *New York Post*

"Compulsively funny."

— *Time Magazine*

"An audacity which lifts the heart."

— *Listener, London*

"An evening of tremendous theatrical excitement."

— *London Broadcasting*

## Play by Play

### Woman in Mind

Monday, October 23, 7 pm

Join ACT's Associate Artistic Director David Ira Goldstein and Literary Manager Steven E. Alter for a behind-the-scenes look at ACT's production of *Woman in Mind*.

- Find out why the director chose the actors and how he worked with them.
- Discover how the director's concept shaped ACT's production.
- Preview the costume and set designs.
- Take a behind-the-scenes tour of the theatre.
- Enjoy coffee, refreshments and discussion!

Space is limited, call 285-3220 today for your reservation. A \$2.00 donation is suggested.

ACT donors of \$100 or more are invited to a 6 pm champagne reception to meet Play by Play artists. R.S.V.P. to Mary Stevens, 285-3220.

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## Art in the Lobby



For the past ten years 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.

ACT's Art in the Lobby curator, Pamela Powers, is pleased to present the works of Clifford Burkey during the run of *Happenstance*.

Clifford Burkey did his first painting in watercolor in 1951. He retired from his job as an accountant in August, 1986, so that he now devotes full time to his painting.

In October of 1988, he had twelve paintings introduced into the market in Orange County, California. One-person shows in 1988 included the Salish Lodge in August, the Ballard Hospital in September, and the Edmonds Arts Festival Museum in November. In March of 1989, he had a show at the Eileen Enck Gallery in Bellevue.

Mr. Burkey has studied with many of the nation's top watercolorists, including Frank Webb, Judi Betts, Tony Couch and Deanne Lemley. He is a regular participant in competitive shows and has garnered several awards in the recent past.

In October, Mr. Burkey was granted signature membership in the Northwest Watercolor Society. He also maintains membership in the Eastside Association of Fine Arts and Seattle Co-Arts. His work is included in the corporate collections of Security Pacific Bank, the Casey Foundation and the Banff School of Fine 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.

## Americans clamor for flags flown at Capitol

About every five seconds a piece of American history is made, thanks to the activities of an obscure office in a deep, dark corner of the U.S. Capitol—the flag office, which is in charge of flags that have flown above the Capitol.

In rapid succession, flags are taken to the roof of the Capitol and flown for anywhere from five seconds to a minute on two 10-foot flagpoles. A seven-person staff is required to handle the requests for flags that flow in from senators and House members on behalf of constituents.

After the flags have been hoisted and lowered, the flag office processes the Congress member's request, preparing certificates bearing the name of the constituent, the member of Congress who ordered the flag to be flown and the date on which it was flown. No mention is made of how fleeting was the flag's moment aloft.

"I dread doing flags because it means spending the whole day dragging a huge handcart piled 5 feet high with flags all over Capitol Hill," one congressional page told our reporter Tim Warner. "Once I finish my flag run (delivery of flown flags to congressional offices) I blow off work and go sleep somewhere."

Members of Congress clearly see the flag as a public relations goodie they can offer folks back home. Requests became particularly brisk after members of Congress began offering the service in their district newsletters. Attesting to their popularity is the expanding stockpile of red, white and blue boxes of American flags that sit floor to ceiling in the flag office.

Despite the recent Supreme Court ruling declaring that flag-burning is protected under the First Amendment, demand for Old Glory has never been stronger. In fact, the flag business is one of Washington, D.C.'s true growth industries. This will be one of the busiest years ever for the flag office staff, which has already distributed over 56,000 banners. This figure is dwarfed by the record 10,471 flags flown over the Capitol on one day—July 4, 1976.

Last year, computers were brought into the Flag Office to accelerate the preparation of the certificates. Constituents are usually charged for the flag flown on their behalf. Congress has even assigned a price to this symbol of patriotism. Most House offices charge from \$6.58 for a 3-by-5 foot nylon flag and \$7.29 for a 3-by-5 foot cotton flag. Prices on the Senate side run higher.

