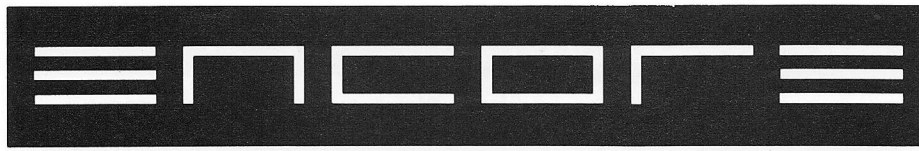




Tears of Rage by Doris Baizley



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. 3
27th Mainstage Season
1991

Tears of Rage

by Doris Baizley

July 11 – August 4, 1991

Tickets: 285-5110

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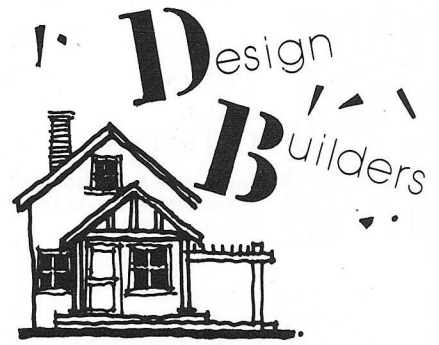
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Sign Interpreted Performances

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

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

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. 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:

Tears of Rage - Sunday, July 28 at 7:00 p.m.

A Christmas Carol - date to be announced

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

GET INVOLVED!

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

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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 **Chris Michaelsen** during the run of *Tears of Rage*.

Chris Michaelsen is a local Seattle artist who works out of his Pioneer Square studio. He has a B.F.A. from the University of Washington and studied under Norman Lundin, Boyer Gonzales, and William Hixon. He currently designs and manufactures equipment for the maritime industry.

"I have closeted my works in my Seattle studio pretty much up until now. My current interest is boxing figures. My interest in these forms began during a period of physical debility and personal conflict in my life. The figures embody a dichotomy of awesome power and agility. They capture the conflict in an arena I am able to control.

My earliest pictures drew from my working experience as a welder in the Seattle shipyards and in the Alaskan fishing industry. I turned the environment of cold structural steel and angle iron into a naturalistic portrayal of their finished shapes and of the people who support their existence.

The landscapes are a mid-point representing a personal 'time out' where I offer my impressions of intricate local landscapes."

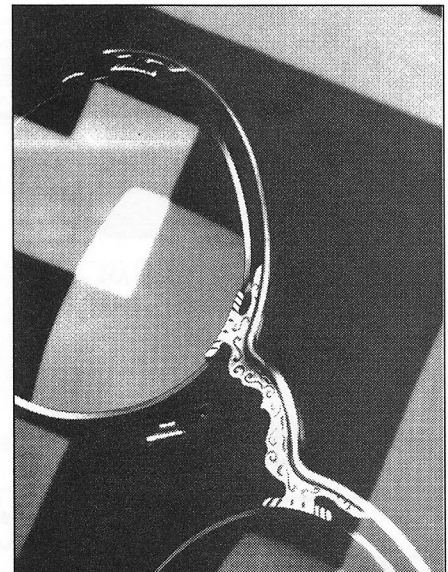
If you are interested in purchasing any of the works on display here, or if you have any questions about ACT's Art in the Lobby, please contact our House Manager or call the ACT administrative office at 285-3220. Sales of Art in the Lobby directly benefit the theatre.

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Next at ACT

Our Country's Good

by Timberlake Wertenbaker

Directed by Jeff Steitzer

August 15 - September 8

Previews August 10, 11, 13, and 14

On June 4, 1789, theatre came to Australia when a group of thieves, whores and cutthroats performed George Farquar's comedy, *The Recruiting Officer*. From this obscure bit of history, Timberlake Wertenbaker has crafted a panoramic, unabashedly contemporary and generously comic epic about the relationship between art and humanity.

An ambitious young lieutenant prepares to cast the nation's first play in order to introduce culture and humanity to the British penal colony at Botany Bay, Australia. But with only one copy of the script, an illiterate cast, and a leading actress about to be hanged, this could prove to be either a supremely foolhardy or a courageously visionary act. Bawdy, brazen and laden with humor, *Our Country's Good* is as brilliantly theatrical a play as they come.

