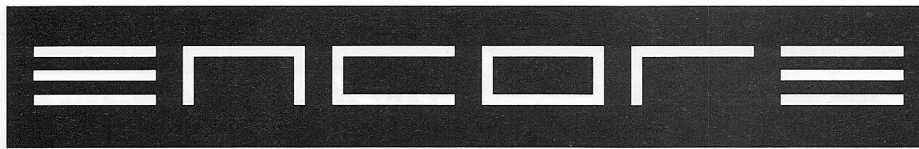




My Children! My Africa! by Athol Fugard



P U B L I S H I N G , I N C .

A Contemporary Theatre
27th Mainstage Season
1991

Volume 4, No. 1

My Children! My Africa!

By Athol Fugard

April 27 – May 26, 1991

Tickets: 285-5110

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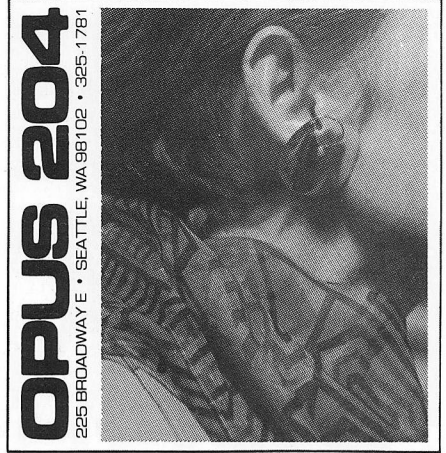
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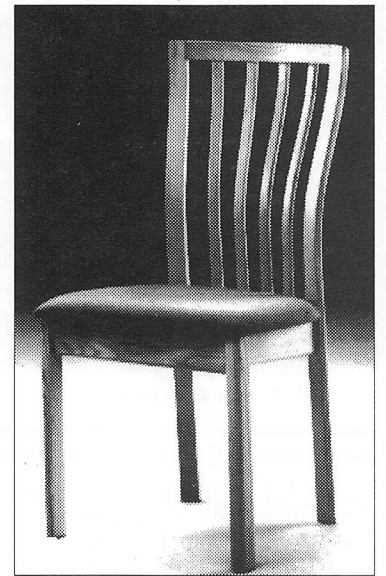
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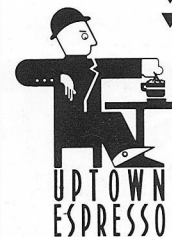


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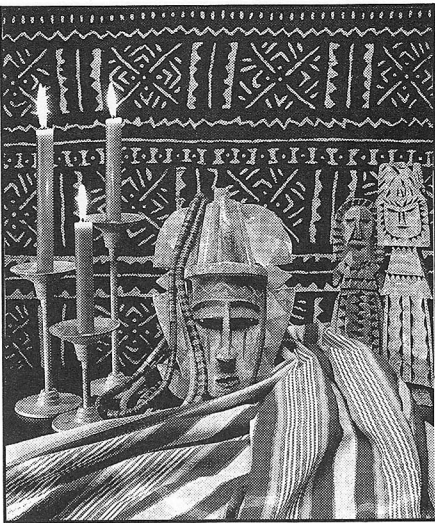
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Sign Interpreted Performances

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

My Children! My Africa! - Friday, May 17
8:00 p.m.

The Illusion - Friday, June 21 8:00 p.m.

Tears of Rage - Friday, July 26 8:00 p.m.

Our Country's Good - Friday, August 30
8:00 p.m.

Willi - Friday, October 4 8:00 p.m.

Halcyon Days - Friday, November 8 8:00
p.m.

A Christmas Carol - date to be announced

Special half-price tickets are available to the hearing impaired. Please contact the Box Office at 285-5110, TDD 285-3224 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 - May 19 and June 23). 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.

Audio-Described Performances

ACT is pleased to offer audio-described performances for the visually impaired. 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:

My Children! My Africa! - Sunday, May 19
7:00 p.m.

The Illusion - Sunday, June 23 7:00 p.m.

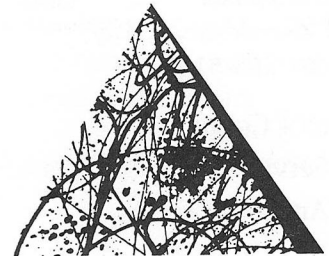
A Christmas Carol - date to be announced

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

GET INVOLVED!