The congressional flag service sprouted in 1937 when Congress requested flags that had been flown over the Capitol; 12 ragged flags were given out that year. By 1955 the demand was so heavy that there was a three-year waiting list. This prompted Congress to establish a more elaborate system to meet the burgeoning demand.

**Jack Anderson**  
United Features Syndicate  
July 4, 1989

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# Inside the Rush of the U.S.A.

God gave me money.  
— John D. Rockefeller  
Life's a bitch, then you die.  
— T-shirt slogan

**T**hree things.

First.

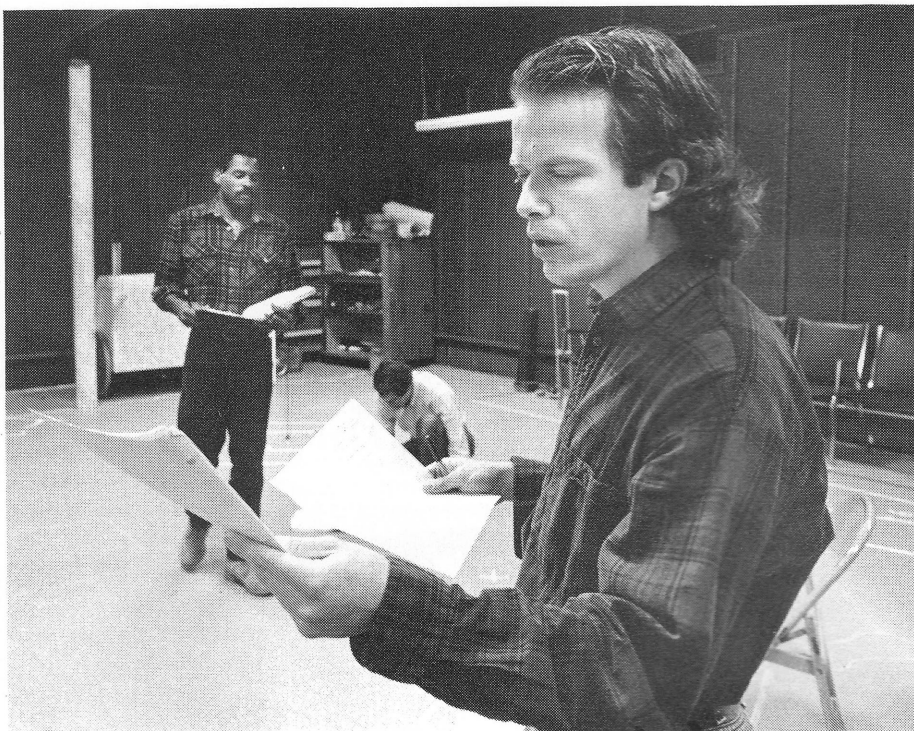
This land was filled with a rush. This land was pummeled with footprints and parceled with abandon. A government rose up through bloodshed and wonder. Great men were placed in a White House and retired to stamps and currency. Ten score and thirteen years ago this nation began its inexorable rush toward Watergate and Willie Horton, Ollie North and Donald Trump, James Earl Ray and Tammy Faye Bakker. We have acquired a jubilant and jaded history through a sort of short-hand. Large steps. Little regrets. The Monroe Doctrine. The Marshall Plan. Manifest Destiny. All or nearly nothing. Our grasp exceeding our reach. The cocky new kid on the global block, with fast-food morals and bumper sticker mantras — we have fed this rush, fueled this rush, racing ahead of ourselves on spit 'n courage, a wing 'n a prayer. America has, since Day One, been on a bender.

New Wave disco diva "Amazing Grace" Jones has transformed her elegant savage image into a film career. She followed up her role in *Conan the Destroyer* with *A View to a Kill*.

— Life magazine

You can tell the ideals of a nation by its advertisements.

— Norman Douglas



Playwright and Director Steven Dietz

Photo by Chris Bennion

Second.

