



Our Country's Good

by Timberlake Wertenbaker



A Contemporary Theatre
100 W. Roy Street
Seattle, WA 98119

Volume 4, No. 4
27th Mainstage Season
1991

Our Country's Good

by Timberlake Wertenbaker

August 15 – September 8

Tickets: 285-5110

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Sign Interpreted Performances

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

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

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

Halcyon Days - Friday, November 8 at 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). Please see the House Manager before a performance to check one out. Contact the Box Office at 285-5110 for more information. Scripts and pen lights are available upon request.

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 \$11 - \$21.50. Reservations are advised.

Please call or stop by ACT's Box Office.

Curtain

Tuesday - Thursday 7:30 p.m.

Friday - Saturday 8:00 p.m.

Sunday 7:00 p.m.

Matinees 2:00 p.m.

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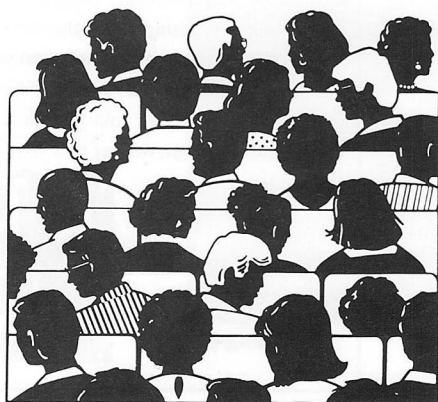
The ACT **Stage Hands** are volunteers working behind-the-scenes in a variety of supporting roles. If you are interested in hosting out of town actors, fundraising, giving opening night parties, running ACT's gift center, ushering, helping in the office, or whatever your time allows, call us at 285-3220.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

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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 by **Margarita Kalinina** during the run of *Our Country's Good*.

Margarita Kalinina writes: "I was fortunate to be born in Leningrad (Petersburg, Petrograd) in 1956, and I spent my childhood in Pushkin (before the revolution it was called Tsarskoe Selo, or Tsar's Village). These two cities were somewhat less affected by the devastation inflicted by the communist regime, and the settings for my childhood games were beautiful parks near 18th century palaces. Just a few kopecks were enough to buy a museum ticket, and those who were interested in art would spend hours there. The fact that I could see the masterpieces of national and international art was a very important factor in my development as an artist.

In 1979 I was admitted to the Leningrad Institute of Theatre. I had already had two years of experience working in the famous Maly Theatre of Opera and Ballet, both as an artist-decorator and as a builder of other designer's concepts. I was hoping that after graduation I could turn my own ideas into reality.

As a student, I had the opportunity to work in several different Leningrad theatres, including the Kirov Theatre. My artistic career began in 1984 in the city of Syktyvkar in the northern part of the Soviet Union. Theatre and cinema were the only cultural attractions and we didn't have a shortage of spectators.



In 1985 I was transferred to Ulan-Ude (West Siberia) as the principal artist of Theatre, Opera and Ballet. Ulan-Ude, one of the cultural centers of the north and diverse in nationalities, appeals to the artist's imagination.

From 1988 to the present time, I have been working as a freelance artist for theatres in Leningrad, Moscow and Kazan, producing stage and costume designs for more than 20 theatrical productions."

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. Sales of Art in the Lobby directly benefit the theatre.



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About Our Country's Good

"Twenty percent of the children in a certain elementary school were reported to their teachers as showing unusual potential for intellectual growth. The names of these twenty percent of the children were drawn by means of a table of random numbers, which is to say that these names were drawn out of a hat. Eight months later these unusual or 'magic' children showed significantly greater gains in IQ than did the remaining children who had not been singled out for the teachers' attention. The change in the teachers' expectations regarding the intellectual performance of these allegedly 'special' children had led to the actual change in the intellectual performance of these randomly selected children... who were also described as more interesting, as showing greater intellectual curiosity and as happier"

—R. Rosenthal & L. Jacobsen,
Pygmalion in the Classroom

"And art itself may be defined as a single-minded attempt to render the highest kind of justice."

—Joseph Conrad

The seeds of *Our Country's Good* were sown from historical fact. June 4, 1789 marked the first theatrical performance on what we now know as the continent of Australia. It was a production of Farquhar's *The Recruiting Officer*, presented by an all-convict cast.

