



The Illusion by Tony Kushner



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

Volume 4, No. 2
27th Mainstage Season
1991

The Illusion

By Tony Kushner
Freely Adapted from L'Illusion Comique by Pierre Corneille

June 6 — 30, 1991
Tickets: 285-5110

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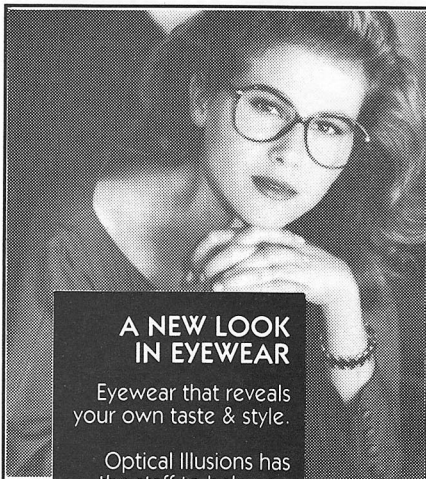
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Art in the Lobby

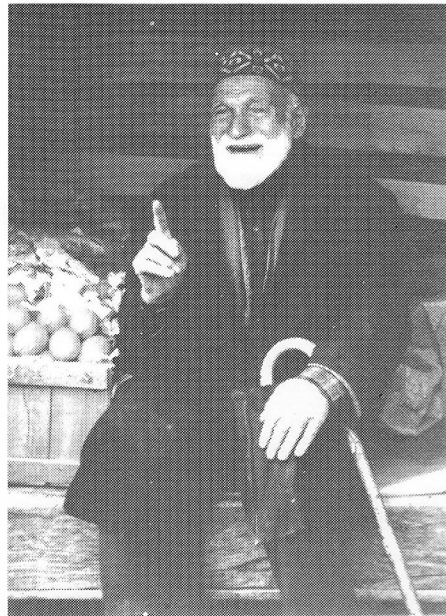
Since 1978 ACT has donated space in its upper lobby to display the works of over 300 artists. We feel this gives our audience a chance to view new works by emerging talents and enhance their theatre experience. It is also an opportunity for ACT to be of ongoing service to the greater arts community.

ACT's Art in the Lobby curator, Pamela Powers, is pleased to present works by Gail Chase and Joyce Eide during the run of *The Illusion*.

Gail Chase owned and operated the Gail Chase Gallery in Bellevue from 1969 to 1983. She closed the gallery to pursue her artistic endeavors, leaving immediately for Turkey where she lived for eight years. During that time she wrote a book *The Eye and the Eyebrow*, which was published in 1989. During the last few years in Turkey, she documented Gypsies and small villages. Since returning to the United States, she has worked on nude photography and has completed a body of work called *Splash* which has been accepted nationally in many juried shows. This show at ACT is her first photographic show and she feels honored to be accepted by the theatre.

Joyce Eide is an award-winning artist who has worked in a variety of media during her 26-year career. She has illustrated children's books, national magazines, textbooks, posters, and films. Her art has appeared in *Saturday Review*, *Psychology Today*, *Human Behavior*,

Push Pin's Ideas, and other national publications. Among her awards are the Parent's Choice Foundation Award in 1983 for her illustrations in *The Phenomenal Alphabet Book*, published by Green Tiger Press. Her many graphic design clients include the Seattle Symphony, Weyerhaeuser Company, Chateau Ste. Michelle, The Boeing Company, and Nordstrom, for which she has created several large in-store commissions



during the past two years. A resident of Seattle, Eide has recently exhibited her pastel paintings at Frye Art Museum and Runnings Gallery, and is currently showing at the Gale Severn Gallery in Sun Valley.

