

A Contemporary Theatre  
Volume 2, Number 4



# RED NOSES

BY PETER BARNES

Volume 2, No. 4  
A Contemporary Theatre  
1989 — 25th Anniversary Season

## RED NOSES

by Peter Barnes  
August 17 – September 10, 1989

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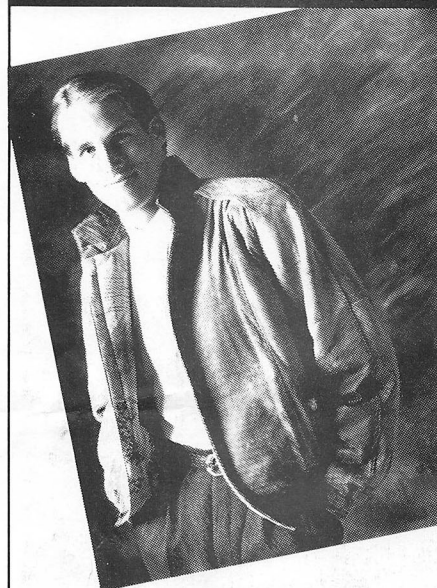


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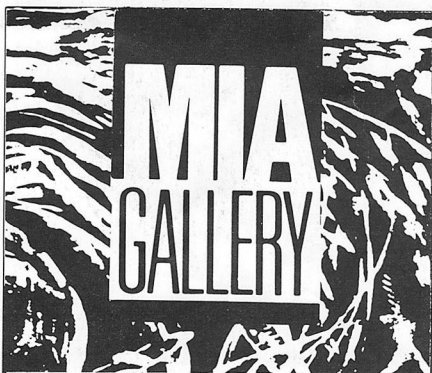
## A message from The Boeing Company

The Boeing Company is pleased to serve as corporate sponsor for ACT's production of *Red Roses* during this 25th anniversary season of A Contemporary Theatre. We congratulate ACT on its proud record of achievement in bringing the very best of contemporary theatre to the people of Seattle.

Boeing's sponsorship of this event is part of the company's commitment to support educational, cultural, and civic programs in the communities where our employees live and work. In 1988, The Boeing Company contributed more than \$17 million to communities across the nation. A key part of this effort is Boeing's gift-matching program to encourage participation by our employees.

We hope you enjoy the play.

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## Next at ACT

### *Happenstance*

by Steven Dietz

music & lyrics by Eric Peltoniemi

September 21 - October 15

For playwright Steven Dietz, *Happenstance* represents a departure from the "theatre of testimony" style of some of his recent work. "The thing about plays like *God's Country*, is that I took factual events, factual circumstances, and then inserted elements of invention. You can almost invert that exactly when you think about *Happenstance*—the actual world of the play is a world of invention, and inserted into it are factual things; people from history, elements of contemporary culture and pop culture, those are the things that pierce the fictional environment."

*Happenstance* follows the story of Henry, a perfectly average guy who raises and lowers flags at the White House. Henry seems completely content with the simplicity of his day-to-day existence, but his friends suspect that something is wrong. As they begin to act on their fears, Henry starts to wonder if there is something wrong with *them*. Gradually, his perception of the world around him begins to change as he walks the fine line between madness and bliss in a culture of consumerism, evangelism and terrorism.

With a heady mix of farce, political satire, surrealism and pop music, Dietz has fashioned a contemporary American fable about living in a culture which has legs running so far in front of its head—a culture so overwhelmed by information—that one can slowly go insane without anyone noticing.

"This is a play about people missing each other, I mean *literally* missing each other," said Dietz. "It's a play about a society that focuses on a problem at hand and obsessively tries to correct it, but doesn't always put it into any sort of larger context. It's also an attempt on my part to look at what becomes of very simple, but profound, characteristics—like love and hope and faith—in the midst of the information age, in the midst of a culture that doesn't look each other in the eye."

Composer/lyricist Eric Peltoniemi, whose eclectic songs run the gamut from pop to rock to rhythm and blues, has been composing for the theater since 1982, but he has been writing songs and working in the music business—he is currently Production Head for Red House Records in Minneapolis—since the early 1970s. He has written music for a dozen plays, and has received awards from the Twin Cities Drama Critics Circle and the American Society of Composers, Authors and Publishers (ASCAP), for his work in the theater. He last collaborated with Dietz on *Ten November*, which has had several major regional productions since its premiere in 1987.

Of his work with Peltoniemi, Dietz said "When you insert music into a piece of theater it pushes out the envelope; it makes the audience realize that a whole world of things can be communicated to them through another voice."

"*Ten November* is a major work in the careers of Dietz and Peltoniemi ... the music is achingly beautiful."

— St. Paul Pioneer Press Dispatch

"Mr. Dietz is a genuine find, a writer with a distinct comic voice, a master of the comic monologue."

— Washington Times

## Play By Play

### *Happenstance*

Monday, September 18, 7 pm

Join ACT's Artistic Director Jeff Steitzer and Literary Manager Steven E. Alter for a behind-the-scenes look at ACT's world premiere production of *Happenstance*.

#### SPECIAL FOCUS ON PLAYWRITING AND MUSIC COMPOSITION

- Meet playwright Steven Dietz and composer/lyricist Eric Peltoniemi. Learn how this script was developed from first draft to readings, workshops and final production at ACT.
- Learn about the background of the play and the playwright.
- 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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lower than most, which means that everyone who enjoys and benefits from our arts community also shares a responsibility to help keep it healthy.

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And we salute those who recognize that the price of a sound arts community is very little compared to the price we'd pay without it.