This is believed to have been the brainchild of colony Governor Arthur Phillip, who was desperate for some diversion from the terrible conditions the officers and convicts were living under. More importantly, however, he believed that there was an alternative to brutality when dealing with the prisoners, and that doing the play might give them some sense of dignity, and hence, encourage them to change their ways.

At the time, this notion probably seemed far-fetched. After all, Australia was founded as a penal colony for the "criminal class," a depository for people the British government would rather dispose of than attempt to rehabilitate. The great irony 200 years later is that many of these people would remain after their years of servitude, becoming the forefathers and mothers of this now teeming country.

Playwright Timberlake Wertenbaker draws from this material, but she has no interest in examining the birth of a nation. Rather, her play uses this story to express her belief that not only can art change people's lives, but, more importantly, that people can actually change.

These issues are not isolated by their historical origin. With public questioning of the value of art in society during the NEA controversy, the recent Supreme Court decision to uphold a sentence of life-imprisonment for a first-time drug

offender and the ever growing crisis of education all over this country, Wertenbaker's optimistic — though not starry-eyed — belief in the possibility of social improvement passionately speaks to our own immediate concerns.

Perhaps the greatest tribute to the power of *Our Country's Good* came in this letter from a convict who performed in a production of the play at Blundeston Prison in Suffolk, England:

Hullo Timberlake, 1/6/90

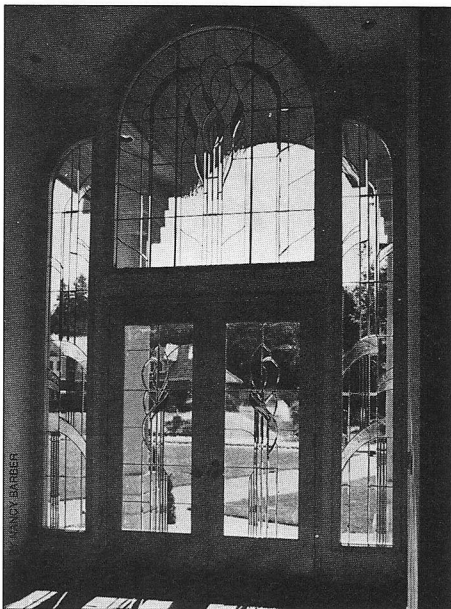
Billy Reid here (I played Harry in O.C.G.) I had read of your letter. Thanx for the compliments and thanx again for making it all possible. I'm sorry I didn't get to thank you personally after our performance not that I feel it matters now, but I just that I'd mention it!

It's good to know you were happy with our interpretation of O.C.G. It was all a Bran U scene to me. I mean where I come from in Glasgow there isn't any Drama or Theatre. Wot a pity! Maybe after my release I could go back and spread the script. I should of picked up enough exp. by then. In Glasgow there's so much mischanneled energy you wouldn't believe it. Youngsters with real potential who want to be good or the best at something. Usually, because of the options they become good at stealing, chatting up girls or fighting, or, like me, getting into jail. Ha! Ha! I'm glad I took the plunge into Drama when I did. Initially I joined to refine my speech and learn how to communicate with other people. Those reasons must come accross really stupid to someone like yourself who knows a lot about the theatrical world. Well wotever. I got a lot-lot more than wot I'd expected. That wasn't all down to the acting side of it, bit more down to O.C.G., and the part of Harry. I got so much out of that play. I was already on the Road but doing O.C.G. gave me the opportunity to take a short cut on my own Road to Reality. I mean just tying my hair back or getting it cut out of my face would've taken my yonx to do wot with the scars and blind left eye. I've since put my hair back to it's natural state - wild 'n 'curly - tying it back served a purpose because now if I get a part that calls for me to have short-looking-hair I won't hesitate to tie and gel it back. I ain't so weak in that area nor more. That was the first time in 9 years the top 1/2 of my face had seen the light of day!

Thanx again,
Billy

PS. I know you're busy out there so don't bother worrying about writing back. I just wanted to say thanx.