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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Next at ACT

Tears of Rage A World Premiere! by Doris Baizley Directed by Steven Dietz **July 11 - August 4** Previews July 6, 7, 9 and 10

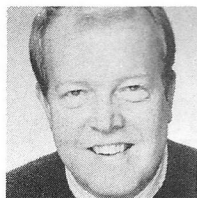
You won't want to miss this exciting new play by the author of *Mrs. California*. Mimi, Anne, Lou, Monk and Petey are best friends from high school, fresh out of college and thrust into the world at a time of great turmoil and confusion. It's the summer of '67 and the old "gang of five" is back together again — to say goodbye to Petey, who has dropped out of Yale to volunteer for duty in Vietnam. Though some of his friends are vehemently opposed to the war, his girlfriend, Mimi, and his parents see no reason to stop him from doing what he feels is the right thing. Petey's departure is the first personal contact the others will have with a war they thought would never touch them; now it will irrevocably change their lives.

Through the eyes of the characters in her play, Baizley gives us a fresh and original perspective on the Vietnam era. Drawing on her own personal experiences, she has crafted a tender, funny and profoundly moving portrait of a generation in chaos.

Tears of Rage will feature John Aylward, Linda Emond, Stephanie Kallos, Karen Meyer and David P. Whitehead

Of *Mrs. California*— "She gets a serious job done, but keeps us chuckling...(and) illuminates our humanity."

—*Seattle Post-Intelligencer*



John Aylward



Linda Emond



Stephanie Kallos

Play by Play

The Illusion
Tuesday, June 11, 1991
6:30 p.m. in the ACT Rehearsal Room

Tears of Rage
Tuesday, July 16, 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.

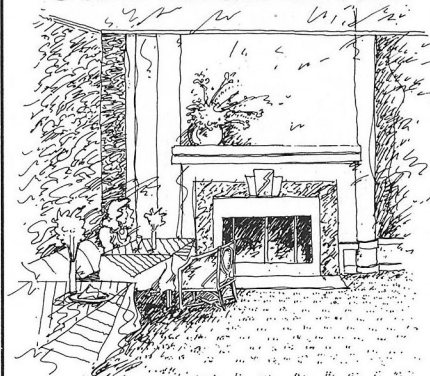


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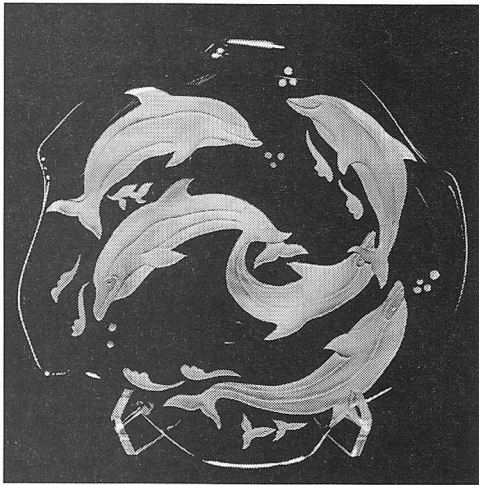
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In 1990, for example, The Boeing Company contributed a total of \$23.5 million to help support hundreds of worthwhile community organizations. Our employees added another \$16.5 million through donations to the Boeing Employees Good Neighbor Fund.

While the chief concern of any publicly held corporation must be to provide a fair return to its shareholders, Boeing will continue to have a strong commitment to be a corporate citizen, enhancing the quality of life in communities across the nation where our employees live and work.

We hope you enjoy the play.

ACT gratefully acknowledges the following for their assistance in the production of *The Illusion*:

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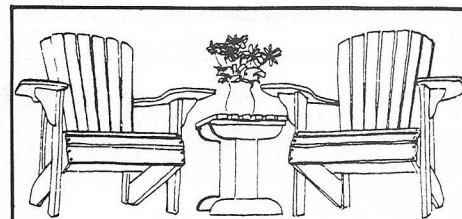
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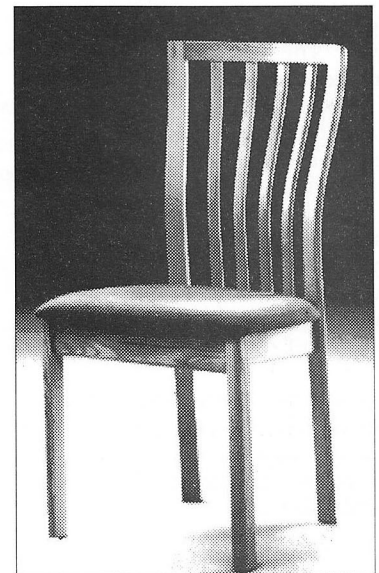