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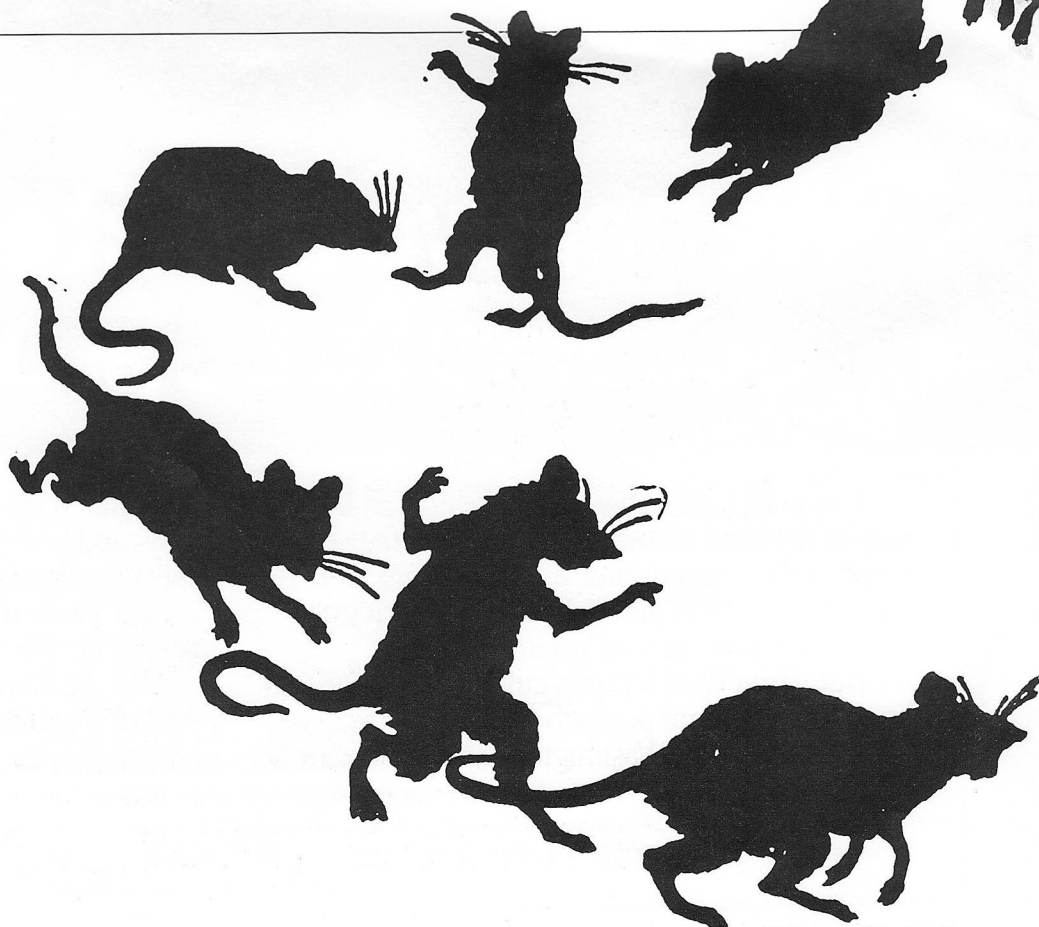
# Peter Barnes' **RED NOSES**

Director  
Co-Director  
Music Director  
Choreographer  
Set Designer  
Costume Designers

Jeff Steitzer  
David Ira Goldstein  
Daniel Barry  
Steve Tomkins  
Scott Weldin  
Michael Sommers  
Susan Haas  
Rick Paulsen  
Steven E. Alter  
Judith Shawn  
Ten Eyck Swackhamer

Lighting Designer  
Dramaturg  
Assistant Director  
Stage Manager

**Original Music by Stephen Deutsch**





R. Hamilton Wright and Peter Silbert  
Photo by Chris Bennion

## The Cast

### The Church

Pope Clement VI	<b>Kurt Beattie</b>
Monselet	<b>Michael Winters</b>
First Attendant	<b>Jerry McGarity</b>
Herald	<b>Jeff Klein</b>

### The Floties

Father Flote	<b>R. Hamilton Wright</b>
Sonnerie	<b>Steve Tomkins</b>
Father Toulon	<b>Peter Silbert</b>
Brodin	<b>Tom Spiller</b>
Rochfort	<b>Laurence Ballard</b>
Sister Marguerite	<b>Gretchen Orsland</b>
Le Grue	<b>Michael Santo</b>
Bembo	<b>Geoffrey Alm</b>
Frappier	<b>Eric Ray Anderson</b>
Boutros Brother 1	<b>Jerry McGarity</b>
Boutros Brother 2	<b>David Mong</b>

### Plague Victims

Bonville	<b>Kurt Beattie</b>
Madam Bonville	<b>David White</b>
Moncriff	<b>David Mong</b>
Evaline	<b>Lizanne Schader</b>
Viennet	<b>Michael Santo</b>
Dr. Antrechau	<b>Jeff Klein</b>
Mistral	<b>David Mong</b>
Vasque	<b>David Pichette</b>
Bigod	<b>Michael Winters</b>

### Black Ravens

Scarron	<b>G. Valmont Thomas</b>
Druce	<b>David P. Whitehead</b>

### Flagellants

Gréz	<b>David Pichette</b>
Flagellant 1	<b>Tom Francis</b>
Flagellant 2	<b>Eric Jensen</b>

**Lepers, Attendants, Crowds, Peasants, Guards, Executioners played by the Company**

**The action takes place in France in 1348.**

**There will be one intermission.**

**Red Noses is presented by special arrangement with Samuel French, Inc.**

**This project is sponsored, in part, by grants from The Washington State Arts Commission and the National Endowment for the Arts**

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 Plague

The Black Death that began its march across Europe in 1347 had its origins in an outbreak of bubonic plague in Central Asia sometime in the later 1330's. By early 1347 it had reached the port of Caffa in the Crimea, and from there was carried to Italy by Genoese trading ships. By late 1348 the plague had spread across most of France and had reached England. In another year it was deep into Scandinavia.

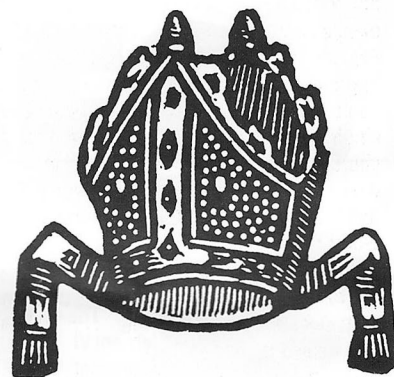
Everywhere it won a foothold, it devastated the population. Many small villages lost everyone, and ceased to exist. Many towns and cities lost 90 percent of their inhabitants. Through luck, or by taking draconian quarantine measures, a few cities, like Milan, were spared. Estimates for the total death toll range from 25 million to upwards of 40 million people. Europe lost approximately one third of its population.

