

Halcyon Days



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

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

Volume 4, No. 6
27th Mainstage Season
1991

Steven Dietz's Halcyon Days

Directed by Jeff Steitzer

October 24 – November 17, 1991

Tickets: 285-5110

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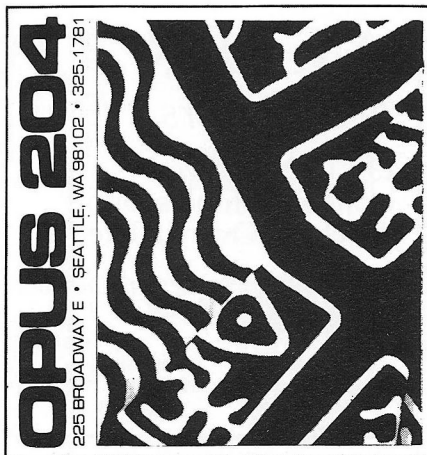
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ACT is pleased to offer sign interpreted performances on the following dates:

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

A Christmas Carol - Friday December 6 at 7:00 p.m.

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.

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 thanks the **Stage Hands** Volunteers for all their hard work. Special thanks to:

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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 by **Barbara Spooner-Miller** during the run of *Halcyon Days*.

Barbara Spooner-Miller was born in San Francisco in 1917 and spent her childhood in Toledo, Ohio, where she studied painting every Saturday at the museum. Her high school art teacher arranged a scholarship for her to attend Pratt Institute in New York City, where, after graduation, she worked as an illustrator and package designer. She also worked as an illustrator in Detroit and later in Chicago where she taught high school art while doing graduate work at the Institute of Design. During these years she continued to paint and show her work, with exhibits at the

Toledo Art Museum and, in Chicago, at the University Club, the Palette and Chisel Academy of Fine Arts, the Beverly Art Center and the Institute of Design.

After moving to Seattle in 1978, she taught drawing, design and print-making at South Seattle Community College before going to France to live and paint. In 1989 she exhibited in a group show at the Grand-Palais in Paris and had a one-person show during the summer at the Musee du Nouveau Monde in La Rochelle. Last year she participated in an international exhibit at the Whatcom Museum in Bellingham and most recently had a six-week show at the West Seattle Cultural Society Gallery. In addition, she has paintings in museums and private collections in both the United States and France.

If you are interested in purchasing any of the work 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.

Next at ACT

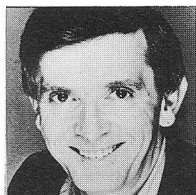
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— *The Seattle Times*

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Peter Silbert



David Pichette

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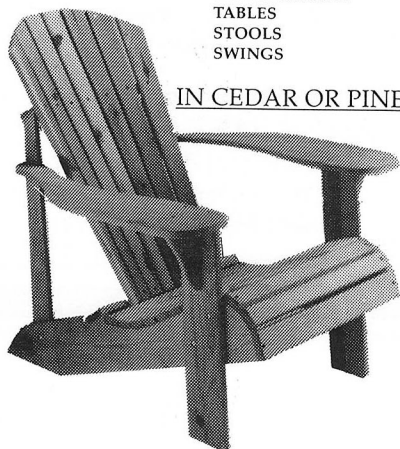
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The Golf War

How is the world ruled and how do wars start? Diplomats tell lies to journalists and then believe what they read.

— Karl Kraus

I am staring at four black and white photographs. I took these photographs in St. Paul, Minnesota in 1983, and, upon moving to Seattle recently, I discovered them in a box. The first photograph shows my breakfast table, streaked in sunlight. Tossed on the table is a newspaper dated Tuesday, October 25, 1983. Its headline reads: "U.S. toll in Beirut reaches 191." The second photograph is the same table, with Wednesday's paper tossed on top of Tuesday's. Its headline: "U.S. forces invade Grenada; Cubans fighting stubbornly." The third photograph adds Thursday's headline to the pile: "U.S. troops battle Grenadians." The fourth photograph shows Friday's paper, sitting alone on the table. Headline: "Reagan: We were just in time."

I don't remember taking these photographs. I certainly had no idea that one day I'd end up writing a play about the events behind those headlines. But these photographs are the only tangible traces I have of my state of mind at that time: "Would my government really go to war in one part of the world to overcome negative public opinion about war in another part of the world? Would it invade an island I've never heard of just to get the word 'Beirut' out of my head?"

