

# Four Our Fathers

by Jon Klein





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A Contemporary Theatre  
26th Mainstage Season  
1990

Volume 3, No. 5

# Four Our Fathers

By Jon Klein

September 20 – October 14, 1990

Tickets: 285-5110

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## Art in the Lobby



For the past twelve 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 Ken Hatch during the run of *Four Our Fathers*.

Ken Hatch is a native of Puget Sound. He

studied fine art at Everett Community College and went on to study advertising and illustration at Seattle Community College and the School of Visual Concepts.

"In 1986, I discovered watercolors and fulfilled a long search for a method to express my fascination with light," says Hatch. "I love to paint Seattle's people and places. To me, my work feels like Seattle."

Ken's work has been exhibited and won awards in juried shows locally and in Los Angeles, San Diego, New Orleans, Green Bay, Wisconsin and Astoria, Oregon.

## Play by Play

# Hapgood

by Tom Stoppard

Tuesday, October 30, 1990

6:30 PM in the ACT rehearsal room

On the first Tuesday of each production, ACT will present Play by Play, a behind-the-scenes look at each show. Hosted by Associate Artistic Director David Ira Goldstein and Literary Manager Steven E. Alter, Play by Play is your chance to see the play from the other side of the stage, an opportunity to peek inside the production process, from choosing the play to opening night.

Throughout the year, you will be treated to the thoughts and stories of actors, designers and directors. Don't miss Play by Play, your chance to hear about every ACT production.

A suggested \$3 donation covers the cost of pre-show refreshments. Space is limited, so be sure to call 285-3220 for your reservation.

## ACT Facts

### Concessions

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

### Ticket Discounts

#### Subscriptions

Subscribers enjoy the lowest discounts and greatest benefits, including ticket exchange privileges, free parking, lost ticket insurance, renewal privileges and priority ordering to *A Christmas Carol* and other special events. Short season subscriptions for 3 or 4 plays are also available. ACT's Box Office staff is happy to assist you with further information or in placing an order. Please call 285-5110, or stop by the Box Office during the hours posted downstairs in the Box Office Lobby.

ACT subscribers experience a broad spectrum of contemporary theatre and the playwrights of our age. They enjoy familiar actors in vastly diverse roles and are introduced to some of the finest talent in Seattle and the United States, and they see a wide range of treatments of the same stage by some of the areas finest designers. Best of all, subscribers develop a relationship with ACT and the challenging theatre we present.

### Low Priced Previews

All regularly scheduled previews — Saturday, Sunday, Tuesday and Wednesday evenings before opening — are available at the special low rate of \$10 per ticket. Seating is unassigned.

### 1/2 Price Day of Show Discounts

Side section seats are priced at 1/2 off the regular price on the day of the show, subject to availability.

### Senior and Student Discounts

All tickets are 1/2 off the regular price on the day of the show, subject to availability. Students will be required to show valid identification.

### Group Rates

Special rates are available for groups of 10 or more who attend the same ACT performance with greater discounts offered for larger groups. Arrangements may be made for use of ACT facilities before or after the performance through the Box Office.

### ACT Box Office

285-5110  
100 W. Roy St., at the corner of 1st Ave. W.

### Single Tickets

Prices range from \$10 - \$19.50. Reservations are advised. Please call or stop by ACT's Box Office.


### Curtain

Tuesday - Thursday 7:30 pm  
Friday - Saturday 8:00 pm  
Sunday 7:00 pm  
Matinees 2:00 pm

OPENING SEPT. 15th

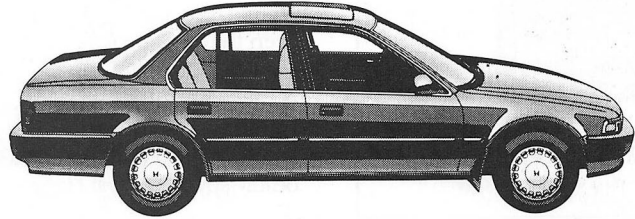


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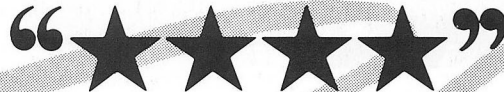
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Next at ACT