Plague may take three principal forms. Bubonic plague is the most common. The plague bacillus, *pastuerella pestis*, is spread by the bite of fleas who pick up the contagion from infected rats. Bubonic plague attacks the lymphatic system, and its most apparent symptom is the swelling of the lymph nodes, or buboes, in the groin and armpit. Pneumonic plague attacks the lungs, causing a massive bronchial infection and blood-stained sputum. It is highly infectious: plague bacilla are spread with every cough of the patient. In the rarest form, septicaemic plague, the bloodstream bears most of the infection. The course of this form of the disease is terrifyingly swift, with many cases reported of people going to bed healthy and dying before they woke up.



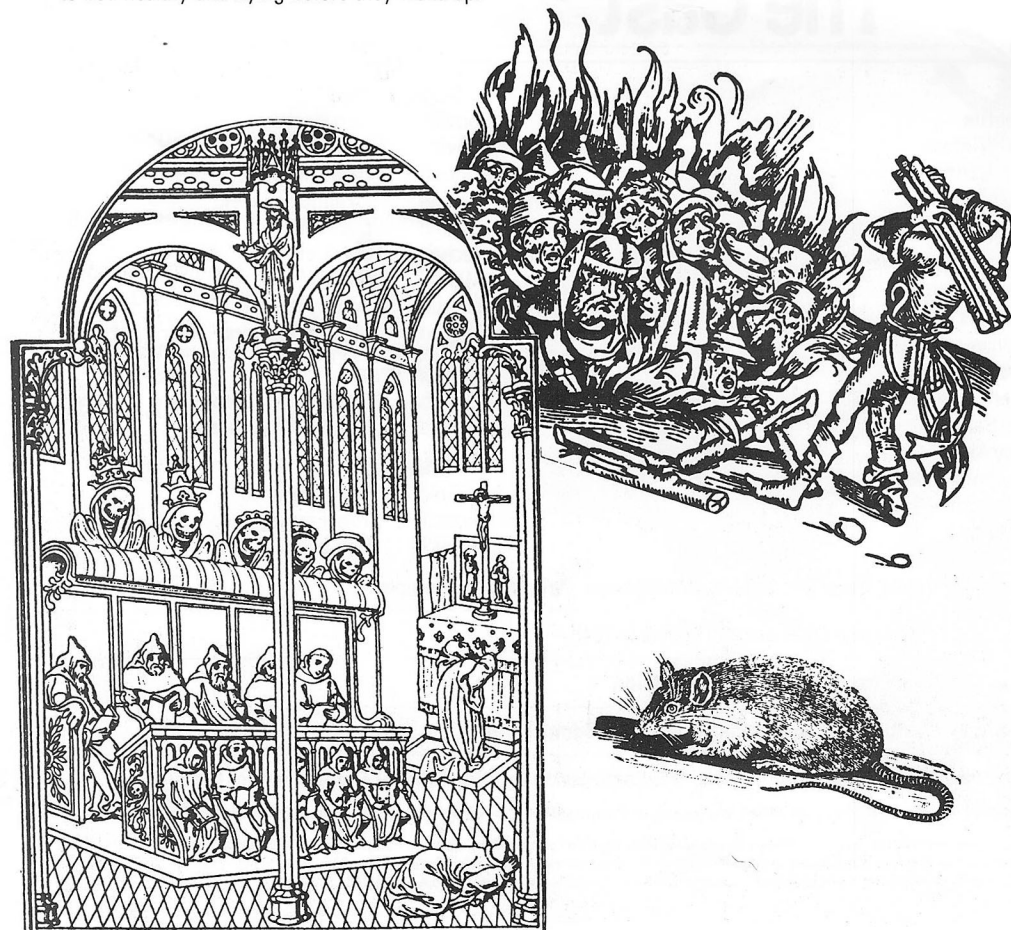
## The Black Ravens

During the plague, the unpleasant job of gravedigger was often filled by criminals or galley slaves. Known in France as the Ravens, and elsewhere as the Bechini, Monatti and Mor-tus, they were often more feared than the plague itself. The Ravens would loot the infected houses they had been sent to clear of corpses, and anyone unfortunate enough to have been spared by the disease was liable to be raped or murdered. Since the gravediggers profited from death, it made sense for them to purposely spread the plague. By throwing infected matter out of their carts and smearing houses with plague pus, they could increase the death toll as well as drive people from their homes. The rich were particularly vulnerable because the poor — who were dying at a much higher rate — blamed the wealthy for the spread of the disease. Accused plague-smearers were often tortured and executed. On the rack, one confessed that when smearing he felt the same pleasure as the sportsman shooting birds for fun. Another claimed there could be no human pleasure that could equal it.



## Pope Clement VI

In the papal palace in Avignon, Pope Clement VI survived the plague in the seclusion of his luxurious apartment, surrounded by gorgeous tapestries and murals of hunting, falconry, and gardens. The papal physician, Guy de Chauliac, probably saved Clement's life by insisting that he keep himself seated between two huge braziers of fire. Intended to burn off the invisible "plague worms," the fires apparently discouraged the plague-bearing fleas and the bacillus itself. On his finger Clement wore a magic emerald, which was said to provide various sorts of protection depending on which way it was turned: to the south, it minimized the deadliness of the poison; to the east, it kept away infection. After granting the remission of sins to all who died of the plague — their usual priests being dead themselves — Clement eventually had to consecrate the Rhone River to accommodate the overwhelming number of corpses which would otherwise have been left unburied.





## The Flagellants

If the plague was God's punishment for the sinfulness of man, then by penance and atonement the plague might be ended. The scope and hopelessness of The Great Mortality caused an explosion in the activities of the penitential Brethren of the Cross, known as the Flagellants. In great processions stretching as far as the eye could see, the Flagellants would enter a town singing and chanting until they came to the churchyard. There, each member removed the upper portion of his black cloak and, with a metal-tipped scourge, whipped himself until the blood ran down over his ankles. Falling to the ground, each would assume a position suggestive of his individual sin. The Master of the group then stepped over the penitents and whipped them saying:

*By Mary's honor free from stain,  
Arise and do not sin again.*

The members all pledged obedience to the group and the master for 33-1/3 days — the number of years Christ spent on earth. They went without shoes, bathing, change of clothes, and any kind of contact with women, except with permission from the Master. Women who accompanied the groups were kept separate and always marched last in processions. Forbidden from begging, the Flagellants were required to enter the Brethren with proof of self-support and relied on the kindness of townspeople to give them meals and places to sleep. The spectacle of the Flagellants was met with great enthusiasm and reverence by the people who were disappointed by the Church's inability to relieve the misery. They saw this lay movement as a new hope to reach God through supplication without the help of the clergy. Many flocked to see the ceremonies and in each town the scourgers gained new members, among them knights, clerics, and nuns. Growing in size and popularity, the Flagellants began to take over churches, hear confessions, grant absolutions, and generally replace the Church and its functions. Priests and detractors were stoned.