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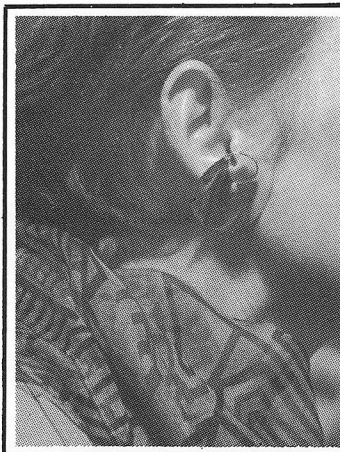
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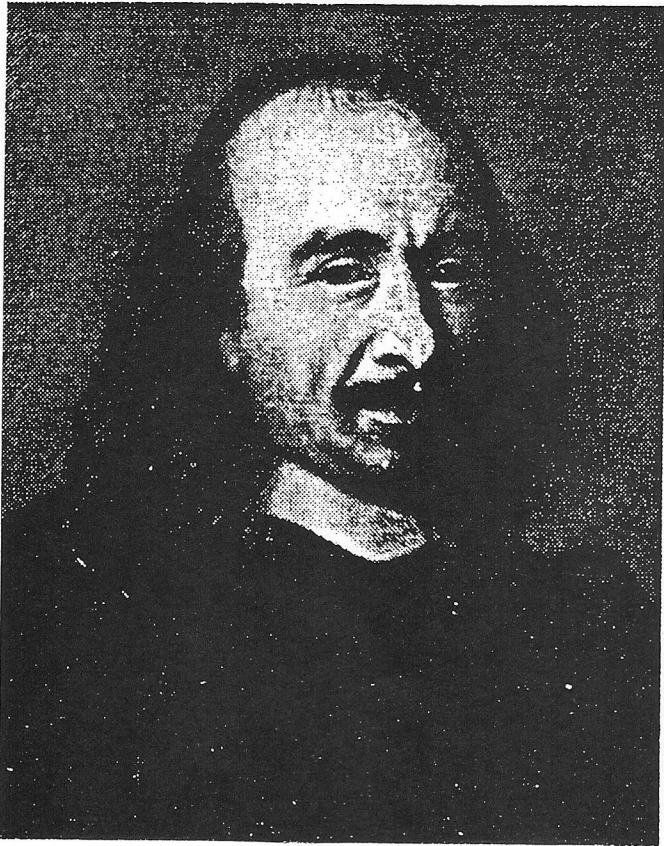
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—Pierre Corneille, Dedication to *L'Illusion Comique*

Pierre Corneille was France's first great tragic playwright. Born in 1606, his life spanned the majority of the seventeenth century, during which time he wrote more than thirty plays as well as numerous non-dramatic works. Although schooled for a career in law, Corneille's first play catapulted him into the center of the theatrical world, a position he held for the rest of his life. Corneille exhibited supreme command of the dramatic form, ranging from his early comedies, including *Melite* and *Le Veuve*, to the later tragedies such as *Nicomede*, *Andromede*, *Cinna* and the enormously influential *Le Cid*. Even the problematic tragicomic form was well handled by Corneille, most successfully in *L'Illusion Comique*, written in 1636, the same year in which *Le Cid* was penned. In an age when the restrictions of Neoclassical form were becoming the aesthetic ideal, Corneille remained loyal to his own artistic vision, resulting in a body of work that influenced the development of French theatre for centuries to come. Corneille died in September 30, 1684. Two months later, Racine eulogized him at the Academie Francaise as follows:

"You know in what condition was the French stage when he began his work. Such disorder! such irregularity! No taste, no knowledge of the real beauties of the theatre...[Corneille] put reason on the stage, but a reason accompanied by all the pomp and all the ornaments of which our language is capable; happily uniting verisimilitude and the marvelous, he left far behind him all the rivals."