After giving my approval to the operation, I went back to sleep. After an hour or so, I got up to play golf. As I'd expected, my golf game needed some work.

— Ronald Reagan, *An American Life*

My naivete then embarrasses me now, but it also reminds me that this invasion predicated Libya, Panama, Iran-Contra, the "October surprise" and the Persian Gulf War. It was, in fact, the dress rehearsal for American overt intervention in the Reagan/Bush years. It features, in supporting roles, many of the men who would later "star" in the arena of American foreign policy: George Bush, Oliver North, Norman Schwarzkopf. And, most importantly, it taught both the military and the reigning administration valuable lessons that are with us to this day.

Following the invasion of Grenada, the military totally restructured its chain of command for such maneuvers, putting

one general in supreme command, instead of relying on a collaboration of several of them. The man put in charge, following Grenada, was Schwarzkopf. The military also learned, belatedly for 19 American soldiers, not to underestimate the anti-aircraft technology of the enemy and to target these weapons first — and obliterate them — before sending in soldiers via land or air. Also, the CIA was reprimanded severely for its lack of credible intelligence, which forced the military to use tourist maps to invade the island.

Farce: an exaggerated comedy based on highly unlikely situations.

— Webster's New World Dictionary

On the political front, the administration learned that quick, overt, military victories were a boon to approval ratings and served to divert the public's attention away from glaring domestic problems. The administration also learned that they did not have to repeat the "mistake" of Vietnam — enabling reporters to gather first-hand information about the conflict as it happened. Instead, the government simply imposed a press blackout. When the blackout was lifted, reporters were put under the supervision of the military who took them to "select sites" so they could "gather their stories." A few reporters ignored the press blackout and tried to boat into the area to see the situation firsthand. The military shot at them until they turned around. The administration happily discovered that the "average American" supported these shootings, citing the fact that they distrusted the press even more than the government.

Accustomed to the adoration of the media and the fawning deference of locker room attendants, President Reagan and his friends look upon any expression of hostility not only as a crime but also as blasphemy. Lacking the imagination to conceive of a universe that doesn't resemble Orange County, they can think of nothing else to do except to send the fleet.

— Lewis H. Lapham

In his autobiography, Ronald Reagan calls the invasion of Grenada "one of the highest of the high points of my eight years in the presidency."

— Steven Dietz
September 10, 1991

Grenada: A Chronology of Events

March 13, 1979: In Grenada, the repressive regime of Sir Eric Gairy is overthrown by a socialist movement called New Jewel in a bloodless coup. Its leader, 34 year-old Maurice Bishop, becomes the country's new Prime Minister.

November, 1979: Prime Minister Bishop announces plans to build an international airport with a 9,500-foot runway to encourage tourism from the U.S. and Europe. The airport is to be built by a Cuban construction group and partially financed by Fidel Castro, raising U.S. suspicions of an increasing Soviet presence in the region.

March 23, 1983: In a nationally televised speech, U.S. President Ronald Reagan shows a classified photo of Cuban barracks alongside the unfinished airstrip, and decries "the Soviet-Cuban militarization of Grenada...as power projection into the region."

June 1983: Fearful of the increase in anti-Grenadian rhetoric, Bishop flies to Washington to meet with Reagan. After waiting for a week in Washington, he must settle for talks with National Security Adviser William P. Clark and Deputy Secretary of State Kenneth W. Dam.

October 13, 1983: Bishop, who has toned down his anti-U.S. rhetoric with the intention of testing American goodwill, is placed under house arrest by his own deputy, Bernard Coard, leading hard-line Marxists in an attempt to take over the country.

October 19, 1983: Thousands of supporters free Bishop from his home, and march with him to the Grenadian Army headquarters at Fort Rupert. At the command of General Hudson Austin,

troops open fire on the crowd, capturing and executing Bishop on the spot. Austin names himself the new leader of a sixteen-man junta and establishes a 24-hour shoot-to-kill curfew.

October 20, 1983: Vice President George Bush convenes a high-level meeting in the White House to discuss the implications of Austin's takeover. Of particular concern is the safety of American medical students on the island, who could be taken as hostages. It is decided that a flotilla of ships from a fleet heading to Lebanon be diverted towards Grenada as a "precautionary measure."