The ACT **Stage Hands** are volunteers working behind-the-scenes in a variety of supporting roles. If you are interested in hosting out-of-town actors, fundraising, giving opening night parties, running ACT's gift center, ushering, helping in the office, or whatever your time allows, call us at 285-3220. There's an opportunity for you at ACT.

ACT gratefully acknowledges the following institutions for ongoing major support.



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Art in the Lobby



Since 1978 ACT has donated space in its upper lobby to display the works of over 300 artists. We feel this gives our audience a chance to view new works by emerging talents and enhance their theatre experience. It is also 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 works from the Kattlehong Art Center in South Africa during the run of *My Children! My Africa!*

Mary Ann Rolfe of Plymouth Congregational Church writes:

"Art is often an expression of the inner person seldom seen by others. Once in awhile an opportunity comes along to see into another person's world in a way that is different from our ordinary life experiences. Such is the work of artists from the Kattlehong Art Center in a black township outside Johannesburg, South Africa.

These artists have lived their entire lives under apartheid. It has influenced their lives in ways in which we may never know, except as we experience their art. That there is so much joy, humor, and sheer enthusiasm in their work is a marvel. That they continue to create in the midst of personal, family, and political upheaval is

testimony to the spirit of humankind. These lino prints, tapestries and paintings were all created by black South Africans.

Artists of all skill levels are welcome to work at the Center. They often bring their families from distant 'homelands' to live with them in Kattlehong. The Center provides instruction, equipment, supplies and encouragement in exchange for the artist passing on their skills to the next generation of new immigrants to the urban black township.

It is difficult for a black artist without proper 'credentials' to find outlets for their work within white South Africa. As a result of a chance meeting with Napo Mokoena, the Administrative Director of the Center, Plymouth Congregational Church began purchasing artwork from artists working at the Center and selling them here in Seattle. All proceeds from the sale of work have gone directly back to the Center and the artists. This has been a small but meaningful personal link between America and South Africa."

If you are interested in purchasing any of the works on display here, or if you have any questions about ACT's Art in the Lobby, please contact our House Manager or call the ACT administrative office at 285-3220.

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THE ILLUSION

by Tony Kushner

Freely adapted from Pierre Corneille's
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June 1 - 30

A brilliant new adaptation of this classic 17th century romantic comedy. An ailing lawyer enlists the mystical powers of a wizard to reveal the destiny of his long-lost son. A beguiling tale of rare poetic elegance laced with mischief.

TEARS OF RAGE

A world premiere by Doris Baizley
July 6 - August 4

A deeply affecting story about a young coed caught between her love for two men: a soldier in Vietnam and a draft-dodger she's harboring. This poignant, heartfelt tale brings the sixties vividly to life in an evocative portrait of a generation in conflict.

OUR COUNTRY'S GOOD

by Timberlake Wertenbaker
August 10 - September 8

Olivier Award Winner! Australia, 1789 — inmates in a penal colony prepare to

stage the nation's first play, a comedy of manners. Bawdy, brazen and laden with humor, *Our Country's Good* is the most celebrated British play in recent memory.

WILLI

A world premiere by John Pielmeier
September 14 - October 13

An exciting new ACT commission by the author of *Agnes of God*. This one-man show chronicles the life and teachings of Northwest mountain climber, Willi Unsoeld. Both inspirational and controversial, his story is the stuff of legend.

HALCYON DAYS

A world premiere by Steven Dietz
October 19 - November 17

A disillusioned senator finds himself positioned by the White House to become a human interest story in the President's plan to invade Grenada. This scathingly funny new play crosses *Doonesbury* with *Dr. Strangelove* for a hilarious look at politics in the media age.