The Flagellants soon became the chief persecutors of the Jews, who were commonly accused of poisoning the wells with plague and other anti-Christian horrors. Upon entering a town, the Flagellants would head toward the Jewish quarter, stirring up the town's hatred as they did. Many Jews were killed; some converted to Christianity to avoid death. Many Jews set deadly fires in their homes so as to die by their own hands rather than the Flagellants'.

The power of the Flagellants grew too dangerous for France's Philip IV, the University of Paris, and the Roman Emperor Charles IV, who all petitioned the Pope to suppress this threat to government and church. Clement issued a Papal Bull in October of 1349 in which he condemned the Flagellants for their persecution of the Jews, declared them "godless and forbidden," and called for their disbandment and arrest.



## The Fools

In the histories of the Black Death, there is mention of ecclesiastic fraternities of fools founded to combat the fear of death by lifting the spirits of the people. The name of only one such company has come down to us: The Company of the Fool of Arrau, who presented masquerades and processions under the patronage of St. Sebastian and the Virgin Mary.

*From Onstage, the Goodman Theatre's subscriber newsletter; Tom Creamer, Editor.  
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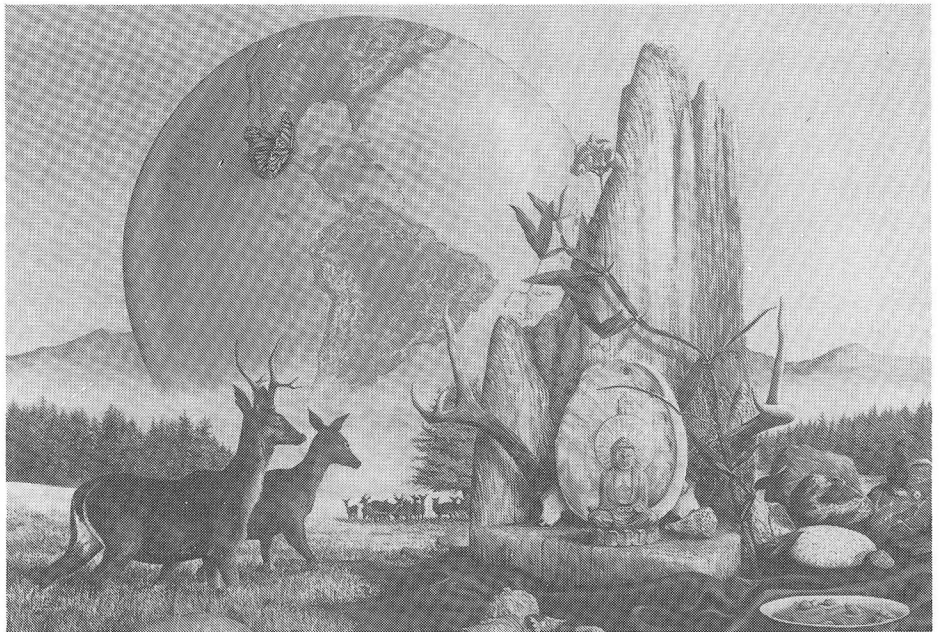
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## Art in the Lobby



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 the Dharmic Engineers during the run of *Red Noses*.

The Dharmic Engineers are a Seattle based group of visionary artists who have worked together for eight years. They share a common purpose of creating works of art that are mythical, spiritual and evolutionary, and are convinced of the virtues of the group approach in exploring a new visual myth. The Dharmic Engineers are Milo Duke, Ray Pelley, Rob Schouten and Wendy Wees.

Milo Duke creates watercolors in an engaging style that fuses surrealism, philosophy and myth into a single statement. Duke's paintings are characterized by his strong use of archetypal images. His work has been exhibited throughout

the United States.

Ray Pelley paints oils in a distinctively naturalistic style that juxtaposes seemingly incongruous images. His work has been exhibited in New York, California, Texas, Georgia and throughout the Northwest.

Rob Schouten is an internationally-known painter who uses his dreams and meditations as sources of inspiration for his gentle and graceful watercolors. This Dutch-born artist's work has been shown, among other places, in New York, Beverly Hills and the Northwest.

Wendy Wees is a nationally published artist who creates highly detailed watercolors and prismacolors with strong archetypal symbolism. Her work has been shown throughout the United States.

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.

ACT gratefully acknowledges the following for their assistance with this production of *Red Noses*:

American Passage  
Intiman Theatre  
The Empty Space  
The University of Washington,  
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and Company  
Cornish Institute of the Arts  
Seattle Children's Theatre  
The Little Bread Company  
Mac Perkins  
Joe Crnko and  
The Northwest Boychoir

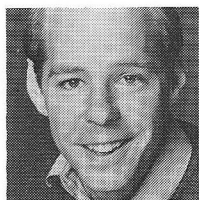
ACT gratefully acknowledges the following for their donations for the Opening Night Party:

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# The Actors



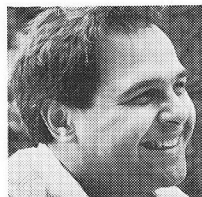
**Geoffrey Alm**  
*Bembo, Monk*

Geoffrey Alm is happy to be returning to ACT, this time as an actor. His last position at ACT was as fight choreographer for *The Voice of the Prairie* last season. He has also appeared at The Seattle Rep, The Bathhouse Theatre and Seattle Children's Theatre. He is a certified teacher in the Society of American Fight Directors as well as a certified actor/combatant in the American and British Societies. His choreography credits include *The Death and Life of Sherlock Holmes* and *The Would-Be Gentleman* at the Seattle Children's Theatre, *Frankie and Johnnie in the Claire de Lune* and *The Caucasian Chalk Circle* at The Seattle Rep, and most recently *Hamlet* at Intiman.