October 21, 1983: Leaders of the six-nation Organization of Eastern Caribbean States meet in Barbados and asks for U.S. intervention in Grenada. That evening, Lt. Colonel Oliver North drafts a National Security Decision directive for the President to order an invasion.

October 22, 1983: Bush arranges a meeting of the National Security Council, in Washington. Speaking with Reagan — who is on a golfing trip in Augusta, Georgia — by phone, the decision is made to move forward with the operation.

October 23, 1983: Reagan is awakened in Augusta at 2:27 a.m. by the news of a suicide bombing of the marine barracks in Beirut, killing 241 soldiers. That evening, preparation for the Grenada invasion — named Operation Urgent Fury — begins in earnest.

October 24, 1983: At 6 p.m., just over 36 hours after the bombing in Beirut, Reagan signs an order for the final go-ahead of the invasion.

October 25, 1983: At 5:36 a.m., U.S. troops — not told where they were

going, or why — land on Grenada, meeting with unexpectedly stiff resistance. At 8:30 am, soldiers reach the True Blue campus, where 138 students are found unharmed. Unbeknownst to the soldiers, however, over 400 more students remain at the main campus at Grand Anse, and other locations. Unprepared for the heat, and armed only with tourist maps printed in 1978, (Defense Department maps would not arrive until after the operation was completed), the search for the remaining students progresses slowly. At a meeting that evening, military commanders decide to bar the press from the island until the operation is completed.

October 26, 1983: With ground forces still moving slowly, General H. Norman Schwarzkopf, deputy commander of the operation, dispatches six helicopters from the USS Guam to land at the Grand Anse campus and evacuate the 224 students remaining there.

October 27, 1983: In a nationally televised speech, Reagan announces that all objectives on Grenada are complete and declares victory: "We got there just in time." Over 100 students, still waiting for the military to rescue them, watch his speech in hiding.

October 28, 1983: By afternoon, more than 48 hours after the invasion began — time in which the Cubans or Grenadians had ample opportunity to take hostages, if they wished to — the final group of students is found and evacuated. In all, 595 students were "rescued" from the island. The casualties from the invasion were as follows:
AMERICANS: 19 killed, 116 wounded — 85 seriously
GRENADIANS: 45 killed, 337 wounded
CUBANS: 24 killed, 59 wounded

— Steven E. Alter
Production Dramaturg

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STAR and Tribune

Thursday
October 27, 1983
1 Edition
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U.S. troops battle Grenadians

Cubans reportedly stop fighting

Press News Service

Washington, D.C.
Cuban soldiers of Grenada report they ended fighting with U.S. troops Monday. Grenadian soldiers also report U.S. troops have taken control of the capital of St. George's.

The United States flew in hundreds of paratroopers to bolster the forces of Grenadian army leaders who began an invasion of the island after Thursday night's coup, according to United States officials.

As the second day of the intervention began, Secretary of Defense Casper Weinberger reported that at least 100 U.S. troops had been killed and 25 wounded, with eight more missing in action.

An additional number of U.S. service-people wounded in the invasion were flown to Fort Belvoir, Ill., this week for treatment at a medical center there.

First U.S. evacuee

Los Angeles Times

Chapman Air Force Base, S.C.
The first package of Americans from Grenada, the order in which names appear in the list, the first

number and their probable last initial information. Further information will be received this morning, he said.

At the landing ceremony, a spokesman of U.S. military officials announced that 100 U.S. troops were taken out to South Carolina, where 500 Americans have been evacuated, many according to reports that there are about 1,000 Americans in the island.

Evacuees from the island, which is more than 100 miles south of St. John's, and St. Peter's, the principal centers of Grenada, a member of the Commonwealth, and have reported by the invasion force from his intelligence headquarters at Camp Commando House in St. George's. He was reported to be with the 100 paratroopers established at the airport at 10:30 a.m. on Monday.

Grenada continued on page 1A

STAR and Tribune

Wednesday
October 26, 1983
1 Edition
25¢ per copy

U.S. forces invade Grenada; Cubans fighting stubbornly

Reagan calls mission a complete success

Press News Service

North 2,000 U.S. Marines and Army Rangers invaded the Caribbean island of Grenada Tuesday, combined with Grenadian troops and other U.S. military forces to overthrow the U.S. government of the island and 23 wounded.

U.S. and Grenadian soldiers and marines received news of the invasion with surprise in Grenada, the U.S. military official said. There was more resistance than he thought there would be.

