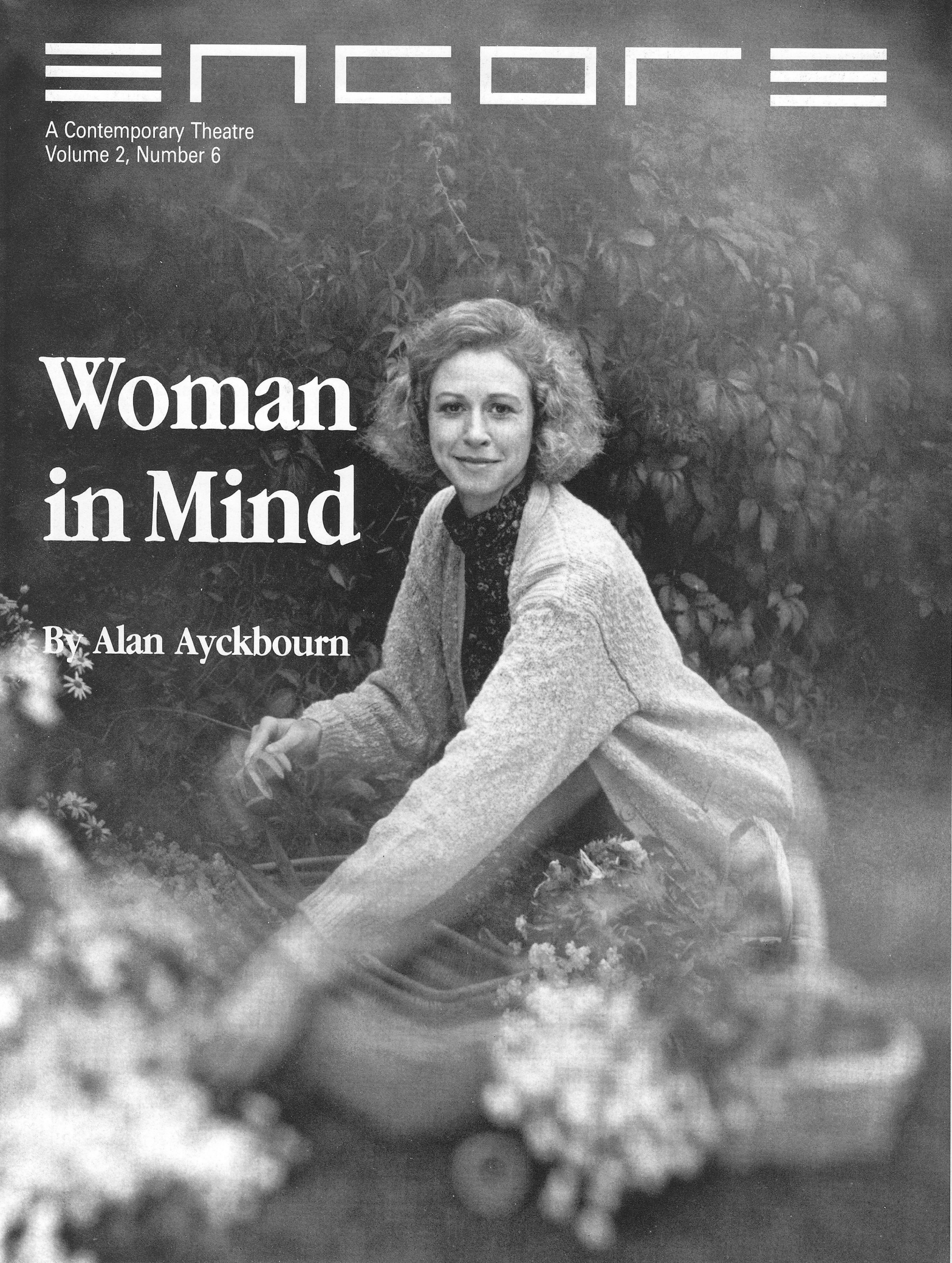


ENCORE

A Contemporary Theatre
Volume 2, Number 6

Woman in Mind

By Alan Ayckbourn



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Volume 2, No. 6

A Contemporary Theatre

1989 — 25th Anniversary Season

WOMAN IN MIND

by Alan Ayckbourn

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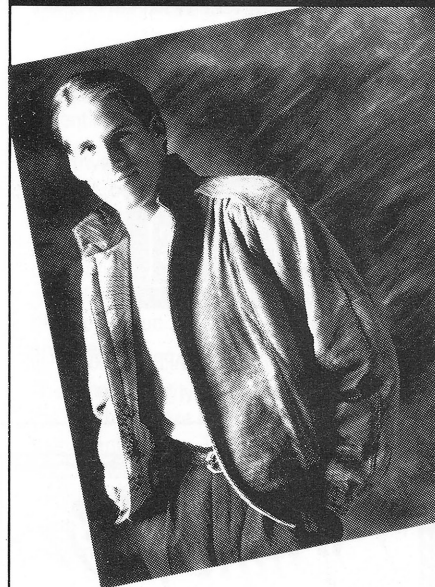
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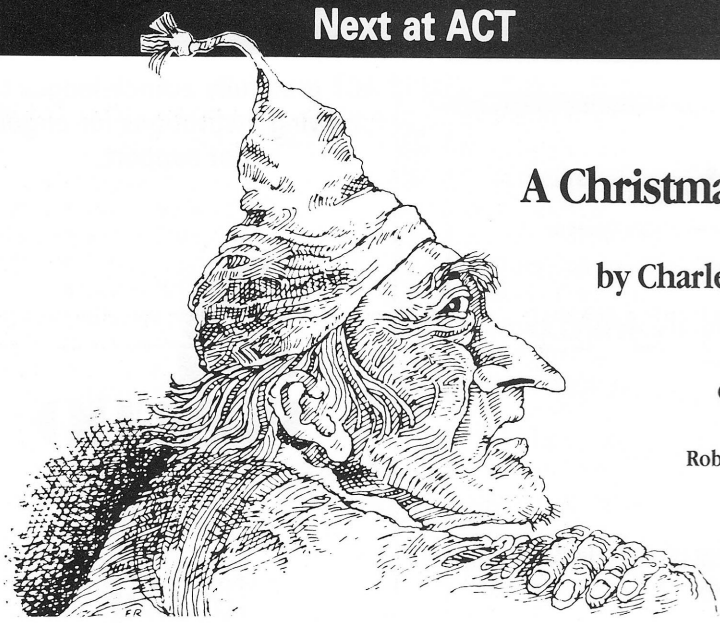
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Next at ACT



A Christmas Carol

by Charles Dickens

Adapted by
Gregory A. Falls
with music by
Robert MacDougall

Ghostly apparitions show the miserly Ebenezer Scrooge the true meaning of Christmas in A Contemporary Theatre's 14th annual production of *A Christmas Carol*. This holiday classic is sponsored by a generous grant from U S WEST Communications.

The play will be directed by Jeff Steitzer, ACT's artistic director, who directed the 1989 Mainstage productions of *The Downside*, *A Walk in the Woods* and *Red Noses*, and the 1987 and 1988 productions of *A Christmas Carol*. The cantankerous Scrooge will be played on alternating days by Laurence Ballard and Peter Silbert.

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

Play by Play

A Christmas Carol

Monday, November 27, 7 pm

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

- Find out why the director chose the actors and how he worked with them.
- Discover how the director's concept shaped the year'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.



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 Sally Anderson during the run of *Woman in Mind*.

"I paint on the floor with acrylics on unstretched canvas," says Sally Anderson. "Anything is fair game as a brush. In my first life as an artist I was a strict representationalist, a sort of recorder/photographer/observer/transcriber in monotones. About 10 years ago, abstraction gave me a second life. Now I would say that among my influences are jazz and classical music, a failed marriage with poetry, a small group of Canadian painters, and—especially—a respect for the intuitive. I see an unquestioning familiarity in terms of approach or a certain "lick" as hazardous; if I catch myself using something too often or too automatically, I'll try pushing the materials or the imagery in an unfamiliar direction in order to shake things up a bit.

"Most recently I've had solo shows at the Mondavi Winery in Napa Valley, California, and the Ricciardi Gallery in Astoria, Oregon. In September, at the invitation of the Michel Petrucciani Trio, I became the first artist to have work onstage at Seattle's Jazz Alley. Other than that, this is my first local showing. Before coming to Seattle, I'd lived and painted on San Juan Island, as well as in Vancouver, B.C., Chicago, Utah, Olympia, Boston, Monterey, and France."