**Eric Ray Anderson**  
*Frapper, Monk, Crowd*

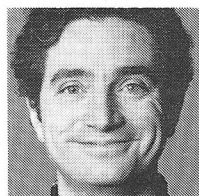
Eric Ray Anderson is returning to ACT's stage where he last appeared as Leon, Davey, James and the Jailer in *The Voice of the Prairie*. He has also been seen as Pete Peep and the Second Little Pig in *The Big Bad Wolf* and *How He Got That Way* and in the title role of *The Confessions of a Dope Fiend* at The Empty Space, as Bob Dooley in *Wenceslas Square* and Ellard in *The Foreigner* at Pioneer Square Theatre, and as Jimmy in *The Rainmaker* and Davey in *The Rivals* at Tacoma Actor's Guild. Eric recently played Rick Steadman in a revival of PST's *The Nerd* at Ft. Warden and Bellevue Community College. He has also appeared in *The Little Foxes* and *Biloxi Blues* at the Portland Rep and *A Moon for the Misbegotten* and *The Merry Wives of Windsor* at The Seattle Rep.



**Laurence Ballard**  
*Rochfort*

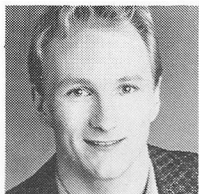
Laurence Ballard has performed in numerous ACT productions in the past few years, most recently in *A Walk in the Woods*, and including last season's *The Voice of the Prairie* and *Principia Scriptoriae*. He was also seen in *A Christmas Carol* (1987), *Tales from Hollywood* (1986), *True West*, *Maydays*, and *Other Places* (1985). This past year he completed a fourth season with the Berkeley Repertory Theatre appearing in *Waiting for Godot* and *The Misanthrope*. A resident of Seattle, he has performed locally with The Seattle Rep, Intiman, Empty Space, and Tacoma Actor's Guild. Other credits include Arena Stage, StageWest, two seasons with the Milwaukee Repertory Theater and five seasons with the Oregon Shakespearean Festival. He has recently been involved in a joint Japanese-American adaptation of Shakespeare's *King Lear* entitled *The Tale of Lear*, which in 1988 toured four American regional theatres before performing at the International Theatre Festival in Toga, Japan. This collaboration with Tadashi

Suzuki will continue in the spring of 1990 at the Mitsui International Performing Arts Festival in Tokyo.



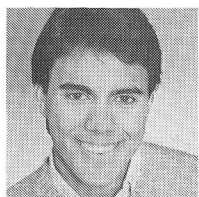
**Kurt Beattie**  
*Pope, Bonville, Crowd*

Kurt Beattie last appeared at ACT as Ted in *A Chorus of Disapproval*. He has performed several other roles on ACT's stage, including Lermontor in *Maydays*, Girola in *Arturo Ui* and Joe in *Time of Your Life*. Kurt is a founding member of The Empty Space Theatre's acting company. He has appeared at The Empty Space, Intiman, and recently as Willie in *Happy Days* at The Seattle Rep. He is also a playwright, and his work *Electric River* was presented last year as a staged reading at the Pioneer Square Theatre New Works Festival. Kurt is currently the Literary Manager for The Empty Space.



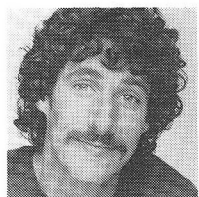
**Tom Francis**  
*Flagellant, Peasant, Attendant*

Tom Francis was last seen on ACT's stage playing other priestly roles in the Bathhouse Shakespeare Series. Since that time, he has made an appearance at the Seattle Children's Theatre as either Cleante or a Lackey in *The Would-Be Gentleman*. Tom will be seen in his first television movie, *Chips, the War Dog*, on the Disney Channel. Among the other local stages he has performed on are the Nippon Kan, the Center House Theatre, The Bathhouse Theatre and New City Theatre. Among his favorite roles: Demetrius in *A Midsummer Night's Dream* and Valere in *The Miser*.



**Eric Jensen**  
*Flagellant, Attendant*

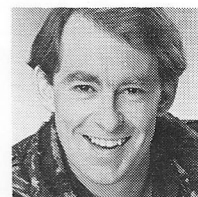
Eric Jensen is making his ACT debut in this production. His most recent work in the Seattle area was the Deputy in *The Mystery of Edwin Drood* at the Bellevue Repertory Theatre. He has also appeared as Scarecrow in *The Wizard of Oz* and Lancelot in *Camelot* at the Village Theatre, and Lysander in *A Midsummer Night's Dream* with Nevada Shakespeare in the Park.



**Jeff Klein**  
*Antrechau, Herald, Leper*

Jeff Klein has appeared on ACT's stage previously in the Bathhouse Shakespeare Series as Borachio in *Much Ado About Nothing* and as Valentine/percussionist in

*Twelfth Night*. Other local credits include *Caucasian Chalk Circle* at The Seattle Rep, *The Three Musketeers* and *The Death and Life of Sherlock Holmes* at Seattle Children's Theatre and *The Mystery of Edwin Drood* at the Bellevue Repertory Theatre. He has also performed with the San Diego Repertory Theatre, the Oregon Cabaret Theatre, the Idaho Repertory Theatre, the Virginia Shakespeare Festival and the Berkeley Shakespeare Festival. Film credits include *Harry and the Hendersons*, *House of Games* and the soon to be released *I Love You to Death*. Jeff is a graduate of Robert Hobbs' Professional Actor Training Program at the University of Washington.



**Jerry McGarity**  
*Boutros #1, Monk, Attendant, Leper*

Jerry McGarity is making his first appearance at ACT in this production. Locally, he has been seen as Arthur Bobovic in *The Hoboken Chicken Emergency* at the Seattle Children's Theatre and Lewd Fingers in *Angry Housewives* at Pioneer Square Theatre. Previously, Jerry spent three years touring with the Missoula Children's Theatre. Most of his summers are spent in Virginia City, MT, performing in a turn-of-the-century cabaret. His other theatre credits include The Guthrie Theatre and the Children's Theatre Company in Minneapolis.



**David Mong**  
*Boutros #2, Moncriff, Mistral, Crowd*

David Mong last appeared at ACT as Ben in *The Downside*. He has also appeared here in *On the Razzle*, *Quartermain's Terms*, *The End of the World*, and *A Christmas Carol*, among others. David has also been seen at Intiman, the Empty Space most recently in *Emerald City*, 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. Ampersand Qwerty and Oscar Range in *In Perpetuity Throughout the Universe*.