Love is the state in which man sees things most widely different from what they are. The force of illusion reaches its zenith here, as likewise the sweetness and transfiguring power. When a man is in love he endures more than at other times; he submits to everything.

—Nietzsche

What is life? An illusion, a shadow, a story. And the greatest good is little enough: for all life is a dream and dreams themselves are only dreams.

—Calderon De La Barca

This whole creation is essentially subjective, and the dream is the theatre where the dreamer is at once scene, actor, prompter, stage manager, author, audience and critic.

—C.G. Jung

Between the idea
And the reality
Between the motion
And the act
Falls the shadow

—T.S. Eliot

Magic is everywhere. It's in the way we perceive things, the way our eyes travel over events, noting this instead of that, selecting this information and ignoring that.

—Doug Henning

What is called a sincere work is one that is endowed with enough strength to give reality to an illusion.

—Max Jacob

What appeals most to the imagination is the ease with which the magician achieves his ends. He has the gift of conjuring up more things than any ordinary mortals can dream of. His words, his gestures, his glances, even his thoughts are forces in themselves. His own person emanates influences before which nature and men, spirits and gods must give way.

—Marcel Mauss, *A General Theory of Magic*

FATHER: I'm trying to find out, sir, how your present self sees your past self, how the man you are today sees the man you were once upon a time. Think of yourself as you once were, sir, and the illusions that you had, the way you saw the world around and inside you! That was the

world for you, in those days, sir! Now, thinking back on those lost illusions, on all that vanished seeming world which once was the world for you, don't you feel something give way beneath your feet, not just these boards but the very ground of your existence? Knowing that in just the same way the "you" of today, which feels like reality here and now, is destined to seem an illusion tomorrow?

—Luigi Pirandello,

Six Characters in Search of an Author



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by Tony Kushner

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David Ira Goldstein	Director
Greg Lucas	Set Designer
Gene Davis Buck	Costume Designer
Rick Paulsen	Lighting Designer
David Hunter Koch	Composer and Sound Designer
Geoffrey Alm	Fight Choreographer
Jeff Hanson	Stage Manager

The Cast

Ted D'Arms	Pridamant of Avignon, a lawyer
Laurence Ballard	Alcandre, a magician
David Pichette	The Amanuensis, servant to Alcandre
Christopher Welch	Calistro/Clindor/Theogenes, son of Pridamant
Stephanie Shine	Melibea/Isabelle/Hippolyta, the beloved
Faye Price	Elicea/Lyse/Clarina, the maid and friend
G. Valmont Thomas	Pleribo/Adraste/Prince Florilame, the rival
Robert Nadir	Matamore

The Illusion takes place in the cave
of the magician Alcandre during the 17th century near Remulac,
a small town in the south of France.

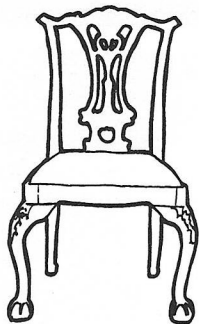
There will be one intermission

Produced through special arrangement with Broadway Play Publishing, Inc., 357 W. 20th St., New York, NY 10011.
The script to this play may be purchased through BPPI.

This adaptation was originally commissioned and produced at New York Theatre Workshop.

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

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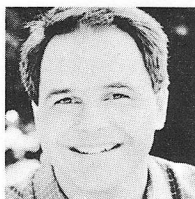


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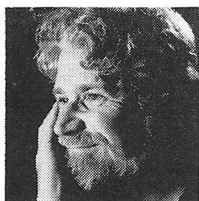
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The Actors



**Laurence
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Alcandre

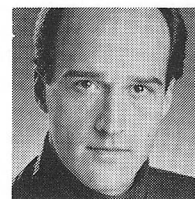
Laurence recently directed the ACT production of *The Falcon* for the 1991 Washington State Cultural Enrichment Program Tour. He has performed in several past ACT productions, including last season's *A Normal Life*. He also appeared in *A Walk in the Woods*, *Red Noses*, and *Woman in Mind* (1989), *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 also performed locally with the 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* (USSR).