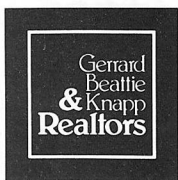
# HAPGOOD

by Tom Stoppard

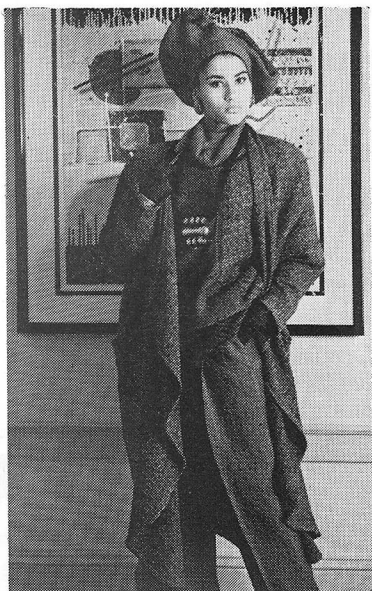
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ACT's 1990 season is sure to close with a theatrical "bang" with the Northwest Premiere of Tom Stoppard's comic espionage thriller *Hapgood*, the British playwright's first new work in over seven years. Stoppard's verbal gymnastics, dazzling theatrics and razor-sharp wit are all on full display in this gripping tale of spies, motherhood and quantum physics.

Stoppard wastes no time plunging the audience into the world of high-level espionage and political intrigue. *Hapgood* is head of her own British Secret Service unit, running counter-intelligence against the KGB. Crucial to her plans is Kerner, the Russian physicist spy she "turned" into a double agent and is using to leak false information back to Moscow. Trouble strikes when the Russians start getting genuine military secrets; someone is staging an elaborate double-cross, and the "mole" must be rooted out before any more damage is done.

But who is the traitor? Has Kerner become a triple agent, working for the Russians? What about Hapgood herself? Her bagman Ridley, who seems to have an itchy trigger finger? Or even the genial spymaster Blair, Hapgood's superior? Potential doubles, dualities and duplicities abound.

Hapgood's own dual nature is suggested by her codename: "Mother." At once tough and compassionate, efficient and anarchic, paternal and maternal, she is a mother, trying to balance single parenthood with her perilous job. When her son becomes a pawn in this deadly spy game, will Hapgood's maternal instincts prevent her from doing her ruthless job?

Quantum theory, and Heisenberg's Uncertainty Principle, explained how light can be both particle and wave — the electrons have no specific identity, they change according to how they are observed. "A spy is like a trick of the light," notes Kerner. "You get what you interrogate for." But how can a double agent be in two places at the same time? Quantum mechanics is at the heart of this mystery, with Stoppard brilliantly using the concepts of modern physics as a metaphor for the world of espionage — where nothing is what it seems and no one is as they appear — and to explore the duality of human nature.

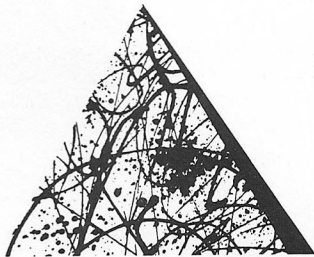
"Intriguing and thoroughly absorbing...stimulating, vigorous and rounded theatre."  
-London Broadcasting

"Vastly entertaining...Stoppard proves that he is back in sparkling form."  
-Jewish Chronicle

"A dizzyingly heady thriller...As the audience tumbles through Hapgood's delicious twists and turns, the cerebral free fall can be exhilarating."  
-Newsweek

## Notes

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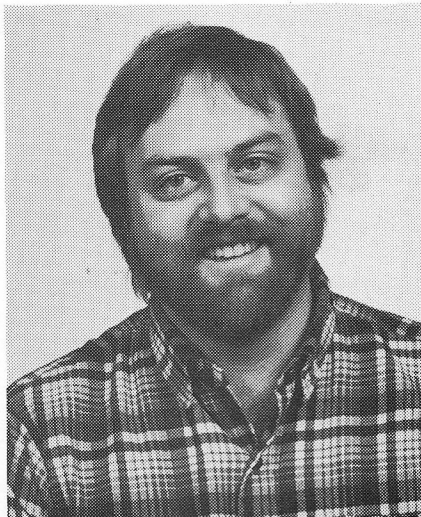
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**By Jon Klein**

This is not really an autobiographical play, but everything in it happened — either to me or people I knew, not exactly the way the play presents it, however. The trick is how to turn real events into focused drama. And that involves a lot of cheating and lying, which is, of course, at the root of all good theatre.

Still, when plays get a little personal, writers get nervous. Neil Simon started his “Eugene” trilogy late in his career. O’Neill would not allow *Long Day’s Journey Into Night* to see either day or night during his lifetime. Tennessee Williams solved the problem brilliantly in *The Glass Menagerie* by simply introducing himself into the play, changing his name but definitely not protecting the innocent.

And I’m no exception to this nervousness. When people ask me about the real events behind this play, I step into my armor and tell them the play must be judged on its own strengths and flaws. And that, of course, signals the End Of The Interview. Safe again. Whew!