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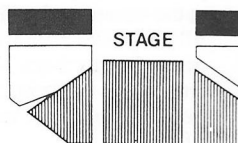
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The Illusion

by Tony Kushner

freely adapted from Pierre Corneille's *L'Illusion Comique*

Directed by David Ira Goldstein

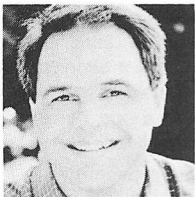
June 6 - 30

Previews June 1 - 5

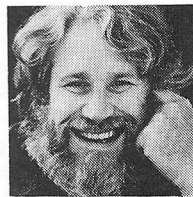
You won't want to miss this brilliant new adaptation of the 17th century romantic comedy, *L'Illusion Comique*. An ailing lawyer enlists the mystical powers of the wizard Alcandre to reveal the destiny of his long-lost son. Conjuring visions that are uncannily real, Alcandre recreates scenes from the romantic entanglements of the young prodigal. The son's seductive prowess leaves his father bemused, then helpless, as he watches his son descend into a labyrinth of love and jealousy, passion and remorse. This beguiling tale weaves a comic tapestry of rare poetic elegance laced with mischief.

The Illusion will feature Laurence Ballard, Ted D'Arms, David Pichette, Stephanie Shine, and G. Valmont Thomas.

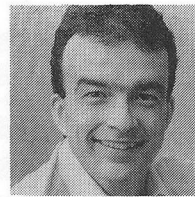
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Laurence Ballard



Ted D'Arms



David Pichette

ACT gratefully acknowledges the following for their assistance in the production of *My Children! My Africa!*

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Intiman Theatre

Daniel Keane, Market Place Salon

La Jolla Playhouse

The Seattle Repertory Theatre

Seth Sibanda

Professor Edgar Winans, UW School of Anthropology

University of Washington School of Drama

Wallingford Boys and Girls Club

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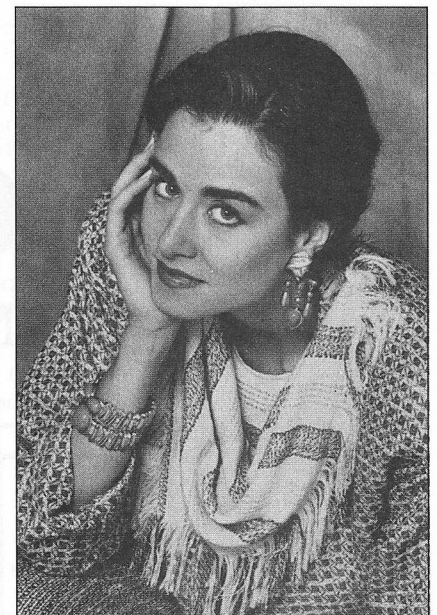
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ACT Box Office

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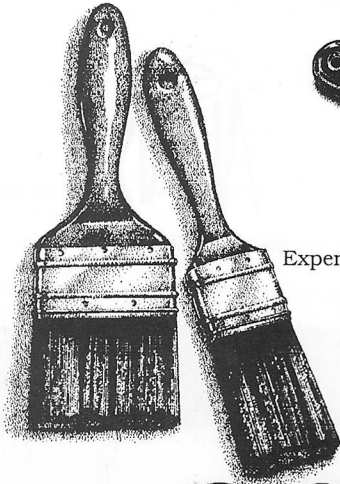
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"Order please!"

These are the first two words you will hear tonight. They are seemingly ordinary words, coming from a teacher trying to quiet a rowdy classroom during a debate. But the debate is about equality for women, the participants are a black boy and a white girl, and the school is in a black township in South Africa. Suddenly, these two words from Athol Fugard resound as a plea for his embittered nation.

In *My Children! My Africa!* that plea is one of hope for the future. Those two words *can* quiet a classroom, and the play is a testament to Fugard's unerring faith in the power of language.

"The written word, and the spoken word," said Fugard, "are infinitely more powerful and effective a means of affecting change than any of the forms of violence that are so appallingly alive at this moment — bombs and stones, and assassinations, and God only knows what."

The playwright understands, however, that for many people, violence remains the first — and sometimes only — course of action to spur change. "There is a generation of young black South Africans whose only experience of whites is one of violence," said Fugard. "All they've ever been on the receiving end of is violence."

In *My Children! My Africa!*, this is not simply a conflict of black versus white. It is the young black student, Thami, who leans towards militancy against the will of his aging teacher, Mr. M, an advocate of passive resistance and negotiation. Isabel,

a white girl, finds herself caught between the conflicting ideals of two people she feels deeply for, and struggling to assert her own identity in a world founded on division.

This age old conflict — most clearly illustrated in our country by the opposing philosophies of Malcolm X and Dr. Martin Luther King, Jr. — has long haunted Fugard. "Was writing a significant response to a situation in which there was such gross injustice?" asked the playwright. "Wouldn't it have been better to have taken up arms?"