**Ted
D'Arms**
Pridamant

Ted D'Arms has acted for several seasons at ACT and has been seen in such shows as *One Flew Over the Cuckoo's Nest* (1973), *Count Dracula* (1974), *Otherwise Engaged* (1979), *Buried Child* and *Artichoke* (1980), and *Custer* (1981). Since then he has acted in over 15 productions at the Seattle Repertory Theatre including this season's *Six Characters in Search of an Author*. He has also appeared at Intiman Theatre Company, the Empty Space Theatre, Oregon Shakespeare Festival, Denver Center Theatre, Arena Stage, Hartford Stage Company, the Alley Theatre in Houston and at Harvard University. In New York, he has appeared in several productions, both on and off-Broadway, including three productions at Lincoln Center. He has directed productions at the Bathhouse Theatre (*Sherlock Holmes' Last Case*), the Seattle Children's Theatre,

Cornish College, the Empty Space Theatre and Tacoma Actors Guild as well as experimental projects at Ashland, Harvard and the University of Washington. Film and TV buffs might have seen him in *Drugstore Cowboy*, *Divorce Wars*, *Cinderella Liberty*, *Chips the War Dog*, *Northern Exposure*, *Totally Hidden Video*, and the soon to be released *Past Midnight* with Rutger Hauer and Natasha Richardson. Ted is also a nationally recognized fine arts photographer who has exhibited extensively.



**Robert
Nadir**
Matamore

Robert Nadir has previously appeared at ACT as Dudley in *Mrs. California*, Ian in *A Chorus of Disapproval*, Nick in *Happenstance*, and Andy in *Woman in Mind*. He has performed at the Oregon Shakespeare Festival as Eamon in *Aristocrats*, Robbie Ross and Ketch Freeman in *Our Country's Good*, Justice Balance in *The Recruiting Officer* and Dr. Wilson in *Terra Nova*; at the Arizona Theatre Company as John Worthing in *The Importance of Being Earnest*, and Jack in *The Boys Next Door*; and at San Jose Repertory Theatre as Captain Bluntschli in *Arms and the Man*. Robert was a member of the resident acting company at the Guthrie Theater for two years, and has played leading roles with the Lincoln Center Institute, the Monmouth Shakespeare Festival, the Bermuda Arts Festival, and starred on Broadway as Roger Dashwell in *Whodunnit*. During this past year he has also been a guest star on *The Father Dowling Mysteries* and has been featured on *Northern Exposure*. His recent film work includes *Waiting for the Light* and *Third Degree Burn*. Robert is a graduate of the Juilliard School and was awarded the Michael Langham Fellowship at the Guthrie Theater in 1980.



**David
Pichette**
The Amanuensis

David Pichette is a familiar face to ACT audiences, having appeared in *Red Noses*, *Maydays*, *Glengarry Glen Ross*, *On the Razzle* and *The Diary of a Scoundrel*. At Intiman Theatre Company, he played Sergius in *Arms and the Man*, Bob Acres in *The Rivals*, and Guildenstern in *Rosencrantz and Guildenstern are Dead*.

David recently played George Bernard Shaw in *Dear Liar* at Tacoma Actors Guild and has made numerous appearances at the Empty Space Theatre, including roles in *The Mystery of Irma Vep* and *Fen*. In addition, he has performed with the New Mexico Repertory Theatre for several seasons where he has appeared in *A Flea in her Ear*, *Twelfth Night* and *Glengarry Glen Ross*.



Faye Price
*Elicea/Lyse/
Clarina*

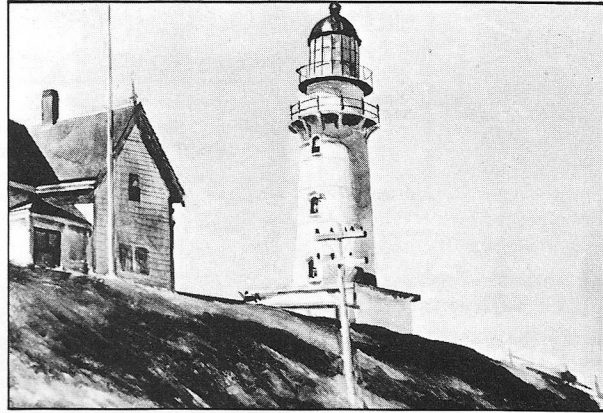
Faye Price is making her first appearance at ACT. Most recently, she performed Off-Broadway in *The Encanto File and Other Short Plays* at the Women's Project and Productions. She also appeared Off-Broadway in *Walkers* at the Hudson Guild Theatre. Earlier this year she was seen in *The Recruiting Officer* 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*.