—Steven E. Alter
Literary Manager





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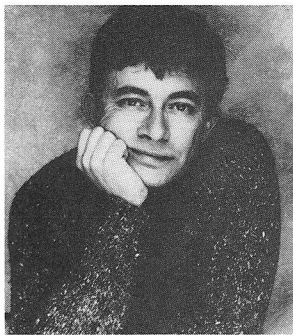




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Next at Act



John Pielmeier

Willi

An Evening of Spirit and Wilderness

adapted from the speeches
of Willi Unsoeld

Written and Performed by

John Pielmeier

Directed by David Ira Goldstein
September 19 - October 13

Previews September 14, 15, 17 & 18

Mountain climber, philosopher, and teacher—Willi Unsoeld was an inspiration to all who knew him. Commissioned by ACT, playwright John Pielmeier has used material from many of Unsoeld's speeches to paint a highly personal portrait of a man who lived life the only way he knew how — to the limit.

Unsoeld was a self-proclaimed "fanatic" when it came to the wilderness. He firmly believed that the sacred existed in nature, but it wasn't enough for him to simply climb mountains. He passionately preached about the value of wilderness whenever and wherever he could. Pielmeier's unique one-man show will transport you from the adventures of the Peace Corps and Outward Bound to the classrooms of Evergreen State College and to the top of Mount Everest.

ACT is pleased to welcome playwright and actor John Pielmeier to Seattle for this world premiere production. He is the author of the highly acclaimed *Agnes of God* and his other plays, which include *Courage*, *Sleight of Hand* and *The Boys of Winter* have been performed in New York and at regional theatres across the country.

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Facts About the First Fleet

*No longer able to send convicts to the United States following the American Revolution, the British government passes a bill in August 1784 authorizing transportation “to what Place or Places, Part or Parts beyond the seas” the Crown might see fit.

*In August of 1788, the cabinet approves a proposal to colonize Botany Bay, on the southeast coast of Australia, with convicts. The colony would serve as “a remedy for the evils likely to result from the late alarming and numerous increase of felons in this country...”.

*Many people felt that transportation to the South Seas was too lenient. “Not to make the Felons undergo servitude for the benefit of others...but to place them as their own Masters, in a temperate climate, where they have every object of comfort... This will incite men to become Convicts...”

*Under the command of Captain Arthur Phillip, the First Fleet departs England on May 13th, 1787. Over 1,000 passengers — 736 of them convicts — were crammed on to only eleven ships.

*The average age of the convicts was twenty-seven, and most were transported for seven years as punishment for petty theft. The youngest, a nine-year old chimney sweep named John Hudson, was sent for stealing some clothes and a

pistol. The youngest girl was thirteen-year old Elizabeth Hayward, sentenced for stealing a linen gown and silk bonnet worth seven shillings.

*It took eight months to cross over 15,000 miles of ocean. By the time they reached Rio De Janeiro some 6,000 miles away, the women’s clothing was already disintegrating. It was replaced by the burlap sacks from tapioca purchased in Rio.

*When the ships arrived at Botany Bay on January 18, 1788, Aborigines gathered along the beach. Their first words to the white settlers were “Warra! Warra!” — “Go away! go away!”

*It was over two years before ships would arrive to replenish the new colony’s provisions — and bring the first news from home since departure, including the inauguration of George Washington. Rations, which were not generous to begin with, had dwindled to the starvation point, and though the Second Fleet brought fresh supplies, it also brought over 800 new mouths to feed.

*The first theatrical performance in Australia occurred on June 4, 1789. In honor of the King’s Birthday, George Farquhar’s Restoration comedy *The Recruiting Officer* was performed by a cast of convicts.



Black-eye Sue and Sweet Poll of Plymouth taking leave of their lovers who are going to Botany Bay, circa 1790.

The Scenes

Act One

1. The Voyage Out
2. A Lone Aboriginal Australian
Describes the Arrival of the First Convict Fleet in Botany Bay on January 20, 1788
3. Punishment
4. The Loneliness of Men
5. An Audition
6. The Authorities Discuss the Merits of the Theatre
7. Harry and Duckling Go Rowing
8. The Women Learn Their Lines
9. Ralph Clark Tries to Kiss His Dear Wife’s Picture
10. John Wisehammer and Mary Brenham Exchange Words
11. The First Rehearsal

Act Two

1. Visiting Hours
2. His Excellency Exhorts Ralph
3. Harry Brewer Sees the Dead
4. The Second Rehearsal
5. The Science of Hanging
6. The Meaning of Plays
7. Duckling Makes Vows
8. A Love Scene
9. The Question of Liz
10. Backstage