There was a creek in Colorado, near the house I grew up in. In 1965, this creek became a torrent. Houses and lives (they were reported in that order) were lost. My family lost our 1957 Plymouth Belvedere to the rushing water. But a year or so later, the creek was down to a trickle. We heard, as we always heard in Colorado, that the water was being diverted to Texas and California. In any case, that year my friends and I were able to play in the now nearly empty channel where the creek used to rage. Our discoveries were momentous. There were strange rocks to finger, to speculate on and toss; there were bones of small animals who probably never had names; there were glass bottles and metal beer cans; there were tires galore — bike tires, car tires, even what my cousin from the farm said was a tractor tire; and there were remnants of toys, artifacts from the kids upstream — bits of model airplanes, doll appendages, a half of a yo-yo. We became instant archaeologists. We found ourselves in the midst of a wealth of debris that the flood had left behind. The water had afforded us a moment of calm, and, through close attention, we had been able to discover the layer below.

That men do not learn very much from the lessons of history is the most important of all the lessons of history.

— Aldous Huxley

I think it's possible to forget.

— Ronald Reagan

Finally.

I told my friend and collaborator, Eric Peltoniemi, about a man I had invented. A man named Henry. A man who, for reasons that had yet to reveal themselves, stepped out of the rush and saw the layer below. A man who was driven to discover the debris — practical and historical, tangible and ephemeral — of the American culture. Eric and I tracked him from behind on his journey, looking over his shoulder. We saw his life pummeled and parceled. Songs rose up out of bloodshed and wonder. Characters surged forward from the debris, demanding that attention be paid. Henry took us on a bender and left us, ultimately, with a contemporary fable. A portrait of a time, as seen by a writer of plays and a writer of songs.

I want hobgoblins around me, for I am courageous.

— Frederick Nietzsche

The torrent of the Information Age and the excess of the Consumer Era seldom subsides. But, at times, we may become archaeologists. We may be allowed to reflect on the times in which we live. A time without precedent. A time of hap-penstance.

Steven Dietz  
August, 1989  
Seattle





# A Contemporary Theatre

Jeff Steitzer  
Artistic Director

Gregory A. Falls  
Founding Director

Phil Schermer  
Producing Director

Susan Trapnell Moritz  
Managing Director

presents

the world premiere of

# Happenstance

Written by  
**Steven Dietz**

Music and lyrics by  
**Eric Bain Peltoniemi**

Director	<b>Steven Dietz</b>
Musical Director	<b>Eric Bain Peltoniemi</b>
Set Designer	<b>Shelley Henze Schermer</b>
Costume Designer	<b>Frances Kenny</b>
Lighting Designer	<b>Rick Paulsen</b>
Sound Designer	<b>Jim Ragland</b>
Dramaturg	<b>Steven E. Alter</b>
Stage Manager	<b>Craig Weindling</b>

## The Cast

**Carole Jean Anderson**  
Ivy, Young Woman, Palm Reader  
First Lady, Schrank, Waitress

**Mary Ewald**  
M.L., Lunch, Mary Todd Lincoln

**Richard Farrell**  
Worker, Thraemoor Huntington  
Otto, Secret Serviceman, Vic  
Man on Subway, Grover

**Chuck McQuary**  
Henry

**Victor Morris**  
Mr. Anderson

**Jayne Muirhead**  
Emma, Jeeta, Harriet Lane  
Photographer

**Robert Nadir**  
Nick, Doctor, Bob Todd  
Photographer, Teddy

**Cynthena Sanders**  
Yo Yo Woman, Old Woman,  
Mrs. Cleveland

**Claudine Wallace**  
Little Girl

**Michael Winters**  
Cross, Giorgio, Jackson, Harrison

## The Musicians

Keyboard	<b>Suzanne Grant</b>
Bass	<b>Jeffrey Willkomm</b>
Guitar	<b>Janis Carper</b>
Drums	<b>Reco Bembry</b>

There will be one intermission.

**This event is co-sponsored by the Seattle Arts Commission.**

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.