Stephanie Shine
*Melibea/Isabelle/
Hippolyta*

Stephanie is making her ACT debut with *The Illusion*. A graduate of the University of Washington's Professional Actor Training Program under Bob Hobbs, her Seattle work includes *Speed-the-Plow* at the Empty Space Theatre and *Italian American Reconciliation* at Pioneer Square Theatre. Among her appearances during two seasons 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,

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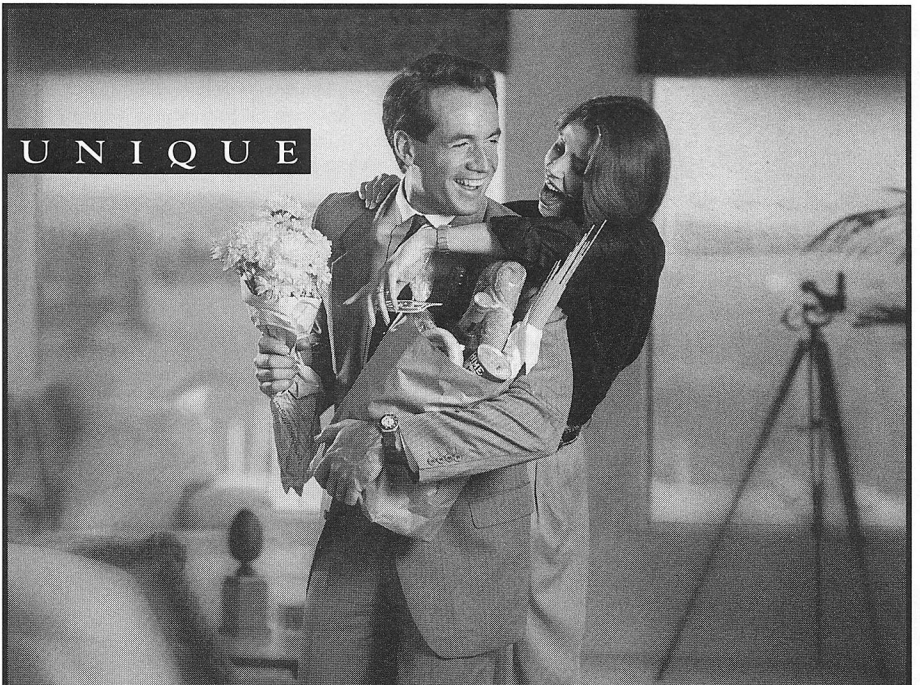
This exhibition was organized by the Whitney Museum of American Art, New York, and was made possible by generous grants from the Annie Laurie Aitken Charitable Trust and the National Committee of the Whitney Museum.

The Seattle presentation is sponsored, in part, by Security Pacific Bank and CIGNA, with additional funding provided by the Barwick Company; Capital Industries, Inc.; and Wright Schuchart, Inc.

Edward Hopper, *Light at Two Lights*, 1927, watercolor on paper, 13¹⁵/₁₆" x 19¹⁵/₁₆". Whitney Museum of American Art, New York, Josephine N. Hopper Bequest, 70.1094

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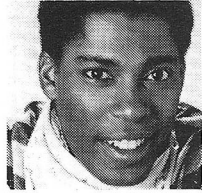
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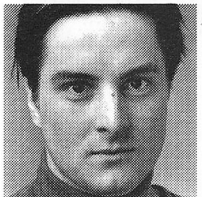
Directors and Production Staff

Twelavny 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*.