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Our Country's Good

by **Timberlake Wertenbaker**

Based on the novel *The Playmaker* by Thomas Keneally

Director	Jeff Steitzer
Production Designer	Michael Olich
Lighting Designer	Peter Maradudin
Sound Designer	Jim Ragland
Dramaturg	Steven E. Alter
Dialect Coach	Judi Dickerson
Stage Manager	Joan Toggenburger
Asst. Production Designer	Norm Scrivner

The Cast

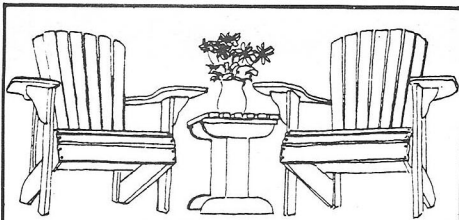
Captain Arthur Phillip, Royal Navy, Governor-in-Chief of New South Wales	Peter Silbert
Major Robbie Ross, Royal Marines	Laurence Ballard
Captain David Collins, Royal Marines	Larry Paulsen
Captain Watkin Tench, Royal Marines	Jonathan Adams
Captain Jemmy Campbell, Royal Marines	Michael Winters
Lieutenant George Johnston, Royal Marines	Faye M. Price
Lieutenant Will Dawes, Royal Marines	Jeanne Paulsen
2nd Lieutenant Ralph Clark, Royal Marines	R. Hamilton Wright
2nd Lieutenant William Faddy, Royal Marines	Marianne Owen
Midshipman Harry Brewer, Royal Navy	Michael Winters
Reverend Johnson	Linda Emond
Mary Brenham	Linda Emond
Dabby Bryant	Marianne Owen
John Arscott	Michael Winters
Black Caesar	Jonathan Adams
Ketch Freeman	Laurence Ballard
Meg Long	Linda Emond
Liz Morden	Jeanne Paulsen
Robert Sideway	Larry Paulsen
Duckling Smith	Faye M. Price
John Wishammer	Peter Silbert
An Aboriginal Australian	Matthew Shawn Miller

The play takes place in Sidney, Australia, in 1788-89

There will be one intermission

Produced by special arrangement with The Dramatic Publishing Company of Woodstock, Illinois

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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.
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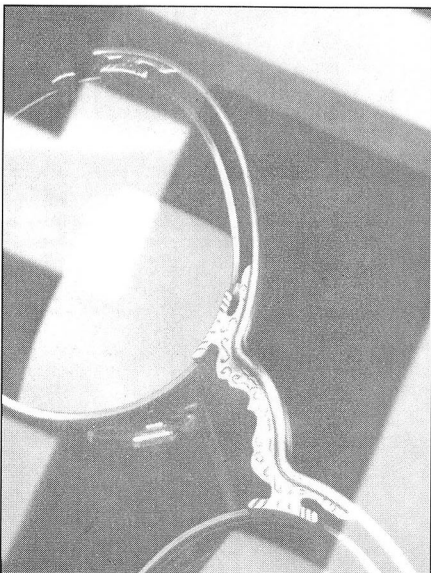


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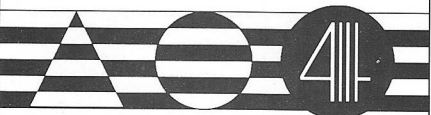
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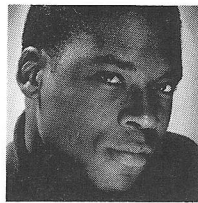
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The Actors