In this play, the author seizes on the opportunity to argue this crucial issue from all sides. By giving each character a stirring monologue where they speak directly to the audience, Fugard is able to put us right in the middle of the conflict. "I want American audiences to experience that it is not as simple as who's right and who's wrong. I want them to realize that Thami is right, Mr. M is right, and Isabel is right, and yet something is very, very wrong."

For Fugard, that "something" can only be corrected through discussion and debate, and *My Children! My Africa!* provides some persuasive words towards that end. Hopefully, the discussion and debate begun this evening will continue long after the lights fade.

— Steven E. Alter
Production Dramaturg

Glossary

Afrikaner: descendent of the original Dutch settlers of South Africa

Amandla: Power

Apartheid: literally "separate-hood"; systematized separation of the races in South Africa

Bantu: white term rejected by the black people for a black South African

English-Speaking South African: descendent of the original British settlers of South Africa

Karoo: semi-desert in the heart of South Africa

Necklacing: form of execution in black townships — a rubber tire filled with gasoline is hung around the neck of the offender and lit afire

Nou kan ons lekkers gesels: Afrikaans, meaning "Now we can have good talk"

Oom Dawie: Uncle Davie

Pondok: shanty; most common form of shelter in black locations

Rand: South African currency (1984 exchange rate was R2 to \$1.00)

Xhosa: a black South African tribe of the Eastern Cape region

Thsisa Qhumisa: a Xhosa phrase used by black youths in South Africa during the arson protests, meaning "Burn Down"

Township/location: term for the areas into which blacks were re-settled under the Group Areas Act of 1950

Wapadsberg Pass: a mountain range in the Karroo

Play by Play

My Children! My Africa!

Tuesday, May 7, 1991

6:30 p.m. in the ACT Rehearsal Room

The Illusion

Tuesday, June 11, 1991

6:30 p.m. in the ACT Rehearsal Room

On the first Tuesday of each production, ACT will again present Play by Play, a behind-the-scenes look at each show. Hosted by members of ACT's artistic staff, 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 be in on every ACT production.

Space is limited, so be sure to call 285-3220 for your reservations.



Learning undigested by thought is labor lost. Thought unassisted by learning is perilous.

— Confucius

Ozymandias

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert... Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed:
And on the pedestal these words appear:
'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

— Percy Bysshe Shelley

from Kubla Khan

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright and sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.
But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for demon-lover!
And from this chasm, with ceaseless
turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced:
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Of chaffy grain beneath the thresher's flail:
And 'mid these dancing rocks at once and ever
It flung up momently the sacred river.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean:
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!

— Samuel Taylor Coleridge

from Childe Harold

Yet, Freedom! yet thy banner, torn, but flying,
Streams like the thunder-storm against the wind;
Thy trumpet voice, though broken now and dying,
The loudest still the tempest leaves behind;
Thy tree hath lost its blossoms, and the rind
Chopped by the axe, looks rough and little worth,
But the sap lasts, — and still the seed we find
Sown deep, even in the bosom of the North;
So shall a better spring less bitter fruit bring forth.

— George Gordon, Lord Byron

from The Devil's Walk

From his brimstone bed at break of day
A walking the Devil is gone,
To look at his little snug farm of the World,
And see how his stock went on.
Over the hill and over the dale,
And he went over the plain;
And backward and forward he swish'd his tail
As a gentleman swishes his cane.
How then was the Devil drest?
Oh, he was in his Sunday's best,
His coat was red and his breeches were blue
And there was a hole where his tail
came through.

— Robert Southey and
Samuel Taylor Coleridge

Composed Upon Westminster Bridge, September 3, 1802

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth, like a garment, wear
The beauty of the morning: silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

— William Wordsworth

Sea-Fever

I must go down to the seas again, to the lonely
sea and the sky,
And all I ask is a tall ship and a star to steer
her by,
And the wheel's kick and the wind's song and
the white sail's shaking,
And a grey mist on the sea's face and a grey
dawn breaking.

I must go down to the seas again, for the call
of the running tide
Is a wild call and a clear call that may not
be denied;
And all I ask is a windy day with the white
clouds flying,
And the flung spray and the blown spume and
the sea-gulls crying.