G. Valmont Thomas
*Pleribo/Adraste/
Prince Florilame*

G. Valmont Thomas last appeared at ACT as Scarron in *Red Noses*. Since then he has performed the title roles in both *Macbeth* at the Bathhouse Theatre and *Othello* as a Guest Artist at Western Washington University. Recent film credits include *My Shadow* with Tyne Daly for CBS-TV and the soon to be released Warner Brothers feature, *Singles*. His voice can be heard on both radio and television representing The Bon Marche's One Day Sales. Mr. Thomas is collaborating with Arne Zaslove, Artistic Director of the Bathhouse Theatre, to create *Black Stage Views*, a look at the history of black entertainers in America, for the Bathhouse Theatre's summer offering.



Christopher Welch
*Calistro/Clindor/
Theogenes*

Chris Welch is a Dallas native who just completed his M.F.A. through the University of Washington Professional Actor Training Program where he studied under Jack Clay. Favorite roles include Taco Bueno in *Under the Cross of Calatrava*, the title role in *Kaspar*, Ferdinand in *The Duchess of Malfi*, Rubek in *When We Dead Awaken*, and Chris in *Gravity Grazioso*.

ACT gratefully acknowledges the following for their donations to the Opening Night Party:

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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 a 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*. This season he will direct *Our Country's Good* and 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, the (now defunct) Palace Theatre and the 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 the 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 8½ year old Caitlin (who made her professional debut last December in *A Christmas Carol*) and 6½ year old Ben.

Phil Schermer, Producing Director

has been with ACT for over 20 years, during which he designed lighting for a great many productions, including *My Children! My Africa!*, *Lloyd's Prayer*, *God's Country*, *Glengarry Glen Ross*, *On the Razzle*, *Painting Churches*, *King Lear*, *Amadeus*, *Cloud 9*, *The Greeks*, *Loose Ends*, *Custer*, *Catholics*, *Wings*, *Fanshen*, *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.

David Ira Goldstein, Associate Artistic Director and director of The Illusion

has directed *Hapgood*, *Lloyd's Prayer*, *The Falcon*, *Woman in Mind*, *Breaking the Silence*, *The Voice of the Prairie*, *God's Country*, *Glengarry Glen Ross*, and co-directed *Red Noses* at ACT. He directed *Speed-the-Plow*, *The Mystery of Irma Vep* and *Loot* at The Empty Space Theatre. David was Associate Artistic Director of Actors Theatre of St. Paul from 1983 to 1987 where his productions included *Disability: A Comedy*, *The Grand Hunt*, *The Hothouse*, *Careless Love*, *The Barber of Seville*, *Bluegrass*, *4:45 A.M.* and *Chug*. While at Actors Theatre his production of George Sand's *Minnesota* travelled to the Edinburgh International Festival in Scotland. Other credits include the Arizona Theatre Company (*The Boys Next Door*, *I'm Not Rappaport* and *Other People's Money*), Alaska Repertory Theatre (*Steel Magnolias*), Mixed Blood Theatre (*A Map of the World*, *Beyond Therapy* and *Liquid Skin*), Quicksilver Stage (*Painting It Red*), Illusion Theatre (*Overnight*, *No Place To Park* and *Southern Cross*), Tacoma Actors Guild and Portland Repertory Theatre. David has been a visiting instructor at the University of Minnesota and the University of Northern Iowa, taught acting at The Children's Theatre Company of Minnesota (where he directed *Cinderella* and *Lyle the Crocodile*) and was a co-founder of Minnesota Young Playwrights. This past winter, David directed *The Voyage Inheritance* for the University of Washington Professional Actor Training Program. He has also served as an on-site reporter for the National Endowment for the Arts for the past six years.