Jonathan Adams

*Black Caesar/
Captain Tench*

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



Laurence Ballard

Major Ross/Ketch Freeman

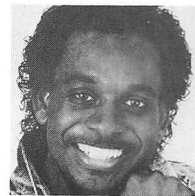
Laurence recently directed the ACT production of *The Falcon* for the 1991 Washington State Cultural Enrichment Program Tour. He has performed in several past ACT productions, including this season's *The Illusion* and last season's *A Normal Life*. He also appeared in *A Walk in the Woods*, *Red Noses*, and *Woman in Mind* (1989), *A Christmas Carol* (1989, 1987), *The Voice of the Prairie* and *Principia Scriptoriae* (1988), *Tales From Hollywood* (1986), and *True West*, *Maydays* and *Other Places* (1985). He has performed locally with Seattle Repertory Theatre, Intiman Theatre Company, The Empty Space Theatre and Tacoma Actors Guild. Nationally, other theatres include Arena Stage, Berkeley Repertory Theatre, Eureka Theatre, Joyce Theatre, Milwaukee Repertory Theater, Oregon Shakespeare Festival, Portland Center Stage, and StageWest. Internationally, he has performed with the Suzuki Company of Toga-Mura, Japan (SCOT) at the International Performing Arts Festival (1988) and at the 1990 Mitsui Performing Arts Festival in Tokyo. Film and television credits include *The Caine Mutiny Court Martial*, *The Tale of Lear* (Japan), and *The Falcon* (U.S.S.R.).



Linda Emond

*Mary Brenham/
Reverend Johnson/
Meg Long*

Linda Emond has appeared at ACT in *Tears of Rage*, *Merrily We Roll Along*, *Mrs. California*, *A Chorus of Disapproval*, and *God's Country* and at The Empty Space Theatre in *On the Verge*. A graduate of the University of Washington's Professional Actor Training Program (under Robert Hobbs), she has been a resident of Chicago for the past five years. In Chicago, she has appeared with the Steppenwolf, Goodman, Wisdom Bridge, Court, Victory Gardens and Remains Theatres. Her recent credits include Grusha in *The Caucasian Chalk Circle* at the Court Theatre, Isobel in *The Secret Rapture* at Steppenwolf, Helen Furr in Frank Galati's *She Always Said, Pablo* at the Kennedy Center in Washington, D.C., and Sonya in *Uncle Vanya* at the Goodman Theatre with John Mahoney as Vanya. She is a recipient of two Chicago Jeff Awards for her portrayals of Paulina in *The Winter's Tale* and Eliza Doolittle in *Pygmalion*.



Matthew Shawn Miller

*An Aboriginal
Australian*

Matthew Shawn Miller makes his ACT debut with *Our Country's Good*. Shawn has performed locally at Madrona Youth Theatre touring in their shows and performing his martial arts demonstrations. He has also appeared in Bill Irwin's *Largely/New York*, on television in *21 Jumpstreet* and the short-lived series *Knight Watch*, and in Beau Bridges' feature film *7 Hours to Judgement*. Shawn received his training at the Seattle Children's Theatre Young Actor Training Program under Tawnya Pettiford-Wates, Kevin Spencer and Tim Bond. He has also worked as a choreographer for Seattle Children's Theatre and musical director for Madrona Youth Theatre.



Marianne Owen

*2nd Lieutenant
Faddy/Dabby
Bryant*

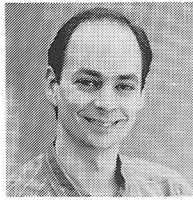
Marianne is happy to return to ACT where she has been in *A Chorus of Disapproval*, *God's Country* and *The Diary of a Scoundrel*. The bulk of her

work during the last four years in Seattle has been at the Seattle Repertory Theatre, where she has been in *The Miser*, *The House of Blue Leaves*, *The Heidi Chronicles*, *Playboy of the Western World*, *The Caucasian Chalk Circle*, *Landscape of the Body*, and *The Tempest*, among others. Prior to moving to Seattle, she worked at professional theatres around the country, including Actors Theatre of Louisville, The Goodman Theatre, The Guthrie Theater, The Repertory Theatre of St. Louis, New York's Public Theatre, Playwrights' Horizons, Yale Repertory Theatre and the American Repertory Theatre in Cambridge, Massachusetts, where she is a founding member. In her career, Marianne has had the pleasure of working with such writers and directors as Athol Fugard, Arthur Kopit, Tom Stoppard, Jonathan Miller, Andrei Serban, Liviu Ciulei, Mike Nichols, John Madden and Tony Kushner. A graduate of Yale Drama School, Marianne has also done a lot of work on radio and television including PBS's *Fronline* and can be seen in the upcoming feature film *Hand That Rocks the Cradle*.