So what can I do to help the curious? I’m not sure, except maybe to start at the

beginning. This is the memory which, many years after the event, started me thinking about the possibility of a play:

**KENTUCKY — 1970**

In the middle of a long, boring, brooding summer, trying to bounce back from the end of a high school romance, I walk into a restaurant and ask them if they’ve ever considered the possibility of live entertainment. The manager looks skeptical but invites me back for an audition.

My father, who thinks I have gone insane for coming up with such an idea, insists on coming along to watch. He and the four or five other people eating there listen to me go through a forty-five minute set of original compositions and improvisations on my guitar. Then I join my father at the table.

“I didn’t recognize any of those songs,” he informs me. I’m patiently explaining to my father the importance of writing and performing my own material, when the manager comes over and sits down. “I didn’t recognize any of those songs,” he says.

Still, he offers to give us a dinner on the house, which delights my father no end. “You can’t beat this,” he says while chewing a roast beef sandwich. “A job would have been better, Dad.” “Well, sure, but that wasn’t going to happen.”

It begins to rain on the drive home, and I sadly watch the wipers move on the Chevy. My father begins to say something, with a strange tone in his voice. “The main thing is, you tried. Not everyone could have done that, you know?” This is difficult for him, but he’s determined to finish it out. “It took some guts,” he says, and I can sense his relief as he exhales. I can’t look at him, not now, but I can tell he is smiling.

We ride on in silence.

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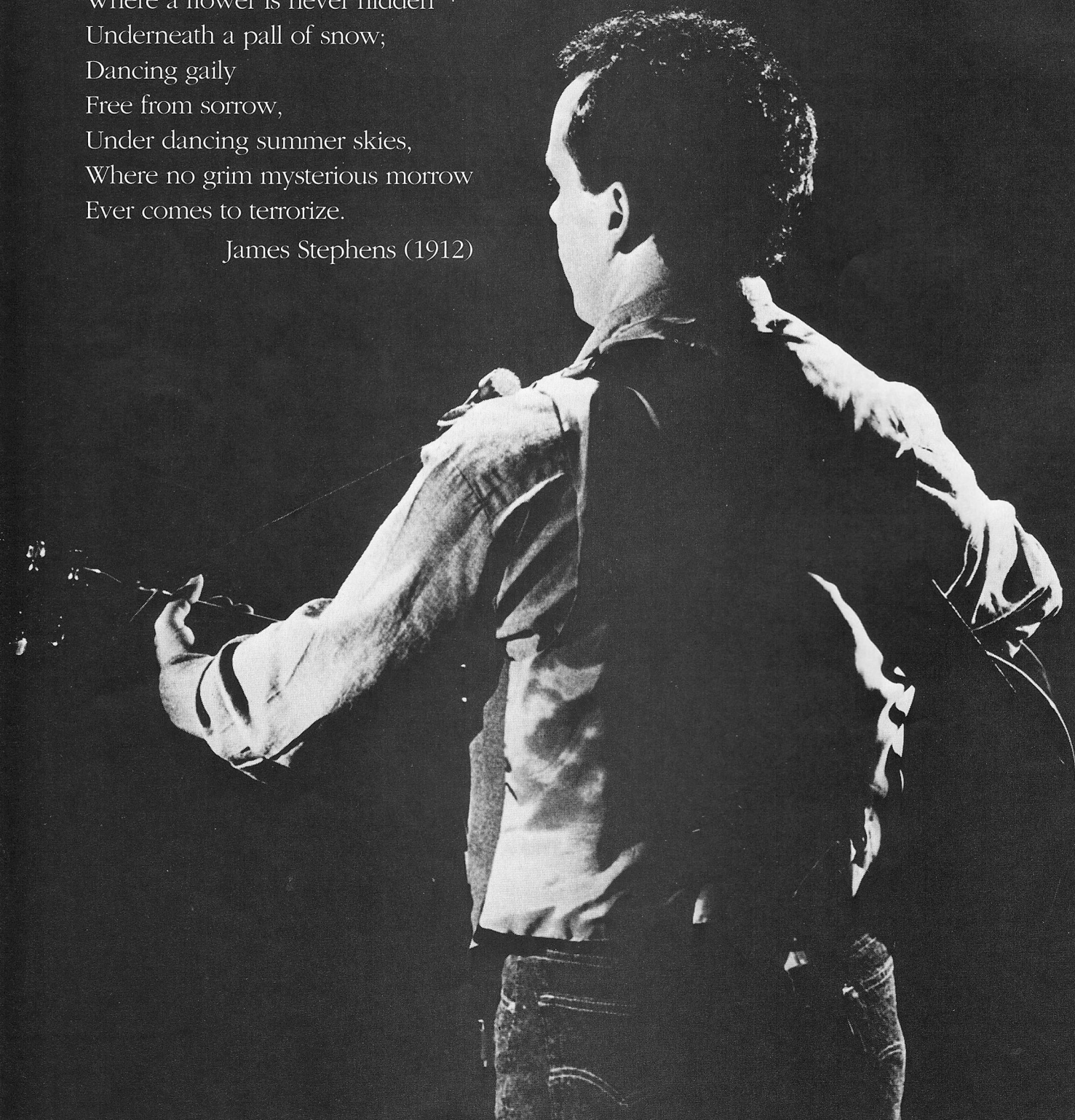
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James Stephens (1912)