The official said elements of the army's 11th Airborne Division would probably be dispatched to control most of Grenada's two airports and five prisons to keep up control of the island.

Seven island soldiers, continuing an effort to resist the invasion force.

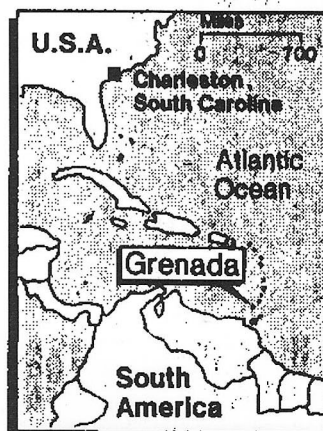
Related articles on pages 6A, 7A and 8A

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Seven island soldiers, continuing an effort to resist the invasion force.

What happened, and where



When individuals who are in charge of joint decisions of great importance — say, in banking or in diplomacy — come to think of themselves and of their adversaries as 'players', they view moral considerations differently. They may lose sight of the significance of each human being who will be affected by their choice, and downplay the seriousness of the consequences of their actions. They may then come to assume attitudes of playfulness even about the most inhumane choices.

— Sissela Bok, *Secrets*

A Contemporary Theatre

Gregory A. Falls
Founding Director

Jeff Steitzer
Artistic Director

Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

presents

The World Premiere of **Halcyon Days**

By Steven Dietz

Director	Jeff Steitzer
Set Designer	Vicki Smith
Lighting Designer	Rick Paulsen
Costume Designer	Sam Fleming
Sound Designer	Steven M. Klein
Dramaturg	Steven E. Alter
Stage Manager	Jeff Hanson

The Cast

(in order of appearance)

Eddie	Laurence Ballard
Tommy	Mark Chamberlin
Blonigen	Peter Silbert
Ruby	Novel Sholars
Linda	Stephanie Shine
Raper	Michael Winters
Patricia	Linda Emond
Alex	Andrew DeRycke

Time: October, 1983

Place: Washington, D.C. and St. George's, Grenada

There will be one intermission

A Contemporary Theatre is a member of the League of Resident Theatres, American Arts Alliance, the Washington State Arts Alliance, and is a constituent of the Theatre Communications Group.

This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.

Directors and Choreographers at ACT are members of the Society of Stage Directors and Choreographers, an independent national labor union.

Stage crew work is performed by employees represented by the International Alliance of Theatrical Stage Employees (I.A.T.S.E.) #15.



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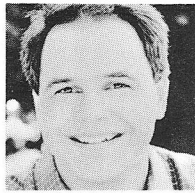


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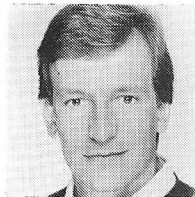
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The Actors



**Laurence
Ballard**
Eddie

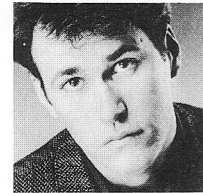
Laurence directed the ACT production of *The Falcon* for the 1991 Washington State Cultural Enrichment Program Tour. He has performed in several past ACT productions, including this season's *Our Country's Good* and *The Illusion* and last season's *A Normal Life*. He also appeared in *A Walk in the 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.).



**Mark
Chamberlin**
Tommy

Mark Chamberlin is returning to ACT where he has appeared in *A Normal Life*, *The Downside*, *Woman in Mind* and the Young ACT Company's *Aladdin and the Magic Lamp*. He has been seen locally at the Seattle Repertory Theatre in *Much Ado About Nothing*, *Red Square*, *End of the Day* and *Strangers on Earth*; Seattle Children's Theatre in *Up the Down Staircase* and *The Secret Garden*; and New City Theater in *Overruled* (voted best of the festival in 1988). Most recently, Mark appeared in *Richard III* at Seattle Shakespeare Festival, and *Holiday*, *The Tempest* and *Glengarry Glen Ross* at the Oregon Shakespeare Festival/Portland. A graduate of the American Academy of Dramatic Arts in New York, Mark originated the Broadway role of William in *84 Charing Cross*

Road (with Ellen Burstyn) and appeared off-Broadway in *The Taming of the Shrew*, *Swan Song* and *Of Mice and Men*. He has worked regionally at the Pittsburgh Public Theater, Atlanta's Alliance Theatre Company, the Studio Arena Theatre in Buffalo, Boston's Huntington Theatre Company and the Berkeley Repertory Theatre. His film credits include *Ghost Story*, *Second Effort*, *Christmas Evil*, *Kent State* and the soon to be released *Scout's Honor*.