I must go down to the seas again to the
vagrant gipsy life,
To the gull's way and the whale's way where
the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing
fellow-rover,
And quiet sleep and a sweet dream when the
long trick's over.

— John Masefield



A Contemporary Theatre

Gregory A. Falls
Founding Director

Jeff Steitzer
Artistic Director

Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

presents

My Children! My Africa!

by Athol Fugard

Director	Gary Gisselman
Set Designer	Shelley Henze Schermer
Costume Designer	Rose Pederson
Lighting Designer	Phil Schermer
Sound Designer	Steven M. Klein
Dramaturg	Steven E. Alter
Stage Manager	Gretchen Van Horne

The Cast

Anela Myalaty (Mr. M)	Warren Bowles
Isabel Dyson	Stephanie Kallos
Thami Mbikwana	Jonathan Adams

Place: Camdeboo, South Africa

Time: Autumn, 1984

Originally Produced by The Market Theatre, Johannesburg; June 1989
Originally Produced in New York by the New York Theatre Workshop; December 1989
Produced by Special Arrangement with Samuel French, Inc.

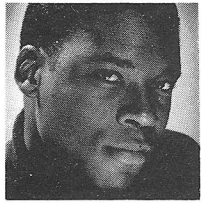


has generously underwritten the student matinee performance on May 22 for *My Children! My Africa!*

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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.

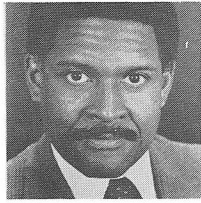
The Actors



Jonathan Adams

Thami Mbikwana

Jonathan makes his ACT mainstage debut with *My Children! My Africa!* His regional theatre credits include *Inherit the Wind*, *A Christmas Carol* and *The Rivals* at the Milwaukee Repertory Theatre, *Fences* at the Pittsburgh Public Theatre, *The Taming of the Shrew* and *Julius Caesar* at the Pittsburgh Shakespeare Festival, and a co-production of *Fences* with the Milwaukee Rep, the Alley Theatre in Houston and the Arizona Theatre Company. Film and television work include *The Bride in Black* and *Equal Justice* for ABC.



Warren Bowles

Anela Myalatyia (Mr. M)

This is also Warren's first appearance at ACT. He's been a long time member of Minneapolis' Mixed Blood Theatre Company where his roles have included Lucien in *The Boys Next Door*, Midge in *I'm Not Rappaport*, Cyrano in *Cyrano De Bergerac*, and Bruce in *Beyond Therapy* (directed by David Ira Goldstein, ACT's Associate Artistic Director). He has also appeared as Errol Philander in Athol Fugard's *Statements After an Arrest Under the Immorality Act* at the San Diego Public Theatre and as Styles/Bunto in *Sizwe Bansi is Dead* and John in *The Island* at Minneapolis' Theatre in The Round. In Chicago, he appeared as Prince Chaos in the Organic Theater's science fiction trilogy *Warp*, and in New York as an ensemble member of *Tuesday*, a mime play at the Black Theatre Alliance.



Stephanie Kallos

Isabel Dyson

Last season at ACT, Stevie appeared as Sarah in *Four Our Fathers* and Mrs. Cratchit in *A Christmas Carol*. During ACT's 1986 season she played Mags in *Painting Churches* and Helen in *Tales From Hollywood*. Stevie spent the intervening years acting and teaching in the Southeast; 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 Lady Macbeth. Stevie also served as voice and dialect coach for several Atlanta-area theatres and spent a year as Head of Voice and Speech for the University of North Carolina's Professional Actor Training Program in Chapel Hill. She has performed locally at the Seattle Children's Theatre, Tacoma Actors Guild and the Empty Space Theatre, and nationally with the Berkshire Theatre Festival, the Idaho and Illinois Shakespeare Festivals and the Montana Repertory Theatre.

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Directors and Production Staff

Gregory A. Falls, *Founding Director*

is the founder of ACT and the Young ACT Company. He has directed over 70 productions at ACT in 23 years and adapted ACT's version of *A Christmas Carol* in 1976. 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*

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*, *Four Our Fathers*, *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 Theatre; *Guys and Dolls* for the Palace Theatre; *Bay City Blues* and *Father's Day* for

the Bathhouse Theatre; 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 Theater in Minneapolis 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 Goodman and Wisdom Bridge Theatres, the Oregon Shakespeare Festival, the Milwaukee and Berkeley Repertory Theatres, and elsewhere around the country.