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## Jon Klein's **Four Our Fathers**

Director	<b>Jeff Steitzer</b>
Set Designer	<b>Karen Gjelsteen</b>
Costume Designer	<b>Laura Crow</b>
Lighting Designer	<b>Rick Paulsen</b>
Sound Designer	<b>Steven M. Klein</b>
Assistant Director	<b>DJ Hamilton</b>
Dramaturg	<b>Steven E. Alter</b>
Stage Manager	<b>Craig Weindling</b>

### The Cast

(in order of appearance)

Christopher Steiner	<b>Charley McQuary</b>
Eddie Steiner	<b>Anthony DeFonte</b>
Phillip Harding	<b>Michael MacRae</b>
Pee Jay Harding	<b>Tim Danz</b>
Jesse Paxton	<b>Glenn Mazen</b>
Rosalee Paxton	<b>Sandra Ellis Lafferty</b>
Sandra Paxton	<b>Stephanie Kallos</b>
Manda	<b>Heidi Heimarck</b>
Father Jenson	<b>Larry Paulsen</b>

Time: Beginning and ending in the 1980s.

Place: A town in northern Kentucky - somewhere between North and South, between past and present, between wishes and regrets.

There will be one intermission.

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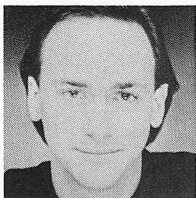
Preview performances of this production are made possible in part by the Seattle Arts Commission

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.



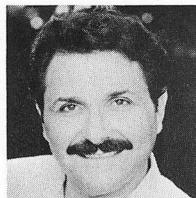
## The Actors



**Tim Danz**

*Pee Jay Harding*

Tim Danz is making his ACT debut with *Four Our Fathers*. He is a resident of St. Paul where he just completed a run of Jon Klein's *Losing It*. In addition to Pee Jay, he has also originated roles in Klein's *Southern Cross* and *T Bone N Weasel*. For the past ten years Tim has worked at a number of Twin Cities theatres in such plays as *Les Blancs*, *Stick Wife*, *Soldier's Play*, *Short eyes*, *Suicide in B flat* and Steven Dietz's *Ten November*. He has been a member of the Playwright's Center's acting company for the past seven years and has acted at the Midwest Playwrights' Conference from 1984 to 1989.



**Anthony DeFonte**

*Eddie Steiner*

Anthony DeFonte happily makes his ACT debut in *Four Our Fathers*. His last Seattle appearance was in 1978 as Big Jule in *Guys and Dolls*, also under the direction of Jeff Steitzer. Last season found Anthony at the PCPA/Theatrefest at Santa Maria and Solvang, California, where he played Tevye in *Fiddler on the Roof*. Prior to that, he played Dante for one and a half years in *Tamara*, Los Angeles' longest running hit. Additionally, Anthony has spent nearly fifteen years as a resident leading actor at major regional theatres across the nation, including Actors Theatre of Louisville, California Actors Theatre, The McCarter Theatre in Princeton, Circle in the Square, The American Southwest Theatre Company and others. In 1982 he made his Broadway debut as Maupa in a revival of the Ugo Betti play *The Queen and the Rebels*. Anthony has also resided with a number of summer Shakespeare Festivals, performing the title roles in *King Lear* and *Macbeth*, as well as playing Falstaff, Bottom, Orsino, Feste and many other leading roles. Audiences may recall his recent television appearance as Ghorbanifar in the made-for-tv movie *Guts & Glory: The Rise and Fall of Oliver North*. Other recent television appearances include *L.A. Law*, *Murder She Wrote*, *Hooperman*, *MacGyver*, *Moonlighting*, *Hard Times on Planet Earth*, *Sonny Spoon*, *Hill Street Blues*, *Houston Knights*, *The Colbys* and a brief comic appearance in the film *Beverly Hills Cop*. Anthony can also be seen as a sword-wielding Capulet in a Miller Lite commercial with Paul Rodriguez.