**Gretchen Orsland**  
*Marguerite*

Gretchen Orsland was most recently seen on ACT's stage as Viola in the Bathhouse Theatre production of *Twelfth Night*. She is a founding member of The

*Continued ...*





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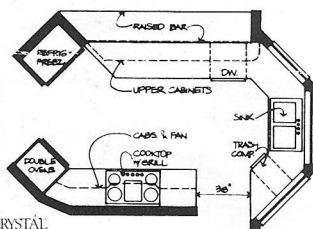
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## The Actors

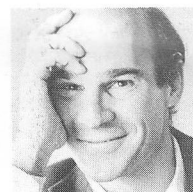
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Bathhouse Theatre and has performed there in numer-  
ous productions including Goneril in *King Lear*, Lady  
Macbeth in *Macbeth*, Helena in *A Midsummer Night's  
Dream*, Lady Amaranth in *Wild Oats*, Sade in *A Day in  
the Life of Vic and Sade* and in the company-created  
*Big Broadcast*. She has also appeared at the Seattle  
Children's Theatre and at Intiman, where she most  
recently played Molly Grue in *The Last Unicorn*.  
Gretchen is currently on the staff of Youth Theatre  
Northwest and has taught at the University of Washing-  
ton and at the Seattle Children's Theatre. She is co-foun-  
der of Artists For Creative Teaching, an organization  
specializing in the integration of Arts-in-Education.



**David  
Pichette**  
*Greze, Vasque*

David Pichette is a familiar face to ACT audiences. He  
has appeared in *Maydays*, *Glengarry Glen Ross*, *On the  
Razzle* and *Diary of a Scoundrel*. He has just completed  
the run of *Rosencrantz and Guildenstern are Dead* at  
Intiman. David has also made numerous appearances  
at The Empty Space including roles in *Irma Vep* and  
*Fen*. In addition, he has performed with the New Mexico  
Rep for several seasons where he has appeared in  
*Twelfth Night*, *Glengarry Glen Ross* and most recently,  
*A Flea in her Ear*.



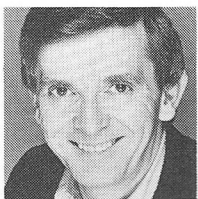
**Michael  
Santo**  
*Le Grue, Viennet*

Michael Santo returns to ACT where he has appeared  
in *A Christmas Carol* and in *Glengarry Glen Ross*. He  
has appeared extensively with Intiman and The Seattle  
Rep. His Intiman appearances include *The Cherry  
Orchard*, *Heartbreak House*, *Design for Living*, *The  
School for Wives*, *Man and Superman*, and many  
others. Most recently, he appeared as Don Pedro in  
*Much Ado About Nothing* at the Cincinnati Playhouse-  
in-the-Park. Michael has worked with TAG, Alaska  
Repertory, San Jose Repertory, Pioneer Memorial  
Theatre, Pacific Conservatory for the Performing Arts,  
and the Oregon Shakespeare Festival. Recently he  
directed *Taking Steps* at the Portland Rep, and appeared  
there in *Oh Coward!*, for which he won the prestigious  
Willie Award. His most recent Seattle appearances  
include *The Mystery of Irma Vep* (the original cast) at  
The Space and *Blithe Spirit* at Intiman. In addition,  
Michael writes music reviews for *The Seattle Weekly*,  
and has designed sound for *Blithe Spirit* and *Man and  
Superman* at Intiman.



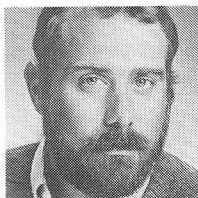
**Lizanne Schader**  
*Evaline, Camille, Leper, Guard, Crowd*

Lizanne Schader is appearing on ACT's stage for the first time. Locally, she has appeared in *The Would-Be Gentleman* and *The Hoboken Chicken Emergency* at the Seattle Children Theatre, *Lights* at New City Theatre and *Hair* at the Evergreen Theatre Company. Other credits include Polly Peachum in *The Beggar's Opera*, Dora in *Night Must Fall*, Mordeen in *Burning Bright* and Scrooge's niece in *A Christmas Carol*. Earlier this year, Lizanne performed in the turn-of-the-century revue at the Seattle Center.



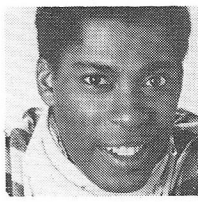
**Peter Silbert**  
*Toulon*

Peter Silbert has appeared at ACT in *Breaking the Silence*, *True West*, *Amadeus*, *Tales From Hollywood*, *The Diary of a Scoundrel*, *The Jail Diary of Albie Sachs* and as Scrooge in *A Christmas Carol*. Other local work includes many shows at Intiman, including *The Seagull*, *In the Jungle of Cities*, and *Dreamplay*, and The Empty Space, including *Have You Anything To Declare?* and *The Puppetmaster of Lodz*. Regionally, he has worked at the Milwaukee Rep, the Berkeley Rep, Actors Theatre of Louisville, La Jolla Playhouse, and Chicago's Goodman Theatre in Jeff Steitzer's production of *Red Noses*.



**Tom Spiller**  
*Brodin, The Executioner*

Tom Spiller last worked at ACT in *The Resistable Rise of Arturo Ui* and *One Flew Over the Cuckoo's Nest*. He has appeared at The Seattle Rep in *The Tempest*, *Caucasian Chalk Circle*, *Curse of the Starving Class*, *Hunting Cockroaches*, *The Beauty Part* and others. Tom is a founding member of The Empty Space and has played over thirty roles there, including Squarelle in *Don Juan*, Crow in *Tooth of Crime* and most recently, Mike in *Emerald City*. After five years with the Classic Stage Co. in New York, Tom lists *Danton's Death*, *George Dandin*, and *Oresteia* as his favorite appearances. Other New York credits include the York Players, the Roundabout, Jodson Poets, St. Clements's and the Direct Theatre. Tom has also played at the Pittsburgh Public, Long Island Stage, the Performing Arts Foundation of Huntington and Portland's Center Stage. Tom has also been an acrobat with The Big Apple Circus.