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## The Actors



### Carole Jean Anderson

*Ivy, Young Woman,  
Palm Reader,  
First Lady, Schrank,  
Waitress*

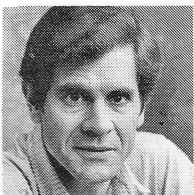
Carole Jean Anderson is delighted to be making her debut in Seattle at ACT. Coming from Minneapolis, she has performed in many productions in the Twin Cities, most recently as Gwendoline in *The Importance of Being Earnest* at Minnesota Festival Theatre. She appeared in New Mexico in *Cowgirls*, a new country western musical for the History Theatre, and in St. Paul in Eric Peltoniemi's *Plain Hearts* and *Down to Earth*. At the Chanhassen Dinner Theatre she was seen in *Private Lives*. For the Minneapolis Children's Theatre she performed the roles of the witch and the wicked stepmother in *Hansel and Gretel* which toured nationally. She appeared in Steven Dietz's *Painting It Red* for Quicksilver Stage, and she has also performed at the Actor's Theatre of St. Paul, Illusion Theatre, Brass Tacks, Midwest Opera, Theatre Three and the Playwrights' Center. Carole Jean recently received training at the Royal Academy of Dramatic Arts in London.



### Mary Ewald

*M.L., Lunch, Mary  
Todd Lincoln*

Mary Ewald was last seen at ACT as Lady Nijo/Jeanine in *Top Girls*. She is a resident artist with New City's Theater Zero where she recently played Julia in *Fefu and Her Friends*, directed by Maria Irene Fornes. She was a performer and co-creator of Theater Zero's original adaptation of *The Ghost Sonata*. Other New City projects include Irma in *The Balcony* and Crow in *The Tooth of Crime*. A collaboration with Theatre X both in Milwaukee and at New City led to a European tour of *A History of Sexuality*. She has also worked at the Seattle Rep, Intiman, Empty Space, Williamstown Theatre Festival, Soho Rep, and the Berkeley Repertory Theatre.

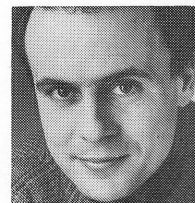


### Richard Farrell

*Worker, Thraemoor  
Huntington, Otto,  
Secret Serviceman, Vic,  
Man on Subway,  
Grover*

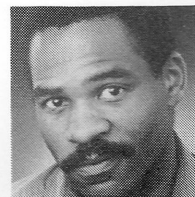
Since 1979, Richard Farrell has appeared in numerous ACT productions, most recently last year's *Merrily We Roll Along* and including *Fanshen*, *Custer*, *Getting Out*, *Loose Ends*, *Whose Life is it Anyway?*, *Da*, *Fridays*, *Amadeus*, *Quartermaine's Terms*, *Maydays* and several roles in *A Christmas Carol*, including Scrooge and Bob Cratchit. He also toured with the Young ACT Company. In addition, Richard has appeared at the Seattle Rep, Intiman, the Empty Space, Tacoma Actor's Guild and the Bellevue Repertory Theatre. His work throughout the country includes time with the Arizona Theatre Company and two seasons with the Oregon Shakespeare Festival. He also spent two seasons touring the West with The Montana Repertory Theatre, and has appeared at the Portland Repertory Theatre. Summer

seasons include work with the American Stage Festival in New Hampshire and the San Diego Repertory Theatre where he recently appeared in an adaptation of Charles Dickens' *Hard Times*.



### Chuck McQuary Henry

This is Chuck McQuary's debut at ACT. In his native Los Angeles, he was at The Comedy Store for four years as a writer/performer of sketch comedy, and he moved to Minneapolis in 1984 to pursue work in the theatre. While there, he appeared in over 20 productions of mostly new American plays for Brass Tacks Theatre, Quicksilver Stage, The History Theatre, The Cricket, The Children's Theatre Company and The Paul Bunyan Playhouse in Bemidji, Minnesota. He originated the role of Roy in Steven Dietz's *Painting it Red*, and Dietz directed him in Kevin Kling's one-man, eight character show, *21A*. He has starred in two feature films; *Purple Haze* and *The Splitz*. Chuck is also an Associate Playwright Member of the Playwrights' Center in Minneapolis, and his play *Grey Matter* has had readings there and in New York City this past year.