**Heidi Heimarck**

*Manda*

This is Heidi's first appearance on ACT's Mainstage. Since moving to Seattle from Minneapolis, she has been seen in *Fefu and Her Friends* directed by Maria Irene Fornes at New City, as Gert in Alice B.'s *Remember My Name*, in the Empty Space's Soviet Translations and numerous productions at Annex Theatre. She received her B.F.A. from NDSU, acted for three years with North Dakota Repertory Theatre and has studied with Martha Boesing, Rebecca Price, and at the Guthrie Theatre. Minneapolis credits include two productions of *Fefu*, Theatre-in-the-Round and two tours with Illusion Theatre. Her play *Rain, Rein, Reign, Reine* was recently produced at Annex Theatre; she is currently collaborating on a play with Allison Narver and Andrea Allen, working on her own play *Abna Histree Off The Def*, and eventually a play about shoes with Ms. Fornes.



**Stephanie Kallos**

*Sarah Paxton*

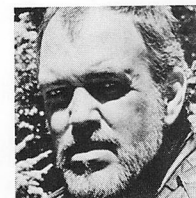
Stephanie Kallos was last seen as Helen in ACT's 1986 production of *Tales From Hollywood*. Since then, she has been living in the Southeast, where her acting credits in Atlanta include work with the Alliance Theatre, The Theatrical Outfit and four seasons with the Georgia Shakespeare Festival in roles including Beatrice in *Much Ado About Nothing*, Paulina in *A Winter's Tale*, Viola in *Twelfth Night* and, this past summer, Lady Macbeth. Stevie also served as voice and dialect coach for several Atlanta-area theatres, including the Academy Theatre, Horizon Theatre, Theatre Emory and Theatre Gael; and this past year she was Head of Voice and Speech for the University of North Carolina's Professional Actor Training Program in Chapel Hill. In Seattle, Stevie was also seen as Mags in the ACT production of *Painting Churches*, and made appearances at the Seattle Children's Theatre, Tacoma Actors Guild and the Empty Space. Her regional credits include work with the Berkshire Theatre Festival, the Idaho and Illinois Shakespeare Festivals and the Montana Rep.



**Sandra Ellis Lafferty**

*Rosalee Paxton*

Sandra Ellis Lafferty is making her debut at ACT with *Four Our Fathers*. Since moving to Seattle in September of 1989, she has appeared as Kate in *Brighton Beach Memoirs* at Tacoma Actors Guild and Evelyn in *Tales of the Lost Formicans* at the Empty Space. Before moving to Seattle, Sandra was a resident member of the Denver Center Theatre Company for three years. She won the Denver Drama Critics Circle Award for Best Season for an Actress in 1988. She has performed in many regional theatres on the East Coast and Midwest where her credits include *The Little Foxes*, *'nite Mother*, the world premiere of *Shooting Stars*, *Mrs. Warren's Profession*, *The Price* and *An Ordinary Woman* among others. She was formerly a writer, producer and director for NEA-TV, a part of the National Education Association. Sandra has appeared in numerous commercials, corporate videos and films.



**Michael MacRae**

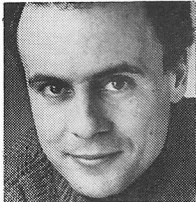
*Philip Harding*

Michael MacRae is making his ACT debut with this production. He was last seen as Bobby Gould in David Mamet's *Speed-the-Plow* at the Empty Space. He played Mr. Manningham in *Angel Street* at Intiman Theatre Company, Matt Stanton in Seattle Rep's production of *Hogan's Goat* and the Marquis de la Tour D'Zyr in *Scaramouche* at the Empty Space. A native of Connecticut, Michael has worked extensively in New York and California in highly acclaimed productions of Nicholas Kazan's *Blood Moon*, Miguel Pinero's *Short Eyes* and Michael Weller's *Loose Ends*. He has worked with major theatre companies across the U.S. including the McCarter Theatre at Princeton, the Antioch Theatre, the Los Angeles Actor's Theatre, San Diego's Old Globe Theatre and South Coast Repertory. Michael has appeared in over 100 television shows and a dozen feature films and will be seen this fall in the two hour movie pilot *Broken Badges* and the Disney Company feature film *Run*.