**Andrew
DeRycke**
Alex

Andrew DeRycke makes his ACT debut with *Halcyon Days*. He has been seen locally at Tacoma Actors Guild in *Broadway Bound*, *A Christmas Carol* and *Brighton Beach Memoirs*. He has also appeared in *Extremities*, *Towards Zero* and *Betrayal* in a season with the Oregon Repertory Theatre; *The Heidi Chronicles* at the Oregon Stage Company; and *A Quiet End*, *How I Got That Story* and *Kiss of the Spider Woman* at the Oregon Arena Theatre in Eugene. A native of New York, Andrew appeared in the New York premiere of Caryl Churchill's *Vinegar Tom* at the Harold Clurman Theatre, and *A Midsummer Night's Dream* and *The Dining Room* for the Cortland Repertory Theatre. Film and Video credits include *Heart of China* and *Chylus*. Andrew holds an M.F.A. from the University of Oregon and was an Irene Ryan finalist at the Northwest Drama Conference in Anchorage, Alaska.



**Linda
Emond**
Patricia

Linda Emond has appeared at ACT in *Our Country's Good*, *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*.



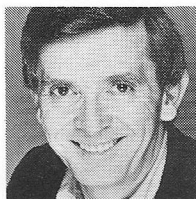
Stephanie Shine
Linda

Stephanie returns to ACT after making her debut earlier this season with *The Illusion*. A graduate of the University of Washington's Professional Actor Training Program under Robert Hobbs, her Seattle work includes *Speed-the-Plow* at The Empty Space Theatre, *Italian American Reconciliation* at Pioneer Square Theatre and Juliet in *Romeo and Juliet* at Bellevue Repertory Theatre. Among her appearances at the Oregon Shakespeare Festival are Maire in *Translations*, Lisa in *The Majestic Kid*, and Jackie in *Hay Fever*. She has also performed in *The Miser* at Portland Center Stage, *Much Ado About Nothing* at the New Mexico Repertory Theatre, *Twelawny of the Wells* at the Alley Theatre in Houston, *Translations* and *The Diary of Anne Frank* for the New Jersey Shakespeare Festival, and as Lady Macbeth and Juliet for the Maui Academy of Performing Arts. Stephanie is featured in the television films *Dangerous Pursuit* and *Innocent Love*.



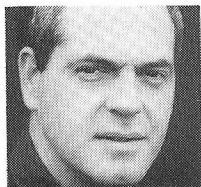
Novel Sholars
Ruby

Novel Sholars makes her ACT debut with *Halcyon Days*. She is a recent graduate of Cornish College of the Arts where she performed various roles, including April Green in *Hot L Baltimore*, Claire in *The Maids*, Dr. Livingston in *Agnes of God* and Lady Macbeth in *Macbeth*. She received an internship at Intiman Theatre Company where she recently appeared in the world premiere production of *The Kentucky Cycle* and played Eunice in *A Streetcar Named Desire*.



Peter Silbert
Blonigen

Peter Silbert has been seen at ACT as John Wisehammer and Captain Phillip in *Our Country's Good*, 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
Raper

Michael Winters most recently appeared at ACT in *Our Country's Good*. In past seasons he has been seen here in *Hapgood*, *Red Noses*, *Woman in Mind*, *Principia Scriptoriae*, *The Falcon*, the world premieres of *God's Country* and *Happenstance* and as Scrooge in *A Christmas Carol*. During the past year he appeared as Dragging Canoe in *The Kentucky Cycle* at Intiman Theatre Company and as Polonius in *Hamlet* at the American Conservatory Theatre in San Francisco, where he has also been seen in such productions as *Twelfth Night*, *The Imaginary Invalid*, *Nothing Sacred* and *When We are Married*. He has also appeared with The Berkeley Repertory Theatre, The Denver Center Theatre Company and The Pacific Conservatory for the Performing Arts.

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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 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

came to ACT in 1985 as a resident director, and was appointed Artistic Director in 1988. He has directed over 20 productions at ACT including *Our Country's Good* earlier this season. 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.