Photo by Chris Bennion

R. Hamilton Wright and Peter Silbert in *Red Noses*

"Whoooo hasn't renewed?"

Subscribers: You should have received your renewal notice to ACT's 1990 season this month. To guarantee your seats for next year or to request a seating change, simply fill out the easy to use order form and return it in the postage-paid envelope

enclosed for your convenience.

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

A message from Seafirst Bank

Seafirst Bank is delighted to be associated with A Contemporary Theatre in this season-capping run of Alan Ayckbourn's *Woman in Mind*. The company established itself last year as skillful interpreters of the British playwright's unique comedies with its American premiere production of *A Chorus of Disapproval*. So no doubt we are in for some droll fun in the house tonight.

The prevailing atmosphere at ACT these days is one of celebration, for the organization is completing its 25th year of presenting theater that speaks to modern issues and concerns.

The company deserves congratulations once again this year for the success and range of its productions. This year's lineup has touched on worldwide political and societal issues. It has featured works of great wit and imagination. And all the plays have been driven by performances with the kind of intimacy that only good theatre can produce.

At Seafirst Bank we are proud to contribute to the financial health of ACT. In doing so, we feel a kinship with the entire ACT community, from the administration to the actors to the set designers to the audience. Around here there's not much hard-and-fast distinction between supporting roles and starring roles. Everyone's part is considered essential to the success of a production.

We strive to create a similar atmosphere at Seafirst, both within our organization and in our interaction with the communities of the Northwest. Sharing ideas and feeding off of one another's creative energies is good for business, good for the arts and therefore good for the regional economy and lifestyle.

The cultural vitality and economic health of the Northwest are more interconnected than many realize. That is one of the main reasons why Seafirst has a longstanding tradition of supporting groups like ACT. We hope others will continue their community investment by doing the same.

Again, congratulations to ACT on a stellar season. We also applaud the company's faithful audience of knowledgeable theatre enthusiasts. We hope you consider tonight's performance a delectable dessert on what has been a six-course feast of fine theater.

Nadine Troyer
Vice President of Community Relations
Seafirst Bank



"I've stuck purely with theatre, and I think it's because I'm a total theatre nut. I love it, I've lived my life in it. And I think some of my strongest muscles wouldn't be employed at all on television. I'd feel like an oil painter who's suddenly been asked to work in water-colours."

Marxism Today, 1983

"If you boil down your themes they sound terribly banal. Mainly I want to say things about the fear and distrust people have for each other, the fact that men and women still don't seem to understand each other very well."

London Times, 1982

"I'm amused by how men attempt to come to grips with women's new self image. The British aren't terribly good at it. At parties men and women separate to either end of the room. The women always seem to be having a better time so I stay with them."

City Limits, 1986

"My work is about man's inhumanity to woman and woman's inhumanity to man. It's also about the whole physical world's inhumanity to us all."

New York Times, 1977

"For better or worse I am middle class. I spent my childhood bang in the centre of the Home Counties as the stepson of a bank manager. Where you were born and how you were raised dictates the voice in your head. Today, nearly everyone's middle class. The term doesn't suggest a narrow layer any longer, though my feeling is for London suburbia. Maybe going as far as Reading but not further than that."

City Limits, 1986

"I dislike the actual business of writing so much I try to get it over as quickly as possible. I am strictly a one play a year man. For 360 days I think about writing, consider, contemplate, and successfully avoid writing. In fact, I suspect I would never write at all but for my other self — artistic director of the Theatre in the Round at Scarborough. The theatre has already announced its programme and is already taking money under false pretenses from a public wishing to see this unwritten play. Eventually I write it. I have to."

London Times, 1982

"The characters have to be allowed to control their own destinies. I sometimes say to one of them, 'I wish you'd leave the stage, because that would give me a nice neat ending.' And he refuses to go, and the ending is bungled. But then you find you're left with something much more interesting."

New York Times, 1979

From the Mind of Alan Ayckbourn

The idea came to me of writing from inside somebody: that was the first thing. I thought it would be quite interesting to see events inside somebody else's head. It then made logical sense that the person would have a rather peculiar view of things, or otherwise it wouldn't be very interesting. Then it occurred to me that it might be nice to look inside someone whose perceptions were getting, for some reason, unrealistic and less and less sure.