Nominated earlier this year for six Tony Awards including Best Play, *Our Country's Good* received the Olivier Award as Best New Play of 1988 and its author, Timberlake Wertenbaker received the Evening Standard Award for Most Promising Playwright.

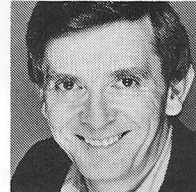
"A triumph...a tribute to the transforming power of drama!"

—*Guardian*, London

Our Country's Good will feature Jeanne Paulsen, Peter Silbert and R. Hamilton Wright.



Jeanne Paulsen



Peter Silbert



R. Hamilton Wright

Play by Play

Tears of Rage

Tuesday, July 16, 1991

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

Our Country's Good

Tuesday, August 20, 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.

Acknowledgements

ACT gratefully acknowledges the following for their assistance in the production of *Tears of Rage*:
Mark Adams TV, Video & Stereo Repair
A Director's Theatre
Gaetane Bertol
The Burke Museum
Intiman Theatre Company
Mark Taper Forum
Todd Moore

Philadelphia Theatre Company
Dr. R. Raush
Seattle Repertory Theatre
University of Washington School of Drama

About the Play

"We do not feel like a cool, swinging generation — we are eaten up by an intensity we cannot name."

— A young woman at the Radcliffe graduation, 1968

This world premiere of *Tears of Rage* represents the continuation of a long-term relationship ACT has developed with playwright Doris Baizley. Her work was first seen on ACT's stage in the 1988 production of *Mrs. California*. While that play took place in the 1950s, and focused on the changing roles of women in America, *Tears of Rage* takes place at a time—the 60s—when the women's movement was coming of age. Through the eyes of the women 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.

Chaos at Home

"Nineteen sixty-eight was the pivotal year of the sixties: the moment when all of a nation's impulses toward violence, idealism, diversity, and disorder peaked to produce the greatest possible hope — and the imaginable despair. For many of us who came of age in that remarkable era, it has been twenty years since we have lived with such intensity. That is one of the main reasons why the sixties retain their extraordinary power over everyone old enough to remember them."

— Charles Kaiser, *1968 IN AMERICA*

"The Vietnam War was the catalyst, but in the end the revolt wasn't even really about the war. As elsewhere in the nation, the flashes of lightning in that thunderstorm lit up a scene that had been bathed in the convenient twilight of the cliché and myth. Students had been looking critically at the papers they were writing for their exams but had been thinking uncritically about the very purpose of their studies. Now they suddenly found that their colleges weren't temples of disinterested learning where a lucky elite could search for truth and wisdom. They weren't 'outside society' as angry politicians told them and us. They were shaped to become industrial products of that society themselves."

— Hans Koning,
NINETEEN SIXTY-EIGHT, A PERSONAL REPORT

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Tears of Rage

Lyrics by Bob Dylan

Music by Richard Manuel

We carried you in our arms
On independence day,
And now you'd throw us all
aside

And put us on our way.
Oh, what dear daughter
'neath the sun
Would treat a father so,
To wait upon him hand and
foot
Yet always tell him "No"?

Tears of rage, tears of grief,
Why must I always be the
thief?

Come to me now, you
know we're so alone
And life is brief.

It was all so very painless
When you ran out to receive
All that false instruction
Which we never could
believe.

And now the heart is filled
with gold
As if it was a purse

But, oh, what kind of love is this
That goes from bad to worse?

Tears of rage, tears of grief,
Why must I always be the thief?
Come to me now, you know we're so alone
And life is brief.

We pointed you the way to go
And scratched your name in the sand,
Though you just thought it was nothing more
Than a place for you to stand.
Now, I want you to know that while we watched
You discover no one would be true,
That I myself was among the ones who thought
It was just a childish thing to do.

Tears of rage, tears of grief,
Why must I always be the thief?
Come to me now, you know we're so alone
And life is brief.