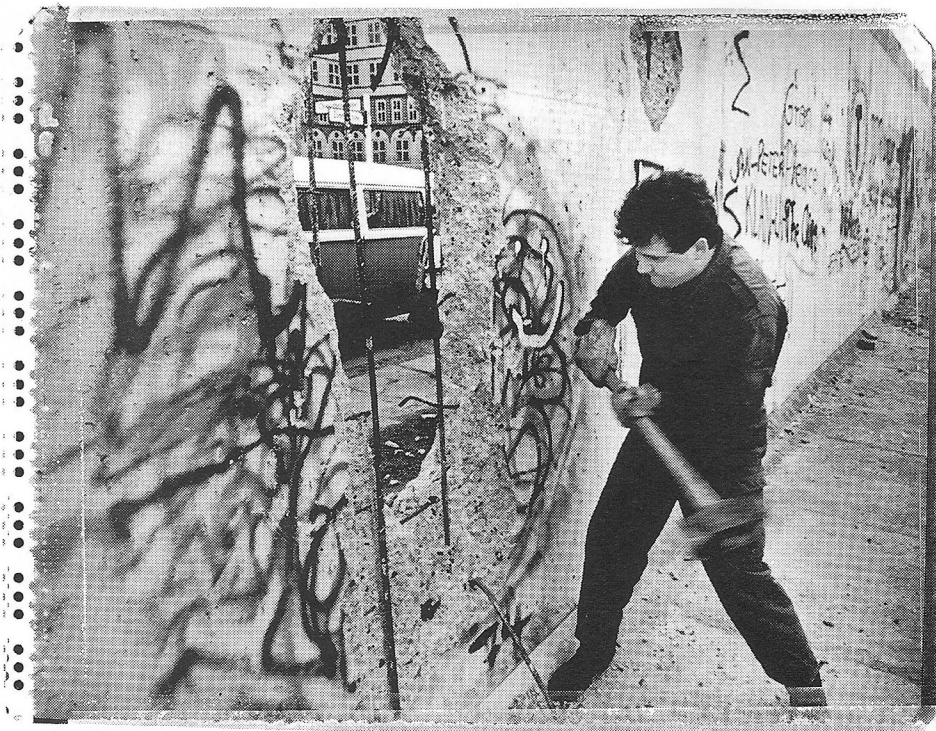
Susan Trapnell Moritz, Managing Director

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 B.A. 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.

Steven Dietz, Playwright and Artistic Associate

directed the world premiere of Doris Baizley's *Tears of Rage* at ACT earlier this season. He has also directed the world premieres of Kevin Kling's *21A* (Off-Broadway and for the Festival of Sydney, Australia), John Olive's *The Voice of the Prairie* (Artreach), Jon Klein's *T Bone N Weasel* (Actor's Theatre of Louisville) and Tom Williams' *New Business* (Denver Center Theatre Company), among others. In Minneapolis, he has directed numerous new plays, including Kling's *Lloyd's Prayer* and *August Moderne* (the play they wish they'd written down), Jon Klein and Paul D'Andrea's

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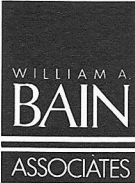
The Einstein Project, Len Jenkins' *A Country Doctor*, Jaime Meyer's *Harry and Claire* and the American premiere of Eskil Hemberg's opera, *Saint Erik's Crown*. He has also directed over 100 workshops and staged readings of new plays at the Playwrights' Center in Minneapolis. Steven's plays, *God's Country* and *Happenstance*, both premiered at ACT in recent years. *God's Country* has subsequently been seen at the Oregon Shakespeare Festival in Ashland, Actor's Theatre of Louisville, and the Performing Arts Council of the Transvaal in Johannesburg, South Africa. His other plays, which include *Trust*, *Ten November*, *Painting it Red*, *More Fun Than Bowling*, and *Foolin' Around with Infinity*, have been seen at over forty regional theatres around the country. He is a recipient of playwriting fellowships from the McKnight and Jérôme Foundations and the National Endowment for the Arts, and directing fellowships from the McKnight Foundation and Theatre Communications Group. His writings on the theatre have appeared in *American Theatre*, *Subtext*, *Callboard*, and the *Los Angeles Times*.