### Victor Morris Mr. Anderson

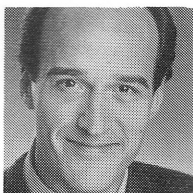
Victor Morris is making his ACT debut with this production of *Happenstance*. He has been seen locally in *Hamlet* and *Rosencrantz and Guildenstern are Dead* at Intiman, and *The Earle Robinson Celebration* at Pioneer Square Theatre. Other stage credits include Bill Thompson in *Newcomers* for the Denver Center Theatre's Touring Company; Judas in *Jesus Christ, Superstar*, voice of Audrey II in *Little Shop of Horrors*, and Figaro in *Marriage of Figaro* in Denver; Asagai in *A Raisin in the Sun*, D.J. in *Medal of Honor Rag*, Donald in *You Can't Take It with You* and Nana in *Peter Pan* all at The Pioneer Theatre Co. in Salt Lake City. Film credits include the Rockingchair Horse in Disney's *The Velvet Rabbit*, and *The Sundance Institute*.



### Jayne Muirhead Emma, Jeeta, Harriet Lane, Photographer

Jayne Muirhead last appeared on ACT's stage in *The Downside* earlier this year. She was previously in *A Christmas Carol*, 1987. Seattle audiences have recently seen Jayne in *The Big Bad Wolf* and *How He Got That Way*, *The Rocky Horror Show* and *In Perpetuity Throughout the Universe* at the Empty Space, *The Nerd* and *Angry Housewives* at PST, and the title role of *Evita* at CLO, as well as *A...My Name is Alice* at the Portland Rep. Jayne is an accomplished musical comedienne, and has written and produced her own cabaret shows, *Welcome to Jayne Country*, *Jayne's Adventures in Hell* (seen as part of ACT's Songworks Series in 1987) and most recently *Jayne a la Carte*, performed at the Carabet de Paris.

## The Actors



**Robert  
Nadir**

*Nick, Doctor, Bob  
Todd, Photographer,  
Teddy*

ACT audiences will remember Bob Nadir for his performances last season as Ian in *A Chorus of Disapproval* and Dudley in *Mrs. California*. Recent credits include Wilson in *Terra Nova* at Portland Center Stage, Captain Bluntschli in *Arms and the Man* at San Jose Repertory Co, and Rev. David in *The Foreigner* at TAG. Bob just completed work on a feature film entitled *Waiting for the Light* which will be released in early 1990, and starred in HBO Productions' *Third Degree Burn* which was filmed in Seattle last year. Bob is a Juilliard graduate and a recipient of the first Michael Langham Fellowship at The Guthrie Theatre.



**Cynthena  
Sanders**

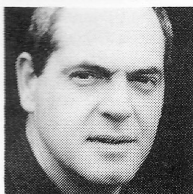
*Yo Yo Woman,  
Old Woman,  
Mrs. Cleveland*

Cynthena Sanders is making her ACT debut in *Hap- penstance*. She was most recently seen as Bernadette in the Seattle Group Theatre's world premiere *Stealing*. Other Seattle credits include *Voices of Christmas* and *Say, Can You See?* also at The Group. In addition, she assumed the role of Carol in *Angry Housewives* at the Pioneer Square Theatre, and appeared in *You Can't Take It With You* and *Joe Turner's Come and Gone* at the Seattle Rep, as Ruth Younger in *Raisin*, as Bessie Smith in *Little Miss Dreamer* and in *Porgy and Bess* at CLO, and as Queenie in *Showboat* at the Tacoma Pantages. An accomplished vocalist, she has recently performed at the new cabaret in the Crepe De Paris as Delo in *Meet the Bouffants* and at many of the local clubs with Sam Smith, Andy Shaw and Michael Powers. She also toured Canada for two years with the Seattle rock band Septimus. Cynthena has appeared on many recordings, commercials, films and voice overs.



**Claudine  
Wallace**  
*Little Girl*

Claudine Wallace is returning to ACT's stage where she first appeared in *A Christmas Carol* last year. She is a Seattle native and attends Spruce Street School where she is a member of the advanced drama class. She has enjoyed theatre from an early age and has performed in several musicals including *Beaujolais* at the Pike Street Market and *The History of Captain Baby* as an opening act for the Carter Family Puppet Theatre. Her drama credits include Titania in *A Midsummer Night's Dream*, Detective Thompson in *Tin Tin and the Ring of Happiness*, and most recently Cassey in *Shakespeare Island*, all performed at the Spruce Street School where her father is a drama teacher. Her brother Ian designs sets for Franklin High School. Claudine loves singing, dancing and Italian food.