I'd just read about the man who mistook his wife's head for a hat: it's when people fail to recognize everyday objects. The psychiatrist saw this man and said that he was unable to tell what certain things were any more. The brain had refused to accept the information. And when he left, he got up and seized hold of his wife's head and almost pulled it off her shoulders. The psychiatrist pulled him off and said, 'What the hell are you doing?' He said, 'I'm sorry, I thought it was my hat.' The psychiatrist said, 'No, it was your wife's head. You were pulling it off her shoulders!' He said, 'But that's awful!' And the psychiatrist would pick up a spoon and say, 'What is that?' And he'd say, 'I don't know.' 'Can you guess what it's used for?' 'Well, it's round at one end, so it could be used for hitting something. No? Picking something up?' They'd say, 'It's a spoon.' He'd say, 'It's a spoon?' And then he'd forget. What was interesting was that, reading the cases, you were standing inside another person's head, and you thought, 'I can't really imagine what it would be like.' Maybe the stage is a good place to go in there. And, of course, it's not that far away from a sci-fi idea: they're always sending people inside other people's

brains to straighten them out and fight their fantasies and so on.

I'd read certain books and, I suppose, if you're writing, you live with people like the dream family all the time. You may have a much more firm grip on them, but there is always the feeling that one day they'll actually become more real than the people you're talking to. And one knows that a lot of people have it in them to create imaginary people, or to have them around. Right from being kids you start with imaginary friends. It seemed to me it was something that could happen to me, and I've always hoped that what could happen to me could happen to other people, and other people would identify with it. I've never set out particularly to graft around.

From *Conversations with Ayckbourn*
by Ian Watson



Illustrations by Sir John Tenniel



Illustration by Sir John Tenniel

A Contemporary Theatre

Jeff Steitzer
Artistic Director

Gregory A. Falls
Founding Director

Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

in association with

Seafirst Bank

presents

Alan Ayckbourn's

Woman in Mind

Director	David Ira Goldstein
Set Designer	Bill Forrester
Costume Designer	Rose Pederson
Lighting Designer	Rick Paulsen
Composer and Sound Designer	David Hunter Koch
Stage Manager	Suzanne Fry

The Cast

Susan	Patricia Hodges
Bill, her doctor	Michael Winters
Gerald, her husband	Laurence Ballard
Muriel, her sister-in-law	Lori Larsen
Rick, her son	David P. Whitehead
Andy, her husband	Robert Nadir
Tony, her brother	Mark Chamberlin
Lucy, her daughter	Mar'ia Lodahl

The action occurs within forty-eight hours and takes place
in Susan's garden and beyond.

Time – The present

There will be one intermission.

Presented by special arrangement with Samuel French, Inc.

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.

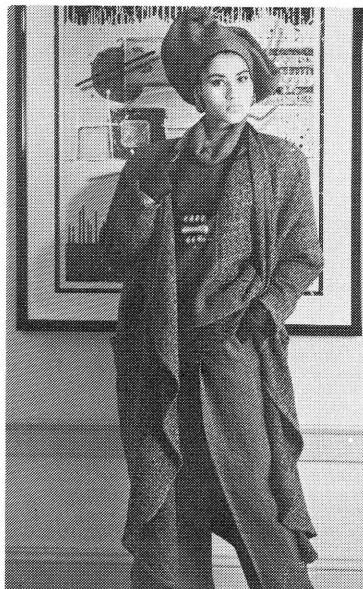
This theatre operates under an Agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.
Directors and choreographers at ACT are members of the Society of Stage Directors and Choreographers, an independent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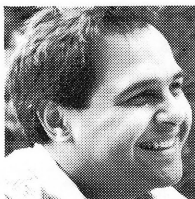
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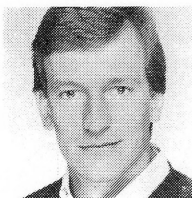
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The Actors



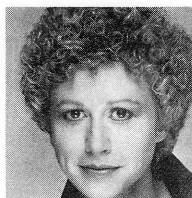
**Laurence
Ballard**
Gerald

Laurence Ballard has performed in numerous ACT productions in the past few years, most recently in *Red Noses* and including *A Walk in the Woods*, *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 Actors 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.