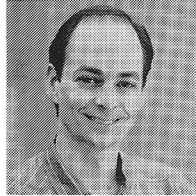
**Glenn Mazen**  
Jesse Paxton

Glenn Mazen returns to ACT after appearing in *Lloyd's Prayer* this year and the 1984 production of *A Christmas Carol*. Recently he was seen in *Tales of the Lost Formicans* at The Empty Space where he has also appeared in *American Buffalo* and *The Overgrown Path*. Other local appearances include *Endgame* and *Born Yesterday* at the Seattle Rep; *Douglas A Touch of the Poet*, *The Cherry Orchard*, *Tartuffe*, *A Moon for the Misbegotten* and *Hedda Gabbler* at Intiman; and *That Championship Season* at Tacoma Actors Guild. Regionally Glenn has worked at A.C.T. in San Francisco, the Oregon Shakespeare Festival, Academy Theatre in Atlanta, Lincoln Center Rep and the Citizen's Repertory Theatre in Glasgow, Scotland. He has also appeared with the BBC and Scottish TV.



**Charley McQuary**  
Christopher Steiner

Last season at ACT, Charley (nee Chuck) played Henry in Steven Dietz's *Happstance*. He also was seen as The Man in Christopher Durang's two-person play *Laughing Wild*, which was the opening show for the Empty Space's 20th anniversary season. 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. He originated the role of Roy in Steven Dietz's *Painting It Red* and performed in Kevin Kling's one-man, eight character play *21A*. He starred in the feature film *Purple Haze*. Charley is proud to be an Associate Member of the Playwright's Center in Minneapolis. His play *Grey Matter* will be performed at New City Theater's Playwright's Festival this fall.



**Larry Paulsen**  
Father Jenson

Larry Paulsen is returning to ACT where he appeared in *The Marriage of Bette and Boo* and two productions of *A Christmas Carol*. Recently he has played the role of Jerry in *Tales of the Lost Formicans* at the Empty Space and Actor 1 in *The Dining*

Room at Tacoma Actors Guild. Other local credits include *The Caucasian Chalk Circle* and *The Curse of the Starving Class* at the Seattle Rep and *The Glass Menagerie* at TAG. Larry has also spent seven seasons with the Oregon Shakespeare Festival, including major roles in *As You Like It*, *The Marriage of Bette and Boo*, *The Iceman Cometh*, *Pericles*, *Prince of Tyre* and *All's Well That Ends Well* among many others. He has appeared with the Alaska Repertory Theatre, The Arizona Theatre, the San Diego Rep, the Denver Center Theatre Company and PCPA/Theatrefest.



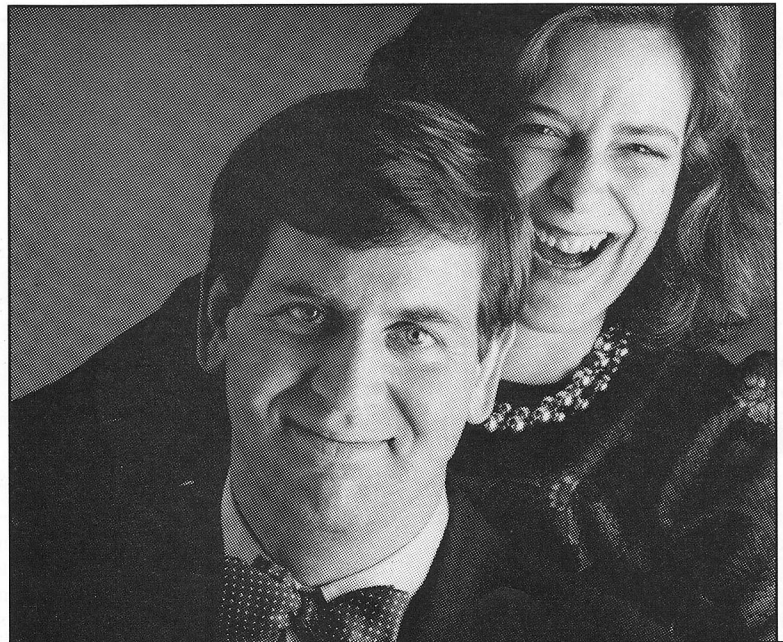
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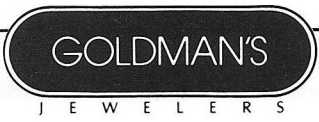
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# Directors and Production Staff