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by Doris Baizley

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| Lori Sullivan Worthman | Set Designer |
| Laura Crow | Costume Designer |
| Rick Paulsen | Lighting Designer |
| Steven M. Klein | Sound Designer |
| Steven E. Alter | Dramaturg |
| Craig Weindling | Stage Manager |

The Cast

| | |
|--------------------------------|--------|
| Linda Emond | Mimi |
| Karen Meyer | Anne |
| Stephanie Kallos | Lou |
| David P. Whitehead | Monk |
| Torrey Hanson | Petey |
| John Aylward | Pete |
| Cristine McMurdo-Wallis | Ginger |

Tears of Rage takes place between the summers of 1967 and 1968

There will be one intermission

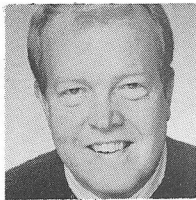
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This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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

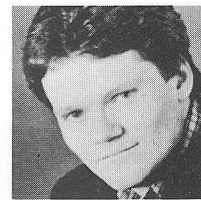
Stage crew work is performed by employees represented by the International Alliance of Theatrical Stage Employees (I.A.T.S.E.) #15.

The Actors



John Aylward
Pete

John Aylward started his acting career at ACT in 1967. Over the years he has enjoyed returning to play numerous memorable roles including Teddy in *When You Comin' Back, Red Ryder?*, Herr Zangler in *On the Razzle*, Shelly Levine in *Glengarry Glen Ross*, Dafydd Ap Llewellyn in *A Chorus of Disapproval*, and the title role in *King Lear* (co-produced with the Bathhouse Theatre). John is a member of the Seattle Repertory Theatre's acting company where he recently completed a season playing Dogberry in *Much Ado About Nothing*, Artie in *The House of Blue Leaves*, and Harpagon in *The Miser*. He has also performed in numerous theatres throughout the United States and Canada and is a founding member of both the Floating Theatre Company and the Empty Space Theatre.



Torrey Hanson
Petey

This is Torrey's first appearance at ACT. His Seattle credits include Cleante in *The Miser* and Ronnie in *The House of Blue Leaves* at the Seattle Repertory Theatre and Hal in *Loot* at the Empty Space Theatre. He spent five seasons with the Oregon Shakespeare Festival in Ashland where he played Hotspur in *Henry IV, Part One*, Treat in *Orphans*, Lucio in *Measure for Measure*, Edgar in *King Lear*, Hastings in *She Stoops to Conquer* and Tristram in *Taking Steps* for which he won a Hollywood Drama-Logue Award. Other theatres include the Milwaukee Repertory Theater, Madison Repertory Theatre, Utah Shakespeare Festival and the Great American Children's Theatre. On television, he has appeared on *Cheers* and *Wings*.