Jeanne Paulsen
Liz Morden/
Lieutenant Dawes

Jeanne Paulsen has appeared in numerous ACT productions including *A Christmas Carol*, *A Normal Life*, *An American Comedy*, *The Marriage of Bette and Boo*, *The Diary of a Scoundrel*, *Top Girls* and *Cloud 9*. In seven seasons at the Oregon Shakespeare Festival she has performed in many productions including *And a Nightingale Sang*, *Ghosts* and *Strange Snow*. Other Oregon Shakespeare credits include *Henry IV Part II*, *The Marriage of Bette and Boo*, *The Iceman Cometh*, *Broadway* and *The Three Sisters*. She played the role of Judith in *Aristocrats* at Intiman Theatre Company and just recently appeared there in *The Kentucky Cycle*. Jeanne has also performed at The Empty Space Theatre, South Coast Repertory, American Conservatory Theatre, Milwaukee Repertory Theater, Denver Center Theatre Company, San Jose Repertory Theatre and PCPA/Theaterfest.



Larry Paulsen
Robert Sideway/
Captain Collins

Larry Paulsen is returning to ACT where he appeared in two productions of *A Christmas Carol* as well as *The Marriage of Bette and Boo* and last season's *Four Our Fathers*. Other local credits include *Tales of the Lost Formicans* at The Empty Space Theatre, *The Dining Room* and *The Glass Menagerie* at Tacoma Actors Guild and *The Caucasian Chalk Circle* and *The Curse of the Starving Class* at Seattle Repertory Theatre. Larry also spent seven seasons with the Oregon Shakespeare Festival, performing 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*. He has appeared with Alaska Repertory Theatre, South Coast Repertory, Arizona Theatre Company, San Diego Repertory Theatre, Denver Center Theatre Company and PCPA/Theaterfest.



Faye M. Price
Duckling Smith/
Lieutenant
Johnston

Faye returns to ACT, having appeared earlier this season in *The Illusion*. She recently performed Off-Broadway in *The Encanto File and Other Short Plays* at the Women's Project and Productions. She also appeared Off-Broadway in *Walkers* at the Hudson Guild Theatre. Earlier this year she was seen in *The Recruiting Officer* and *Our Country's Good* at Oregon Shakespeare Festival, Portland. As a member of the Guthrie Theater acting company, she was seen in *The Bacchae*, *Infidelities*, *Execution of Justice*, *A Midsummer Night's Dream*, *Cyrano de Bergerac* and *A Christmas Carol*. Additional credits include the title role in *Miss Ever's Boys* at Illusion Theatre in Minneapolis, *Joe Turner's Come and Gone* at Studio Arena Theatre in Buffalo, and *A...My Name is Alice* at Mixed Blood Theatre in Minneapolis. She is featured in the sexual abuse prevention films *Touch* and *No Easy Answers* and the PBS production *The Things That Matter*.

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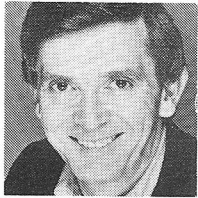
is the founder of ACT and the Young ACT Company. He has directed over 70 productions and adapted ACT's version of *A Christmas Carol* in 1976. He created five original children's theatre revues and three Christmas shows, plus a scripted version of *The Odyssey* with playwright Kurt Beattie which was 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 member of the United Arts Council of Puget Sound, and founder of the Champlain Shakespeare Festival.

Jeff Steitzer, *Artistic Director and Director of Our Country's Good*

came to ACT in 1985 as a resident director, and was appointed Artistic Director in 1988. He has directed over 20 productions at ACT. Later this season he will direct the world premiere production of *Halcyon Days*. Locally, he has directed extensively at The Empty Space Theatre (where he began his career as an actor and director), Seattle Children's Theatre, The Bathhouse Theatre, and Village Theatre in Issaquah. 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 Actors Theatre of St. Paul. Jeff has also been an on-site evaluator for the NEA theatre program and was recently elected to serve as a board member for Theatre Communications Group. Recent projects have included *Inherit the Wind* (Milwaukee Repertory Theater), *Baker Street* (Civic Light Opera), *Some Americans Abroad* (Oregon Shakespeare Festival), and *The Caucasian Chalk Circle* (Chicago's Court Theatre). He is the obsessively proud father of 8 1/2 year old Caitlin (who made her professional debut last December in *A Christmas Carol*) and 6 1/2 year old Ben.