Vicki Smith, Set Designer

is designing for the first time at ACT with *Halcyon Days*. Her designs have been seen around the country at Denver Center Theatre Company, Milwaukee Repertory Theater, Minnesota Opera, the Oregon Shakespeare Festival in both Ashland and Portland, Houston's Alley Theatre, the Berkeley Repertory Theatre, Arizona Theatre Company, the San Jose Theatre Company, and locally at the Seattle Repertory Theatre. For three years she was Resident Associate Designer at the American Conservatory Theatre in San Francisco. She has also assisted on productions at the Stratford Shakespeare Festival, the Mark Taper Forum and the New York City Opera as well as the Los Angeles production of the musical *Chaplin*.

Rick Paulsen, Lighting Designer

is pleased to return to ACT for his eighth season. He designed this season's productions of *Willi*, *The Illusion* and *Tears of Rage*, and in previous seasons he has designed the lighting for 18 productions, including last year's *Hapgood*, *Four Our Fathers*, and *An American Comedy*. A Seattle resident for over a decade, Rick's lighting has been seen extensively at Seattle-area theatres, including the Empty Space Theatre, The Seattle Repertory Theatre, Intiman Theatre Company, Seattle Opera, and Seattle Children's Theatre. Nationally, he has designed lighting for the Goodman Theatre in Chicago, the Milwaukee Repertory Theater, Denver Center Theatre, the Oregon Shakespeare Festival, Oregon Contemporary Theatre, and Portland Center Stage. Recent work of note includes *Reckless* at the Empty Space, *Die Fledermaus* at Tacoma Opera and *A Streetcar Named Desire* at Intiman. In addition to his lighting designs, Rick also teaches lighting for the University of Washington School of Drama.



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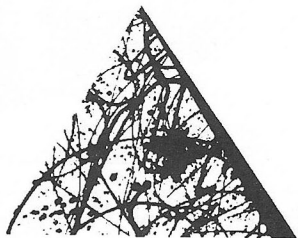


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Steven M. Klein, *Sound Designer*

returns to ACT where his design credits include *Tears of Rage, My Children! My Africa!, 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 Hunchback 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 Daug You Die* for the Group Theatre Company and *Aristocrats* and *The Grace of Mary Traverse* for Intiman Theatre Company.

Sam Fleming, *Costume Designer*

is designing for the first time at ACT with *Halcyon Days*. A resident of New York City, her regional theatre credits include Milwaukee Repertory Theater, Theatre X, Berkeley Repertory Theatre, Hartford Stage, Center Stage, the Denver Center Theatre Company and Pacific Conservatory for the Performing Arts. She received the Los Angeles Drama Critics Circle Award for *A Midsummer Night's Dream* at the Westwood Playhouse and was a Robbie Award nominee. In addition, she is the Costume Design Associate for the U.S. production of *Phantom of the Opera*.

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.

Jeff Hanson, *Stage Manager*

returns to ACT after stage managing *The Illusion* earlier this season. He stage managed last season's *Lloyd's Prayer* and, as part of the Goodwill Arts Festival, *The Falcon*. Other Seattle credits include productions at The Bathhouse Theatre, Intiman Theatre Company, The Empty Space Theatre and the Seattle Repertory Theatre. Jeff has also stage managed at the New Mexico Repertory Theatre, where he will spend the winter. A Minnesota native, Jeff spent three years in Los Angeles where he earned a graduate degree from UCLA and stage managed a dance company.

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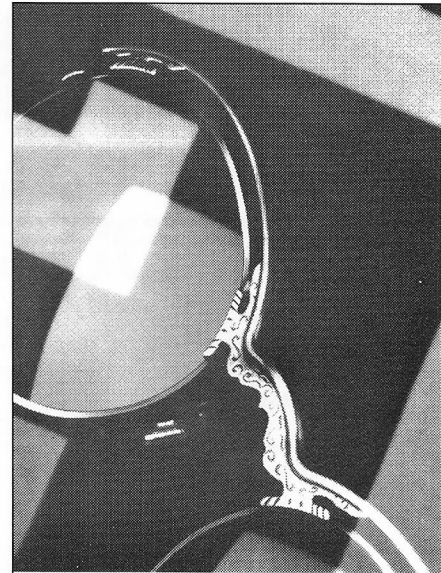
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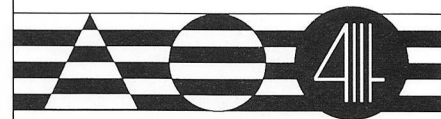
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