**G. Valmont Thomas**  
*Scarron*

G. Valmont Thomas has appeared on ACT's stage in the Bathhouse Shakespeare Festival productions of *King Lear* and *Twelfth Night*, although this is his first time in the ACT mainstage season. His face is familiar to Seattle theatre goers, however. He has played Lysander in *A Midsummer Night's Dream*, Othello in *Othello*, Cab Calloway, Louis Armstrong and Eddie "Rochester" Anderson in *The Big Broadcast* at The Bathhouse Theatre, Styles and Buntu in *Sizwe Bansi is Dead*, Betty the Cop in *Division St.* and male roles in *Rap Master Ronnie* at the Seattle Group Theatre and the Wolf in *The Big Bad Wolf* and *How He Got That Way* and Dr. Frank N. Further in *The Rocky Horror Show* at The Empty Space. Mr. Thomas recently completed his first film, *I Love You to Death*, due to be released during the Christmas season.



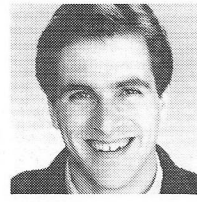
**Steve Tomkins**  
*Sonnerie, Choreographer*

Steve Tomkins returns to ACT, where he has choreographed *A Christmas Carol* twice and *Merrily We Roll Along* last season. His acting credits here include roles in *Streamers* in 1977 and *The Fantastiks* in 1979. Some of Steve's other acting credits include appearances in *Follies on Broadway* in Atlantic City, *Solid Gold Follies* in Bermuda, and *Follies Oo La La* in Monte Carlo. He was a company member of The Empty Space for five years, where he appeared in *Comedians* and *American Buffalo*, among many others. As a director, Steve has staged productions of *The Rocky Horror Show* at Portland's Storefront Theatre, *Gypsy* at Issaquah's Village Theatre, and *The Big Bad Wolf* and *How He Got That Way* at The Space. His choreography credits include *Broadway*, *The Rocky Horror Show* and *The Colored Museum* at The Empty Space, *Do It For the Money* and *Angry Housewives* at Pioneer Square Theatre and *West Side Story* at The Village Theatre.



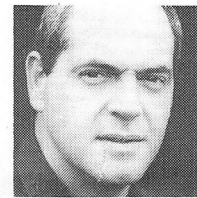
**David White**  
*Pelico, Madam Bonville, Guard, Crowd*

David White is making his ACT debut in this production. He is currently a drama student at the University of Washington, where he appeared as the Stage Manager in *Our Town* and Dr. Prospero in *Return to the Forbidden Planet* last year. His most recent appearance was as Earl in *Miracle at Graceland* at the La Pensee Discovery Theatre's New Plays Discovery Festival. Dave has been an active member of the Driftwood Players for the past four and one half years, and has performed many roles, including Richard in *The Lion in Winter*, Daddy Warbucks in *Annie*, Teddy Brewster in *Arsenic and Old Lace* and Bob Cratchit in *Ebenezer*.



**David P. Whitehead**  
*Druce*

David Whitehead is happy to be returning to the ACT stage with this production. ACT audiences have previously seen him in *Maydays*, *The Odyssey* and *A Christmas Carol*. Most recently, David played Coyote in *According to Coyote* at the Seattle Children's Theatre, where he has also appeared in *The Miser*, *Birds*, *Count of Monte Cristo* and *The Hunchback of Notre Dame*. He has also appeared at The Seattle Rep in *Largely/New York*, *Richard III*, *August Snow* and *New Music*. In February, he appeared in *Largely/New York* at the Kennedy Center in Washington D.C. Other regional credits include *Orphans* at the San Jose Rep, *Twelfth Night* at the Alaska Rep and *Richard III*, *Romeo and Juliet* and *Tale of Two Cities* at the Repertory Theatre of St. Louis. David has also performed in film and video, including *Plain Clothes*, a Paramount release, and Greg Palmer's *Snow White* and *The Seven Dwarfs*.



**Michael Winters**  
*Monselet, Bigod, Crowd*

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



**R. Hamilton Wright**  
*Flote*

Bob Wright is returning to ACT where he was last seen as Guy Jones in *A Chorus of Disapproval*. Previously, he has appeared as Albie Sachs in *The Jail Diary of Albie Sachs*, as Melchior in *On The Razzle* and Trent in *The End of the World* among others. He is a member of The Seattle Repertory Theatre Acting Company where this past season he appeared at Trinculo in *The Tempest*, Zed Snowman in *That's It Folks*, Bazarov in *Nothing Sacred* and Sylvester Lombardi in *Truffles in the Soup*. Bob has also worked locally with Intiman, where he was just seen as Rosencrantz in *Rosencrantz and Guildenstern are Dead*, as well as The Empty Space and The Bathhouse. His other credits include appearances with the South Coast Repertory Theatre, the Milwaukee Repertory and the New York Shakespeare Festival.



## 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 Red Noses*

has directed ACT's productions of *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 *Illuminatus!* trilogy for The Space; *Guys and Dolls* for the Palace Theatre; *Bay City Blues* and *Father's Day* at The Bathhouse; and *Pinochio* 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.

### Peter Barnes, *Playwright*

was born in 1931 and spent much of his youth in Clacton, England, where his parents ran amusement stalls, until he was evacuated during the war. A film fanatic as a boy, he started writing reviews for the house magazine of the London Country Council, where he got his first job. He became a professional film critic and wrote film and television screenplays before starting to write for the stage. His plays include *Sclerosis*, *The Ruling Class* (for which he won the John Whiting Award in 1968 and the Evening Standard Award for Most Promising Playwright in 1969), *Leonardo's Last Supper*, *Noonday Demons*, *The Bewitched*, *Laughter*, and *Somersault*. His adaptations and editings include *Lulu*, *The Devil is an Ass*, *Bartholomew Fair*, *Eastward Ho!*, and *The Frontiers of Farce*.

### David Ira Goldstein, *Associate Artistic Director and Co-Director of Red Noses*

has directed *Breaking the Silence*, *The Voice of the Prairie*, *God's Country* and *Glengarry Glen Ross* at ACT as well as *The Mystery of Irma Vep* and *Loot* at The Space. David 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 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. This past winter he directed *Steel Magnolias* at the Alaska Rep and *I'm Not Rappaport* at the Arizona Theatre Company. He has directed at many Twin Cities theatres including *Mixed Blood* (*A Map of the World*, *Beyond Therapy* and *Liquid Skin*), *Quicksilver Stage* (*Painting It Red* by Steven Dietz), *Illusion Theatre* (*Overnight*, *No Place To Park* and *Southern Cross*), *Theatre In The Round*, *The Paul Bunyan Playhouse* and *Theatre L'Homme Dieu*. 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 has served as an on-site reporter for the National Endowment for the Arts for the past five years.