**Michael  
Winters**

*Cross, Giorgio,  
Jackson, Harrison*

Michael Winters made his ACT debut last year in Steven Dietz's *God's Country*, following that with *Principia Scriptoriae*, *A Christmas Carol* and most recently *Red Noses*. He also appeared in *Rosencrantz and Guildenstern are Dead*, *Hard Times* and *Angel Street* at Intiman. This spring, Michael was seen in *When We Are Married* and *Nothing Sacred* at the American Conservatory Theatre in San Francisco. Michael spent four years as a member of the Denver Center Theatre Company. Prior to that he was with the American Conservatory Theatre, Pacific Conservatory Theatre of the Performing Arts in Santa Maria, California, and the Oregon Shakespeare Festival. He has also directed productions for A.C.T., P.C.P.A. and The Western Stage in Salinas, California.

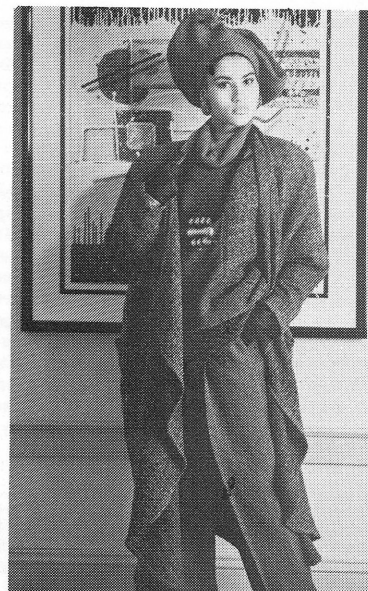


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# Directors and Production Staff

## 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 Beatty 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 *Red Noses*, *A Walk in the Woods*, *The Downside*, *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 *Iluminatus!* 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.

## Steven Dietz, Playwright and Director of Happenstance

Steven Dietz is a native of Denver who now lives and works in Minneapolis/St. Paul. His play, *God's Country*, commissioned and premiered at ACT in 1988, was subsequently produced as part of Actor's Theatre of Louisville's Humana Festival of New American Plays, and will be seen next year at the Oregon Shakespeare Festival, and in Johannesburg and Pretoria, South Africa. *God's Country* also won the Society of Midland Authors award for Best Play of 1988, and will be published this fall. Mr. Dietz's other plays, which include *Ten November* (music and lyrics by Eric Bain Peltoniemi), *Foolin' Around With Infinity*, *Painting It Red*, *More Fun Than Bowling* and *Random Acts* have been seen at the Los Angeles Theatre Center, Berkeley Repertory Theatre, Wisdom Bridge Theatre (Chicago), Attic Theatre (Detroit), Storefront Theatre (Portland), City Theatre Company (Pittsburgh), Quicksilver Stage (Mpls.), Actors Theatre of St. Paul, Madison Repertory Theatre, Round House Theatre (D.C.), and Brass Tacks Theatre (Mpls.) among others. In addition to directing numerous productions of his own work, Mr. Dietz has directed the world premieres of John Olive's *The Voice Of The Prairie*, Jon Klein's *T Bone N Weasel*, Jaime Meyer's *Harry And Claire*, and Kevin Kling's *21A* (which ran Off-Broadway and toured to the Festival of Sydney, Australia). Mr. Dietz has been awarded directing fellowships by the McKnight Foundations and the National Endowment for the Arts. His writings on the theatre have appeared in *American Theatre*, *Callboard*, *Subtext*, and the *Los Angeles Times*. He is a member playwright and a resident director at the Playwrights' Center in Minneapolis.