Tony Kushner, Playwright

premiered his adaptation of *The Illusion* at New York Theatre Workshop in October, 1988. It has also been produced at Hartford Stage Company, Los Angeles Theatre Center, and will be presented this summer at Berkeley Repertory Theatre. He is the author of *A Bright Room Called Day* which has been produced in San Francisco, Chicago, London

and New York. His new two-part play, *Angels in America*, was commissioned by Eureka Theatre Company, San Francisco, and won him a 1990 grant from the Kennedy Center/American Express Fund for New American Plays. An adaptation with Ariel Dorfman of Dorfman's novel *Widows* is scheduled to be premiered by Mark Taper Forum this year. He has received playwriting and directing fellowships from the National Endowment for the Arts, New York State Council on the Arts and New York Foundation for the Arts, and is a recipient of a 1990 Whiting Foundation Writer's Award.

Greg Lucas, Set Designer

is designing at ACT for the first time with *The Illusion*. He is currently Resident Designer for the Arizona Theatre Company where he has designed *The School for Wives*, *Amadeus*, *The Road to Mecca*, *The Importance of Being Earnest*, and *A Walk in the Woods*, to name a few. It was at Arizona Theatre Company that he first worked with Director David Ira Goldstein, designing his production of *The Boys Next Door*. He has also designed at the Renaissance Theatre Company in New Jersey and has worked at Children's Theatre Company and the Chanhassen Dinner Theatres in Minneapolis.

Gene Davis Buck, Costume Designer

makes his ACT debut with *The Illusion*. A freelance designer now living in Portland, he began his career with Minneapolis' Children's Theatre Company and School. He was a resident designer there for 12 seasons and also directed eight shows, ranging from *Hansel and Gretel* to *The Importance of Being Earnest*. In Portland, he helped to found SRO, and for its premiere season he designed and directed *The Boyfriend*, *A Funny Thing Happened on the Way to the Forum* and *The Imaginary Invalid*. He also designed costumes for *Sunday in the Park with George*, which opened SRO's new performing arts center. His freelancing has led him to opera (*The Magic Flute* for Midwest Opera) and ballet (*Romeo and Juliet* for Oregon Ballet Theatre), as well as other regional theatres. He first designed for David Ira Goldstein at the Arizona Theatre Company where they did *I'm Not Rappaport*.

Rick Paulsen, Lighting Designer

is pleased to return to ACT for his eighth season. In previous seasons he has designed the lighting for 18 productions, including last year's *Happgood*, *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 last year's *Waiting for Godot* at

Intiman. In addition to his lighting designs, Rick also teaches lighting for the University of Washington School of Drama.

David Hunter Koch, Composer and Sound Designer

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

Jeff Hanson, Stage Manager

returns to ACT after stage managing last season's *Lloyd's Prayer* and, as part of the Goodwill Arts Festival, *The Falcon*. Jeff just completed a season at the New Mexico Repertory Theatre, where he stage managed *Other People's Money*, *Othello*, and *The Great Divide*. Other Seattle credits include productions at the Bathhouse Theatre, Intiman Theatre Company, the Empty Space Theatre and the Seattle Repertory Theatre. 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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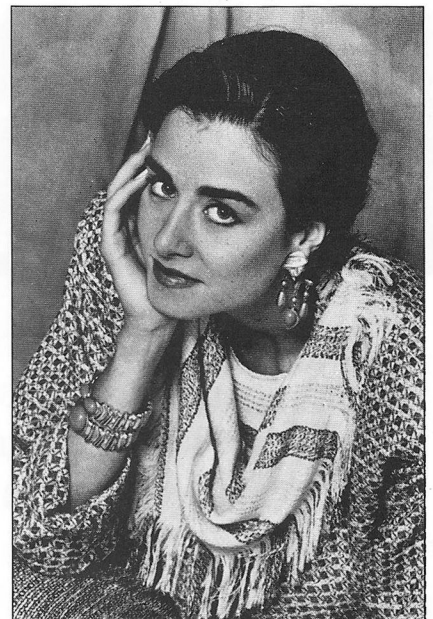
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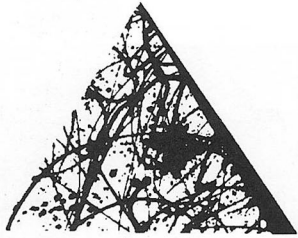
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ACT is pleased to offer sign interpreted performances on the following dates:

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 for the audio-described performance on 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:

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.

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