Phil Schermer, *Producing Director*

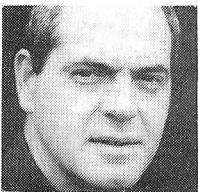
has been working in professional theatre for over 25 years. He began his career at the Seattle Repertory Theatre as a painter and then scenic carpenter. He has also designed lighting for the Seattle Rep and its Second Stage, The Bathhouse Theatre, The Empty Space Theatre, The Seattle Group Theatre, Tacoma Actors Guild and Montana Repertory Theatre as well as numerous productions at ACT, including this season's *My Children! My Africa!* He served as Production Manager and Producing Manager at ACT before being named Producing Director in 1989. For the past three years, he has been actively involved in the design process for ACT's new facility. Phil received a B.A. in Literature/History from Reed College in Portland and an M.A. in Lighting Design/Technical Production from the University of Washington.



Peter Silbert

*John Wisehammer/
Captain Phillip*

Peter Silbert has been seen at ACT as Jacob Baumann in *A Normal Life*, Joe Williams in *An America Comedy*, Scrooge in *A Christmas Carol*, Father Toulon in *Red Noses*, Nikolai in *Breaking the Silence*, Krutitsky in *The Diary of a Scoundrel*, Brecht in *Tales From Hollywood* and in *The Jail Diary of Albie Sachs*, *Amadeus* and *True West*. Other Seattle credits include five seasons at Intiman Theatre Company and work at The Empty Space Theatre, Tacoma Actors Guild, Seattle Repertory Theatre, Pioneer Square Theatre and Center Stage. Nationally, Peter has appeared at Berkeley Repertory Theatre, La Jolla Playhouse, The Goodman Theatre, Portland Repertory Theatre, Actors Theatre of Louisville, Oregon Shakespeare Festival and for six seasons at Milwaukee Repertory Theater.



Michael Winters

*Harry Brewer/
Captain Campbell
/John Arscott*

Last season at ACT, Michael Winters was seen in *Hapgood*, *The Falcon* (produced as part of the Goodwill Arts Festival), and *A Christmas Carol* playing Ebenezer Scrooge. In previous seasons he appeared in *Woman in Mind*, *Red Noses*, *Principia Scriptoriae*, and the world premieres of *Happenstance* and *God's Country*. He recently appeared in *The Kentucky Cycle* at Intiman Theatre Company. Other credits at Intiman include *Aristocrats*, *Rosencrantz and Guildenstern are Dead*, *Angel Street* and *Hard Times*. In San Francisco, Michael appeared in *The Imaginary Invalid* and *Twelfth Night* at American Conservatory Theatre and *Man and Superman* at Berkeley Repertory Theatre. In addition, he has performed with Denver Center Theatre Company and PCPA/Theaterfest.



R. Hamilton Wright

*2nd Lieutenant
Ralph Clark*

Bob Wright last appeared at ACT as Father Flote in Peter Barnes' *Red Noses*. In past seasons at ACT he appeared as

Melchior, the servant from hell, in Tom Stoppard's *On the Razzle*; Albie in David Edgar's *The Jail Diary of Albie Sachs*; Michael Trent in Arthur Kopit's *End of the World*; and Guy Jones in Alan Ayckbourn's *A Chorus of Disapproval*. Bob is a member of the Seattle Repertory Theatre's resident acting company and a charter member of The Empty Space Theatre's new acting ensemble.

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a program through which ACT offers complimentary tickets to regional community groups and social service agencies, has been partially underwritten for this production by the generosity of

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Production Staff

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.

Timberlake Wertenbaker, Playwright

was resident writer at London's Royal Court Theatre from 1984-85. Her plays include *The Third, Case To Answer, New Anatomies, Abel's Sister, The Grace of Mary Traverse and The Love of the Nightingale*. Her Translations include Lorca's *The House of Bernarda Alba* for the Guthrie Theater and Ariane Mnouchkine's *Mephisto* for the Royal Shakespeare Company. *Our Country's Good* won the Evening Standard Most Promising Playwright Award and the Olivier Play of the Year Award for 1988. It has since been produced at regional theatres across the United States and recently completed a run on Broadway.