## Eric Bain Peltoniemi, Composer, Lyricist and Musical Director

comes to ACT for the first time with the production of *Happenstance*. He has been writing music for the theatre since 1982, and has presently completed scores for twelve different shows. Music for *Ten November*, by Steven Dietz, was nominated for the Joseph Jefferson Award (The Jeff) for Best Music of the 1987-88 Chicago theatre season, and his score for the Midwest regional hit *Plain Hearts* won two Twin Cities Drama Critics Awards (the Kudo). Eric was born in rural Minnesota where he had written over 500 songs by the age of 17. After seeking a rock musician's fortune in both New York and Los Angeles, he returned to Minnesota in what he calls a "desperate attempt at normalcy," and was approached by a friend about composing some incidental music for a play in 1982. Eric felt instantly at home in the theatre, and has been writing musical scores ever since. He still finds time to perform at folk festivals, and he currently serves as the production coordinator of Red House Records, an independent record label in St. Paul.

## Shelley Henze Schermer, Set Designer

has been associated with ACT since 1971, designing properties, masks, costumes, and scenery for ACT's Mainstage, Songworks and the Young ACT Company. Among her Young

ACT Company design credits are *Beauty and the Beast*, *The Persian Princess*, and the original productions of *The Odyssey*, *A Wrinkle in Time*, and *A Christmas Carol*. Shelley's Mainstage designs include *God's Country*, *Man and Superman*, *Custer*, *Amadeus*, *Fool For Love*, *King Lear*, *Quartermaine's Terms*, *On The Razzle* and *Little Shop of Horrors*. Her numerous set designs for the Bathhouse include *Wild Oats*, *Twelfth Night*, *Threepenny Opera*, all versions of *The Big Broadcast* including those seen in Vancouver, B.C., and Cincinnati, and the Shakespeare series last winter. Her work has also been seen at most of the other theatres in town and at HTY in Honolulu.

## Frances Kenny, Costume Designer

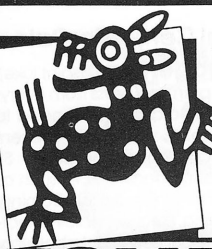
returns to ACT where she first designed for *God's Country* last year. She is pleased to be working again with Steven Dietz for whom she last designed costumes for *T Bone N Weasel* at the Humana Festival in Louisville last year. In Seattle, Frances has designed costumes for Intiman for the past four years, most recently *Hamlet*, *Rosencrantz and Guildenstern are Dead*, *Road to Mecca* and the soon to open *Frankenstein*. She has also designed for the Empty Space, the Group and the Tacoma Actors' Guild. Out of town her work has been seen at the Oregon Shakespeare Festival, Alaska Repertory Theatre, the San Jose Rep, the Magic Theatre, the Berkely Shakespeare Festival, Idaho Shakespeare Festival, the Actors' Theatre in Louisville and this fall at the Denver Center Theatre Company. When not working in theatre, Frances works in commercials and film.

## Rick Paulsen, Resident Lighting Designer

is pleased to return to ACT for his sixth season, this time as Resident Lighting Designer. Previously at ACT, he has designed the lighting for *Red Noses*, *A Walk in the Woods*, *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*, *The Voice of the Prairie*, *The Downside* and *Breaking the Silence*. 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 Claire 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.

## Jim Ragland, Sound Designer

designed sound for ACT's production of *God's Country*, and has worked here as Musical Director for *18 Wheels* in the Songworks series. Other Seattle credits as Sound Designer,



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Composer or Musical Director include *The Rocky Horror Show*, *In Perpetuity Throughout the Universe*, *Gloria Duplex*, *Drinking in America*, *Don Juan* and *Bunk at the Empty Space*; *Electra* and *Hamlet* at the Intiman; *The Unseen Hand*, *The Tooth of Crime*, *Limbo Tales*, *The Fairy Garden* and *Angel City* at New City. Out-of-town credits include *Romeo and Juliet* and *School For Scandal* at the Old Globe in San Diego, and Berkeley Rep's upcoming production of *Reckless*.