Phil Schermer, *Producing Director and Lighting Designer* for My Children! My Africa!

has been with ACT for over 20 years, during which he designed lighting for a great many productions, including *Lloyd's Prayer*, *God's Country*, *Glenarroy Glen Ross*, *On the Razzle*, *Painting Churches*, *King Lear*, *Amadeus*, *Cloud 9*, *The Greeks*, *Loose Ends*, *Custer*, *Catholics*, *Wings*, *Fansben*, *The Club*, *The Water Engine*, *A Christmas Carol*, *The Shadowbox*, and many more. At The Empty Space Theatre he designed lighting for *Loot*, *The Mystery of Irma Vep*, *American Buffalo*, *A Prayer for My Daughter*, *Heat*, and *Dusa*, *Fish*, *Stas*, and *Vi*. He also designed lighting for The Seattle Repertory Theatre and its Second Stage, The Bathhouse Theatre and Tacoma Actors Guild, and has designed sets for ACT, The Second Stage, The Empty 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. She has served as a UNESCO bilingual aide in Paris and has held writing and editing positions in the Washington, D.C., area. Other experience includes work with the National Urban League and a teaching position in Algeria. She holds a BA in French from the University of North Carolina, attended the University of Lyons in France, and has done graduate work in dance education at George Washington University. Susan is a member and past president of the Washington State Arts Alliance and was recently appointed to the King County Arts Commission.

Gary Gisselman, *Director*

returns to direct at ACT for a second time, his first production being the highly acclaimed *Fool for Love* in 1984. He is currently the Artistic Director of the Arizona Theatre Company in Tucson and in July will join the Children's Theatre Company in Minneapolis as Associate Artistic Director. During his tenure at ATC, he directed over 30 productions, guided the theatre's expansion in Phoenix, established the School Tour Program, and developed the Plays and Playwrights Program, giving playwrights the opportunity to work with professional casts in preparing and performing new works. Prior to joining ATC, he was for 12 years the Producing Artistic Director of the Chanhassen Theatres in Minneapolis, where he directed over 60 productions. He has also

Continued on next page

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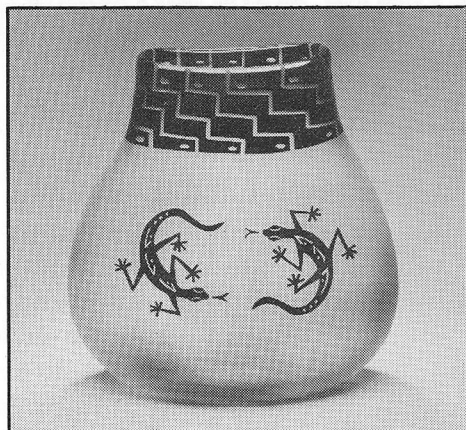


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directed at the Guthrie Theater and the Cricket Theatre and spent four summers as a director with the Minnesota Orchestra.

Athol Fugard, Playwright

is one of the finest living playwrights in the English speaking world, and has been working in the theatre as a playwright, director and actor since the mid-fifties in South Africa, England and the United States. He has a long association with the Market Theatre Company of Johannesburg and his plays — which have been performed on Broadway and around the world — include *Blood Knot*, *Boesman & Lena*, *Sizwe Bansi is Dead* (ACT, 1976), *Statements After an Arrest Under the Immorality Act*, *Master Harold...and the boys*, *A Lesson from Aloys*, and *The Road to Mecca*.

Shelley Henze Schermer, Set Designer

has been associated with ACT for 20 years designing properties, masks, costumes and scenery for ACT's Mainstage, Songworks and the Young ACT Company. Among her Young ACT Company design credits are *Beauty and the Beast*, *The Persian Princess* and the original productions of *The Odyssey*, *A Wrinkle in Time* and *A Christmas Carol*. Shelley's Mainstage designs include *Lloyd's Prayer*, *Happstance*, *God's Country*, *Man and Superman*, *Custer*, *Amadeus*, *Fool for Love*, *King Lear*, *Quartermaine's Terms*, *On the Razzle* and *Little Shop of Horrors*. Her numerous set designs for The Bathhouse Theatre include *Wild Oats*, *Twelfth Night*, *Threepenny Opera*, all versions of *The Big Broadcast* including those seen in Vancouver, B.C., and Cincinnati, and the Shakespeare series at ACT. Most recently, she designed *The Reluctant Dragon* at Seattle Children's Theatre and *Baker Street* at Civic Light Opera. Her work has also been seen at most of the other theatres in town, as well as the Honolulu Theatre for Youth.