## **Gregory A. Falls, Founding Director**

is the founder of ACT and the Young ACT Company. He adapted ACT's version of *A Christmas Carol* in 1976. He has directed over 70 productions at ACT in 23 years. He has created five original children's theatre revues and three Christmas shows, plus a scripted version of *The Odyssey* with playwright Kurt Beattie which was selected by Time magazine as one of the Ten Best Plays of 1985. His other original scripts include *The Persian Princess*, *Aladdin and the Magic Lamp*, *The Forgotten Door*, *The Pushcart War*, *Ali Baba and the Forty Thieves* and *A Wrinkle in Time*. For ten years he was the 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 Four Our Fathers**

came to ACT in 1985 as resident director, and was appointed Artistic Director in 1988. He has directed ACT's productions of *An American Comedy*, *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*, *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 Empty Space; *Guys and Dolls* for the Palace Theatre; *Bay City Blues* and *Father's Day* for the Bathhouse; and *Pinnocchio* and *The Best Christmas Pageant Ever* for the Seattle Children's 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 Cities KUDOS for Best Direction. Jeff also has directed for the Alliance Theatre Company in Atlanta, the Portland Center Stage, Chicago's Goodman and Wisdom Bridge Theatres, 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

*Lloyd's Prayer*, *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 Shadowbox*, 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 North Carolina, and has done graduate work in dance education at George Washington University.

## **Karen Gjelsteen, Set Designer**

a Seattle-based freelance designer, returns to ACT for her ninth season, having designed *As You Like It*, *The Club*, *Da*, *Makassar Reef*, *For Coloured Girls...*, and *Breaking the Silence*, among others. She has designed extensively for Seattle area theatre and is currently designing Intiman's *Arms and the Man*. She has designed for Alliance Theatre Company, Alaska Repertory Theatre, Anchorage Opera Company, Berkeley Repertory Theatre, Honolulu Theatre for Youth, Oregon Shakespeare Festival, and Portland Repertory Theater. Karen teaches scenic design and scene painting at Cornish College of the Arts.

## **Laura Crow, Costume Designer**

most recently worked at ACT designing costumes for *A Chorus of Disapproval*. She has been designing on and Off-Broadway since the early 1970s, where she has been associated with Circle Repertory Company and the works of Lanford Wilson. Maintaining a resident designer position with Circle, she most recently designed the critically acclaimed premiere of *Brilliant Traces*. On Broadway, Laura's most recent designs were for *Making Movies* by Aaron Sorkin and Lanford Wilson's *Burn This*, which earned her a Drama-Logue Award. Among her other awards are an Obie, a Drama Desk, a Villager and a Joseph Jefferson, and

nominations for a Maharam, several other Joseph Jeffersons and a Helen Hayes Award. Laura's designs were part of the world tour organized by USITT to represent contemporary American Stage Design, Design 88. Other Broadway credits include *Fifth of July*, *The Water Engine*, *Sweet Bird of Youth* and the sci-fi comic book production of *Warp*. Laura's work is internationally known, having been seen in over 200 productions throughout the world from Japan and Micronesia to Yugoslavia, Germany, France, Holland and England. She has also designed for most of the regional theatres in the country including the Seattle Rep, Mark Taper Forum, the Goodman Theatre and Arena Stage. Last season's regional credits include *De Donde?* for Cincinnati Playhouse (which is currently playing at Joseph Papp's New York Shakespeare Festival) and the new musical *Eleanor* for Pittsburgh Public Theatre based on the early political lives of Eleanor and Franklin Roosevelt. Laura is a Professor of Design at the University of Michigan in Ann Arbor.

## **Rick Paulsen, Lighting Designer**

is pleased to be working at ACT for his seventh season. He has designed lighting for *An American Comedy*, *Woman In Mind*, *Happenstance*, *Red Noses*, *A Walk in the Woods*, *Breaking the Silence*, *The Downside*, *The Voice of the Prairie*, *Principia Scriptoriae*, *A Chorus of Disapproval*, *The Jail Diary of Albie Sachs*, *Tales From Hollywood*, *The Diary of a Scoundrel*, *March of the Falsettos*, *End of the World* and *Angels Fall*. In addition to his work at ACT, Rick lighted *The Rivals*, *Waiting for Godot* and *The Aristocrats* at Intiman this year. In the Seattle area, Rick's work has been extensively represented at the Empty Space, Intiman, Seattle Rep, Seattle Opera, Seattle Children's Theatre and at St. James Cathedral. Some of his favorite productions have been *Through the Leaves*, *Execution of Justice* and *Overgrown Path* at the Empty Space; *Landscape of the Body* and *Frankie and Johnny in the Claire de Lune* at Seattle Rep; and *Angel Street* and *Road to Mecca* 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 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 the Festival's Portland Center Stage. Rick first designed professionally on five productions at the Oregon Contemporary Theatre in Portland. For the past six years, he has taught lighting at Cornish College of the Arts.