### Steven E. Alter, Dramaturg

joined the ACT staff in January after coming to Seattle to dramaturg the world premiere of Steven Dietz's *God's Country*. In addition to working with Dietz on several of his plays, Steven has dramaturged plays by Jon Klein, Kevin Kling, Larry Larson and Eddie Lee, and Claudia Reilly, among others. He was literary associate at Actors Theatre of Louisville for the 1985-86 season, serving as production dramaturg on three festivals: SHORTS '85, Classics in Context and the Humana Festival of New American Plays. Steven comes to Seattle from Minneapolis where, in addition to his work as a freelance dramaturg, he was assistant to the executive director at the Playwrights' Center and, most recently, marketing director at

### Craig Weindling, Stage Manager

was stage manager for ACT's productions of *A Walk in the Woods*, *God's Country*, *The Voice of the Prairie*, 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. Last year he managed Tadashi Suzuki's *The Tale of Lear* at StageWest in Springfield, Mass.

## Musicians

### Susanne Grant, Keyboards

performed and composed for the ACT Songworks show *18 Wheels and What's in it for me?* This summer, she was music director for a Peace Child show in Latvia featuring American and Latvian teenagers. Also, at Centrum in Port Townsend, she co-composed the music with Vladimir Vladimirov of Tashkent for the Seattle Peace Theatre show *Peace is Possible*, and, in addition, music directed and played for 30 American and Soviet teenagers. This year her music premiered at the Group Theatre's *Stealing*, Empty Space's tour of *What About My Legal Rights*, and the Village Theatre's *Willy Wonka*. She has received several Seattle Arts Commission grants to compose and teach in the schools. Last year she traveled to Tashkent with another Peace Child Show. She has also worked locally with KING-TV's *Flash and Music Magic*, and also with the Seattle Rep, Seattle Children's Theatre, Pioneer Square Theatre, Michigan Young Theatre and the Honolulu Theatre for Youth.

### Jeffrey Willkomm, Bass

has worked as a professional musician in Minneapolis since 1976. He first performed music in the original production of John Olive's *Careless Love* at Actors Theatre of St. Paul and then for the Fuller Young People Theatre's production of *For Your Own Good*. He appeared in the workshop and original production of *Painting It Red*, his first collaboration with Steven Dietz for Quicksilver Stage, and its subsequent production at the Berkeley Repertory Theatre. Jeffrey appeared in four productions of Dietz and Eric Peltoniemi's *Ten November* at Actors Theatre of St. Paul, Madison Repertory Theatre, and Los Angeles Theatre Center. He created music and appeared in Brass Tacks' production of Dietz's *Foolin' Around with Infinity*. Jeffrey was also involved in workshops of *Hap-stance* at the Guthrie Theatre Lab, and the Playwright's Center.

### Janis Carper, Guitar

is a Northwest singer-songwriter who has recently released her first solo cassette album "The River Runs Home," a collection of original songs. Most recently noted for her recording and performance in the duo Anderson & Skok, Janis Carper (formerly Janis Skok) is now pursuing a solo career. Her recording credits include a single and an album produced on the independent "Rainstation Records" label, as well as a cut on the KEZX Album Project, Second Edition, a compilation of Northwest music produced by that popular Seattle radio station. Janis also has built a reputation as a fine backup vocalist and guitarist in the recording studio. Janis has appeared on several locally produced cable television productions such as Northwest Tunesmith, featuring many Seattle area songwriters.

### Reco Bembry, Drums

began his musical career in 1966 as lead vocalist for The Lewis Singers, a local gospel group which travelled throughout the Northwest and Canada for four years. After studying percussion, piano, trumpet, guitar and vocals at Garfield High, he received a scholarship to Shoreline Community College where he studied Composing, Jazz and Classical music and played in several bands. He then received a scholarship to Cornish Institute of Allied Arts. In 1981 he toured throughout Canada with the Platters Review, and then went on to form a production company, SNECO Productions, which staged such productions as *It's Entertainment Live*, *Showbiz*, and *Street Life*, all of which Reco composed and musically directed. He later served as Resident Musical Director and Composer for the Madrona Youth Theatre. In 1987, Reco was involved in a co-production with On the Boards, Madrona Youth Theatre and A.M. Collins, author of *Angry Housewives*, entitled *Boys Will Be Boys*, a rap musical. In 1988 he was Musical Director for *The Colored Museum* at the Empty Space Theatre. Look out for his next musical *Peer Pressure*.

## ACT FACTS

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The renewal notice is time-dated. If you haven't received yours by October 15, please call ACT's Box Office, 285-5110.

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