**Mark
Chamberlin**
Tony

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



**Patricia
Hodges**
Susan

Patricia Hodges, a graduate of the University of Washington's Professional Actor Training Program, did some of her first professional work at ACT, appearing in *The Absurd Musical Revue for Children*, *Subject to Fits* (originally performed at The Empty Space Theatre), *No Place to be Somebody*, and *One Flew Over the Cuckoo's*

Nest. She has also performed at the Seattle Repertory Theatre and at Intiman, where her roles included Eliza Doolittle in *Pygmalion* and Hedda in *Hedda Gabler*. Regionally she has worked at the Goodman Theatre, Actors Theatre of Louisville, and the Arena Stage. New York appearances include Fanny in the Obie award winning production of *On the Verge*, Emma in *The Normal Heart* at the New York Shakespeare Festival, and Louisa in *Hard Times* with the Berkeley Repertory Theatre as part of the American Theatre Exchange. Film credits include the infamous *Heaven's Gate*, and Pat has appeared on television as Maisie in *Another World*. This is for Bill.



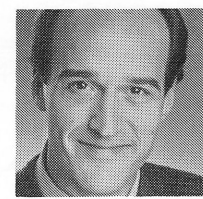
**Lori
Larsen**
Muriel

Lori Larsen is returning to ACT where she appeared in *Maydays* and *Marat Sade*. Lori helped create the Empty Space and has performed in 30 productions including *Gertrude*, *Ashes*, *Fifth of July* and *Zastrozzi*. She has also directed *The Sea*, *Heat* and *Agnes of God*. At the Seattle Rep, she appeared in *Shivaree*, *The Vinegar Tree*, and *Mandrake/Wedding*. She has also played at Intiman and directed for the Pioneer Square Theatre and The Cabaret. She recently produced and appeared in *The Nest* and *Chekov Meets Spalding Gray*. Last year she was nominated for an Emmy in the KOMO-TV docu-drama *Please Stop*. This spring, Lori will be directing *Tales of Hoffman* for the Seattle Opera.



**Mar'ia
Lodahl**
Lucy

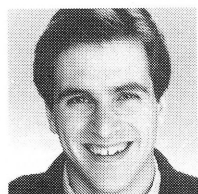
Mar'ia Lodahl is making her ACT debut in this production. Recently she appeared in *Born Yesterday*, *Rosencrantz and Guildenstern are Dead* and *Hamlet* at Intiman. Mar'ia is a 1989 graduate from Cornish College of the Arts where she was seen in the roles of Juliet in *Romeo and Juliet*, Jane in *Fallen Angels*, Val in *Fen* and Rosanna in *The Moonstone*. Other productions include *Six Characters in Search of an Author*, *Spring Awakening* and *I Remember Mama*.



**Robert
Nadir**
Andy

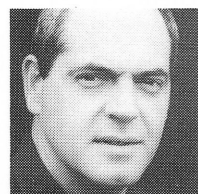
ACT audiences will remember Bob Nadir for his performance in the previous show, *Happenstance*. Last season he appeared as Ian in *A Chorus of Disapproval* and Dudley in *Mrs. California*. Recent credits include Wilson in *Terra Nova* at Portland Center Stage, Captain Bluntschli in *Arms and the Man* 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.



**David P.
Whitehead**
Rick

David Whitehead is happy to be returning to the ACT stage with this production. ACT audiences have previously seen him in *Red Noses*, *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**
Bill

Michael Winters made his ACT debut last year in *God's Country*, following that with *Principia Scriptoriae*, *A Christmas Carol*, *Red Noses*, and, most recently, *Happenstance*. 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 had also directed productions for A.C.T., P.C.P.A. and The Western Stage in Salinas, California.

ACT FACTS

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ACT has two concession bars for your convenience. To your right as you enter the lobby from the house, is the Beverage Bar; both alcoholic and non-alcoholic beverages are available. The Desert Bar to your left serves desserts and non-alcoholic beverages. Posters may be purchased at both bars.

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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 Beattie which was selected by *Time* magazine as one of the Ten Best Plays of 1985. His other original scripts include *The Persian Princess*, *Aladdin and the Magic Lamp*, *The Forgotten Door*, *The Pushcart War*, *Ali Baba and the Forty Thieves* and *A Wrinkle in Time*. For ten years he was Executive Director of the University of Washington School of Drama. He is past president of the National Theatre Conference and the Washington Association of Theatre Artists, a founding board member of the United Arts Council of Puget Sound, and founder of the Champlain Shakespeare Festival.