Michael Olich, Production Designer

last designed ACT's 1988 productions of *A Chorus of Disapproval* and *Principia Scriptoriae*. Other productions at ACT include *The Diary of a Scoundrel, True West* and *The Jail Diary of Albie Sachs*. A resident of Seattle, his designs have also been seen at Seattle Repertory Theatre, The Empty Space Theatre, Seattle Men's Chorus, Seattle Opera, and most recently at Intiman Theatre Company where he was scenic designer for their critically acclaimed production of *The Kentucky Cycle*. Nationally, Michael has been represented at Alliance Theatre of Atlanta, the Guthrie Theater and Children's Theatre Company of Minneapolis, Milwaukee Repertory Theater, Chicago's Goodman Theatre, Berkeley Repertory Theatre, and The Great Lakes Shakespeare Festival of Cleveland. For several seasons Michael served as resident designer at Alley Theatre of Houston and San Francisco's American Conservatory Theatre, and has enjoyed a decade of collaboration with the Oregon Shakespeare Festival.

Peter Maradudin, Lighting Designer

makes his ACT debut with *Our Country's Good*. Previous productions in Seattle include *The Miser, Long Day's Journey into Night, Measure for Measure* and *The Beauty Part* for Seattle Repertory Theatre and *The Kentucky Cycle* for Intiman Theatre Company. His work has appeared on Broadway with *Ma Rainey's Black Bottom*, Off-Broadway with *Bouncers*, and he has designed lighting for over 90 productions at resident theatres across the country, including The Guthrie Theater, La Jolla Playhouse, Milwaukee Repertory

Theater, South Coast Repertory, the Old Globe Theatre, Berkeley Repertory Theatre, Mark Taper Forum, Oregon Shakespeare Festival Portland, Shakespeare Theatre at the Folger and The Repertory Theatre of St. Louis.

Jim Ragland, Composer and Sound Designer

served as sound designer at ACT for *An American Comedy, God's Country* and *Happenstance* and was musical director for *Eighteen Wheels* in the Songworks series. Most recently, he was composer and sound designer for *The Kentucky Cycle* at Intiman Theatre Company. At The Empty Space Theatre he has composed music and designed sound for *Tales of the Lost Formicans, Etta Jenks, In Perpetuity Throughout the Universe, Drinking in America, The Overgrown Path, Don Juan* and *Bunk*, and has served as musical director for *The Rocky Horror Show* and *Gloria Duplex*. Other composing credits include *The Tooth of Crime, The Unseen Hand, Limbo Tales, The Fairy Garden, and Angel City* at New City Theater; *Hamlet* and *Electra* at Intiman Theatre Company and *Reckless* at Berkeley Repertory Theatre. Other sound design credits include *Blue Window* at New City Theater, and *The School for Scandal* and *Romeo and Juliet* at Old Globe Theatre in San Diego.

Joan Toggenburger, Stage Manager

spent last season at ACT and most recently worked on *The Kentucky Cycle* at Intiman Theatre Company. Joan spent most of 1989 touring Europe, the United States and the Middle East with the American Indian Dance Theatre. She was a resident stage manager for seven years at the Los Angeles Theatre Center and the Los Angeles Actors' Theatre.

Steven E. Alter, Literary Manager and 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 Mountain*), and Steven Dietz (*Foolin' Around With Infinity, Ten November, God's Country, Happenstance, 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 B.F.A. in acting from Ohio University.

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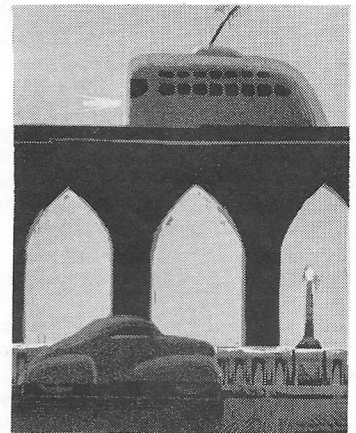
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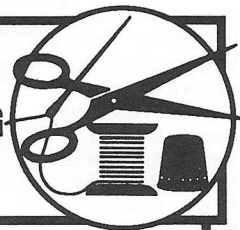
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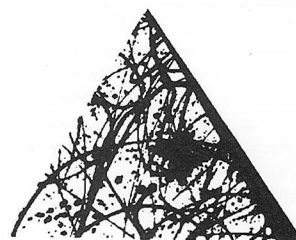
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