**Steven E. Alter**, *Literary Manager and Dramaturg* for Four Our Fathers

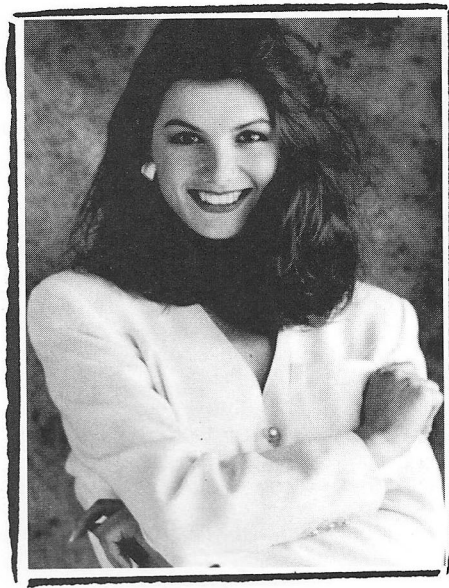
is in his second season on the ACT staff after coming to Seattle during the 1988 season to dramaturg the world premiere of Steven Dietz's *God's Country*. He has dramaturged the ACT productions of *A Normal Life*, *Lloyd's Prayer*, *An American Comedy*, *Red Noses* and *Happenstance* in addition to plays by Jon Klein, Larry Larson & Eddie Lee and Claudine 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 marketing director at Illusion Theatre.

**Steven M. Klein**, *Sound Designer*

returns to ACT where his design credits include *A Normal Life*, *The Jail Diary of Albie Sachs*, *The Downside*, *Breaking the Silence* and *Mrs. California*. Other favorites include *Measure for Measure*, *Frankie and Johnny in the Clair de Lune*, *That's It Folks*, *Tartuffe*, *You Can't Take It With You* and *Playboy of the Western World* at the Seattle Rep; *Puppetmaster of Lodz* and *Aunt Dan and Lemon* at the Empty Space; *Hunchback of Notre Dame*, *The Hoboken Chicken Emergency*, and *Little Lulu* for the Seattle Childrens Theatre; *In My Father's Bed* and *Governing Bodies* for Alice B. Theatre; and *The Boys Next Door* and *Yankee Dawg You Die* for the Group Theatre Company.

**Craig Weindling**, *Stage Manager*

returns home to Seattle after stage managing at Actors Theatre of Louisville as part of the 14th annual Humana Festival of New American Plays, where he formerly served as Production Stage Manager. He has stage managed ACT's productions of *A Walk in the Woods*, *God's Country*, *Happenstance* and *The Voice of the Prairie*, and worked locally with Intiman Theatre and PNTA. Craig has stage managed tours to Bulgaria, Dublin International Theatre Festival, Spoleto USA, British Columbia and the Kennedy Center, and has worked with the Arizona Theatre Company, StageWest, NC Shakespeare Festival and the New Globe Theatre. He also served as Technical Director/Lighting Designer for the White Barn Theatre in Westport, CT and has done national and regional tours with CAJY.



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### Services for the Hearing and Sight Impaired Patrons:

ACT is pleased to offer sign interpreted performances on the following dates:

*Four Our Fathers* – Friday, October 5 at 8:00 p.m.

*Hapgood* – Friday, November 9 at 8:00 p.m.

**These sign interpreted performances are made possible through a generous grant from**



Special half-price tickets are available to the hearing impaired. Please contact the Box Office at 285-5110, TDD 285-3225, for more information and to reserve seats. Scripts are available upon request.

### Assistive Listening Devices

Assistive listening devices are available at no charge for all performances (except those which are audio-described — September 2, October 7, and November 11). Please see the House Manager before a performance to check one out. Please contact the Box Office at 285-5110 for more information. Scripts and pen lights are available upon request.

**ACT's Assistive Listening System is made possible through a generous grant from Ackerley Communications, Inc.**

### Audio-Described Performances

ACT is pleased to offer audio-described performances for the visually impaired for the first time in 1990. This service offers background information about the play, the director, the designers, and actors. It includes short segments of the actors' voices in character as an aid to identification. During the performance, a narrator gives an ongoing description of the action.

Special half-price tickets are available to the visually impaired for audio-described performances on the following dates:

*Four Our Fathers* – Sunday, October 7, 7:00 p.m.

*Hapgood* – Sunday, November 11 at 7:00 p.m.

Call the ACT Box Office at 285-5110 for more information and to reserve seats.

### "Tickets Please,"

a program through which ACT offers complimentary tickets to regional community groups and social service agencies, has been generously underwritten this year by a grant from



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