Jeff Steitzer, Artistic Director

has directed ACT's productions of *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; *Guns 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.

David Ira Goldstein, Associate Artistic Director and Director of Woman in Mind

has directed *Breaking the Silence*, *The Voice of the Prairie*, *God's Country*, *Glengarry Glen Ross* and co-directed *Red Noses* 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*, *Careless Love*, *The Barber of Seville*, *Bluegrass*, *4:45 A.M.* and *Chug*. While at Actors Theatre his production of George Sand's *Minnesota* travelled to the Edinburgh International Festival in Scotland. He directed and adapted *Joyous Noel!* A Noel Coward Music Hall at Actors Theatre, Coward Custard at TAG and *Oh! Coward* at Portland Repertory Theatre. He has directed at many theatres including

the Arizona Theatre Company (*I'm Not Rappaport*), Alaska Rep (*Steel Magnolias*), Mixed Blood (*A Map of the World*, *Beyond Therapy* and *Liquid Skin*), Quicksilver Stage (*Painting It Red*), Illusion Theatre (*Overnight*, *No Place To Park* and *Southern Cross*). 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. This is David's third Ayckbourn production, having previously directed *How the Other Half Loves* and *Season's Greetings*. This winter he will direct *Cinderella* for The Children's Theatre Company of Minneapolis and *The Boys Next Door* at the Arizona Theatre Company.

Alan Ayckbourn, Playwright

was born in London in 1939 and spent most of his childhood in Sussex. He was educated at Haileybury and on leaving there one Friday at the age of 17, he went into the theatre the following Monday and has been working in it ever since as, variously, a stage manager, sound technician, lighting technician, scene painter, prop maker, actor, writer and director. Most of these talents he developed thanks to his mentor, Stephen Joseph, who first encouraged him to write and after whom the Theatre In The Round in Scarborough of which Alan Ayckbourn is Artistic Director is named. Over twenty of his plays first produced in Scarborough have subsequently been produced either in the West End or at the National Theatre. They include *Absurd Person Singular*, *The Norman Conquests*, *Bedroom Farce*, *Just Between Ourselves*, *Ten Times Table*, *A Chorus of Disapproval* (ACT, 1988) and *A Small Family Business*. His plays have won numerous awards, have been translated into 24 languages and are performed on stage and television on virtually every continent of the globe. Recently, Alan Ayckbourn took a two year break from Scarborough and formed his own group of players at the National Theatre where he directed them in *Tons of Money*, *A View from the Bridge* (for which he received the *Plays and Players* Director of the Year Award), his own *Evening Standard* Award-winning play *A Small Family Business* and *'Tis Pity She's a Whore*. His most recent play is entitled *Revenger's Comedies*.

Bill Forrester, Set Designer

made his ACT debut with our 1973 production of *The Decline and Fall of the Entire World as Seen Through the Eyes of Cole Porter*. Since then he has designed a number of ACT productions including *A Walk in the Woods*, *A Christmas Carol*, *Maydays*, *Brighton Beach Memoirs*, *Biloxi Blues* and *The Voice of the Prairie*. He has also designed for The Empty Space, Seattle Children's Theatre, TAG, and the Honolulu Theatre for Youth.

Rose Pederson, Costume Designer

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

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 *Happenstance*, *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,

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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 Initman. 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.

David Hunter Koch, Composer, Sound Designer

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

Suzanne Fry, Stage Manager

With the exception of five Labor Day weekends in Seattle, stage managing the dance and theatre events at Bummer-shoot, Suzanne Fry spent the last ten years on the East Coast. Among her New York credits are Production Stage Manager for three shows at Playwrights Horizons, including A.R. Gurney's *The Perfect Party*; and three shows at Circle Repertory Company, most notably the long running *Fool for Love* which she accompanied to Japan in 1985. Before moving to New York, Suzanne was resident Production Stage Manager at the Arena Stage in Washington, D.C. She has also stage managed for the Whole Theatre Inc. in New Jersey, Actors Theatre of Louisville, the Richmond Ballet Company in Virginia, and the American Conservatory Theatre in San Francisco.

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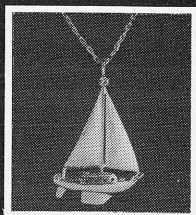
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