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Rose Pederson, Costume Designer

designed *Lloyd's Prayer* and *Hapgood* last season at ACT. Her other credits at ACT include *Woman in Mind*, *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*. Rose also designed costumes for Bill Irwin's *Largely/New York* which ran on Broadway. Last Season at the Seattle Repertory Theatre she designed *Elliot Loves*, *The House of Blue Leaves* and *Long Day's Journey into Night*. Additional design credits for the Seattle Rep include *Robbers*, *That's It, Folks!*, *The Heidi Chronicles*, *Frankie and Johnny in the Claire de Lune*, *Hunting Cockroaches*, *The Beauty Part*, *The Understanding*, *Landscape of the Body* and *Happy Days*. At New City Theatre, Rose designed costumes for Richard Foreman's *Eddie goes to Poetry City* and Maria Irene Fomes' *Fefu and Her Friends*. Rose's work has also been seen locally at the Empty Space Theatre, Tacoma Actors Guild, Seattle Children's Theatre, and The Group, Intiman and Bathhouse Theatres.

Steven M. Klein, Sound Designer

returns to ACT where his design credits include *Four Our Fathers*, *A Normal Life*, *The Jail Diary of Albie Sachs*, *The Downside*, *Breaking the Silence* and *Mrs. California*. Other favorites include *The Miser*, *Much Ado About Nothing*, *Long Day's Journey into Night*, *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 Repertory Theatre; *The Puppetmaster of Lodz* and *Aunt Dan and Lemon* at the Empty Space Theatre; *The Hunch Back of Notre Dame*, *The Hoboken Chicken Emergency* and *Little Lulu* for Seattle Children's Theatre; *In My Father's Bed* and *Governing Bodies* for Alice B. Theatre; *The Boys Next Door* and *Yankee Dawg You Die* for the Group Theatre Company and *Aristocrats* for Intiman Theatre Company.

Steven E. Alter, Production Dramaturg

is now in his third year as ACT's Literary Manager/Dramaturg, after coming to Seattle to work on the world premiere of Steven Dietz's *God's Country* in 1988. He recently served as Guest Dramaturg for the East Coast premiere of *A Normal Life* by Erik Brogger at the Philadelphia Drama Guild. He has served as Production Dramaturg on over twenty new plays, and is particularly proud of his ongoing relationships with playwrights Erik Brogger, Kevin Kling (*21A*, *Lloyd's Prayer*), Jon Klein (*Four Our Fathers*, *The Red and the Black*), Doris Baizley (*Tears of Rage*, *Glass Mountains*), and Steven Dietz (*Foolin' Around With Infinity*, *Ten November*, *God's Country*, *Happstance*, *Halcyon Days*). Steven was a Literary Intern at Actors Theatre of Louisville during the 1985/86 season, where he dramaturged three festivals: *Shorts '85*, *Classics in Context* and the *Humana Festival of New American Plays*. In Minneapolis, he was Marketing Director at Illusion Theatre and assistant to the Executive Director at the Playwrights' Center. Locally, he has directed plays by Don Futterman and Bryan Willis. He holds a BFA in acting from Ohio University.

Gretchen Van Horne, Stage Manager

is a recent arrival to Seattle from Atlanta, Alaska and San Francisco. Her regional credits include several years of stage management for the late, great Alaska Repertory Theatre in Anchorage and the Alliance Theatre Company in Atlanta. She has also worked at the Arts Festival of Atlanta, the Alabama Shakespeare Festival, and has been involved in several industrial and corporate videotape projects. In Seattle, she was stage manager for the Empty Space Theatre's production of *Reckless*.

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A Contemporary Theatre is deeply grateful for the generous support of many individuals, corporations, foundations, and government agencies. These donors make quality contemporary theatre possible, and we are proud to salute them. (Please note that the contributor listings reflect all gifts received prior to April 5, 1991)

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