### Daniel Barry, *Music Director*

is collaborating with ACT for the first time after recently moving to Seattle. As a composer/music director, he has completed projects with the Los Angeles Theatre Center, Borderlands Theatre in Tucson, Madison Repertory Theatre in Wisconsin and the Ensemble Theatre Project in Santa Barbara. Currently he serves as music director for the newly established Pilgrim Center for the Arts on Capitol Hill. He has appeared locally as a multi-instrumentalist (piano, synthesizer, cornet and percussion) in the *Three Penny Opera* at Theatre Off Jackson. Daniel composes and arranges for several big band jazz ensembles and maintains an active performance schedule as a jazz trumpet player. His composition *Soundscape for Orchestra* will be premiered by the Cascade Symphony Orchestra during their 1990 season.

### Scott Weldin, *Set Designer*

has designed frequently for ACT. His credits here include *The Downside*, *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.

### Michael Sommers, *Costume Designer*

comes to ACT for the first time from Minneapolis, where he

works in many areas of the performing arts. He is a designer, composer, playwright, musician performer and director. Michael is also a member of the performance trio Bad Jazz.

### Susan Haas, *Costume Designer*

comes to ACT from Minneapolis, where she has worked for the past 12 years designing, composing and performing. Most recently, she has designed costumes for *A Walk in the Woods* here at ACT, *Ubu for President* at Theatre de la Jeune Lune, *Lloyd's Prayer* and *Orlando*, *Orlando* at Illusion Theatre and *Liquid Skin* at Mixed Blood. Her designs have also been seen at Brass Tacks, and in The Heart of the Beast Mask and Puppet Theatre. Susan is also a musician and has composed music for *Circus* at Theatre de la Jeune Lune, *His-story — Why is it Called She?* at the Southern Theatre Overtones Series, and *Ein Hunger Kunfler* at Illusion Theatre. This spring she performed with Imp Ork at the Walker Arts Center.

### 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 *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.

### 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 Illusion Theatre.

### Judith Shawn, *Assistant Director*

has worked at ACT since 1983 as dialect coach for *A Christmas Carol* and also has performed as Mrs. Fezziwig in that show. Her directing credits include an adaptation of *Tom Jones* and the Northwest premiere of *Sarcophagus*, both at Cornish College of the Arts, where Judith teaches voice. At Seattle Children's Theatre, she wrote and directed *Beyond The Split*, a play about joint custody. Judith has won the Best of the Director's Festival for her one-woman show *Molly Bloom*, and she is a member of the long standing improv comedy, *None of the Above*.

### Ten Eyck Swackhamer, *Stage Manager*

is happy to be returning to ACT for his second season. He has stage managed in Los Angeles, New York and Washington, DC. Some of the plays of which he is proud to have been a part include *The Beautiful Lady*, *Secret Honor*, *The Overgrown Path*, *A Chorus of Disapproval*, and *Loot*. With his two best friends Leslie and Ebby The Great, Ten Eyck moved to Seattle in 1987 and has been working at ACT or The Empty Space since. He is an aspiring playwright and hopes some day to support his family by writing.



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Emily Bayne  
Kristin Engerson Dohn  
Ricky Dos Remedios  
Martin Friedman  
Nate Johnson  
Laura King

Liza Powell  
Airi Shaffer  
Steve Turner  
Niki Walker  
*House Staff*  
James Camber  
*Custodian*

### Production

James Verdery  
*Production Manager*

Jody Briggs  
*Assistant Technical Director*

Renee D. Reilly  
*Assistant to Producing Director*

Al Nelson  
*Scene Shop Foreman/  
Production Carpenter (IATSE #15)*

Norbert Herriges  
*Lead Carpenter (IATSE #15)*

Denny Hartong  
*Carpenter (IATSE #15)*

Glynn Bartlett  
*Scenic Artist*

Carolyn Keim  
*Costume Shop Manager*

Constance Rinchiuso  
*Cutter*

Helen Burling  
Jillayne Sorenson  
*Stitchers*

Wendy Fountain  
*Crafts Person*

Mary Ellen Walter  
*First Hand*

Joyce Degenfelder  
*Wig Master*

Sally Mellis  
*Dresser*

Sean O'Connor  
*Costume Assistant*

Ten Eyck Swackhamer  
Craig Weindling  
*Stage Management*

Shawn Robertson  
*Properties Master*

Diane Szukovathy  
*Paint Assistant*

Brandon Zebold  
*Properties/Paint Intern*

Jolene Obertin  
Dale Ward  
*Properties Assistants*

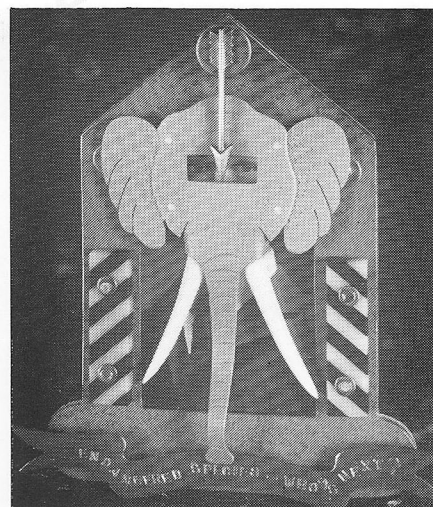
David Pascal  
*Recording Engineer*

Diana Johns  
Susan L. Stone  
Niki Walker  
Joseph Lund  
*Production Interns*

Marie Ruzicka  
*Assistant to Directing Staff*

Bill Droege  
*Sound Operator*

Sean O'Connor  
*Running Crew*



"Endangered Species – Who's Next?"  
Thomas Mann

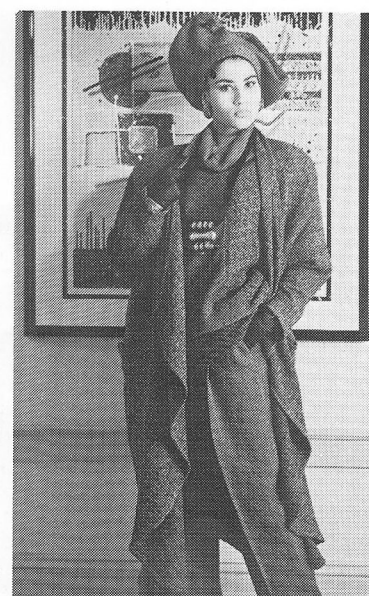
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