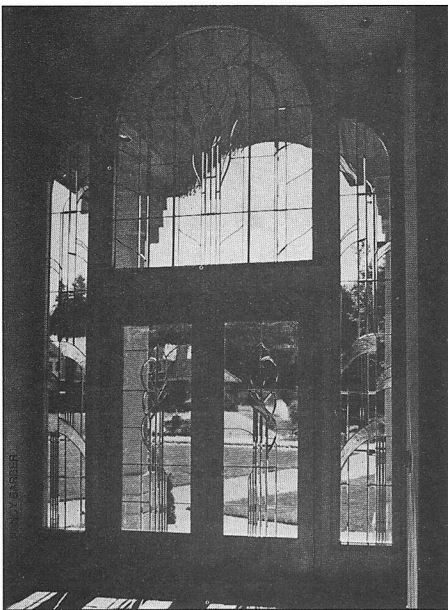
Stephanie Kallos
Lou

Tears of Rage marks Stevie's fourth production at ACT since moving back to Seattle last year. She was most recently seen as Isabel in *My Children! My Africa!*, and she appeared last season in *Four Our Fathers* and *A Christmas Carol*. During ACT's 1986 season she played Mags in *Painting Churches* and Helen in *Tales From Hollywood*. Stevie spent the intervening years acting and teaching in the Southeast; her acting credits in Atlanta include work with the Alliance Theatre, The Theatrical Outfit and four seasons with the Georgia Shakespeare Festival in roles including Beatrice in *Much Ado About Nothing*, Paulina in *A Winter's Tale* and Viola in *Twelfth Night*. Stevie also served as voice and dialect coach for several Atlanta-area theatres and spent a year as Head of Voice and Speech for the University of North Carolina's Professional Actor Training Program. A graduate of the University of Washington's Professional Actor Training Program, Stevie has performed locally with the Seattle Children's Theatre, Tacoma Actors Guild and the Empty Space Theatre, and nationally with the Berkshire Theatre Festival, the Idaho and Illinois Shakespeare Festivals and the Montana Repertory Theatre.



Linda Emond
Mimi

Linda Emond has appeared at ACT in *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*.



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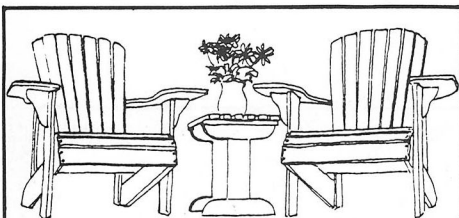
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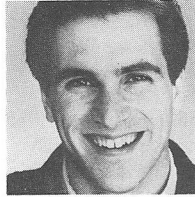
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Wallis**
Ginger

Cristine returns to Seattle after two seasons at the Oregon Shakespeare Festival where she appeared as Kate Keller in *All My Sons*, Margaret in *Much Ado About Nothing*, Lucetta in *Two Gentlemen of Verona*, Hostess Quickly in *Henry V*, Mom in *At Long Last Leo*, and multiple roles in *Peer Gynt* and Steven Dietz's *God's Country*. She was last seen at ACT as Lorraine in *A Lie of the Mind* and has also appeared locally at Seattle Repertory Theatre in *Richard III*, *Red Square*, *August Snow* and *New Music* and at the Seattle Children's Theatre in *Up the Down Staircase* and *Anne of Green Gables*. She also spent a season at the Alaska Repertory Theatre, performing in *The Importance of Being Earnest* and *Bus Stop*. Prior to moving to Seattle, she spent five years in Hawaii where she worked extensively with Honolulu Theatre for Youth, both as a member of the acting company and in their educational programs. She also received several state arts grants and toured the islands with her own shows.



**Karen
Meyer**
Anne

Karen returns to ACT, having previously played the roles of Bridget in *A Chorus of Disapproval* (1988) and Belle in *A Christmas Carol* (1989). Other local performances include Beatrice in *Much Ado About Nothing* and Silvia in *Two Gentlemen of Verona* at the Bellevue Repertory Theatre and *Rip Van Winkle and the Legend of Sleepy Hollow* at Seattle Children's Theatre. Other regional credits include Helen in *Pack of Lies* at Portland Repertory Theater, one season with Theatre Three in Dallas and two seasons with the Colorado Shakespeare Festival. Karen is a graduate of the University of Washington Professional Actor Training Program under Robert Hobbs. She has taught acting classes at Seattle Children's Theatre for three years, is a licensed massage therapist and works with racial and cultural diversity programs at Washington Mutual Savings Bank.



**David P.
Whitehead**
Monk

David has performed in several ACT productions in the last few years including Rick in *Woman in Mind*, Druce in *Red Noses* and roles in *Maydays*, *The Odyssey* and *A Christmas Carol*. Other Seattle credits include *August Snow*, *New Music Richard III* and Bill Irwin's *Largely/New York* (*The Further Adventures of a Post-Modern Hooper*) at the Seattle Repertory Theatre; *Virtus* at the Empty Space Theatre and *On The Boards*, and *According to Coyote*, *The Miser*, *The Count of Monte Cristo*, *The Birds*, and the title role in *The Hunchback of Notre Dame* at Seattle Children's Theatre. Recently, David directed the Seattle Children's Theatre touring production of *According to Coyote* for the Washington State Arts Commission Cultural Enrichment Program. David's regional credits include *Orphans* at San Jose Repertory Theatre, *Twelfth Night* at Alaska Repertory Theatre, *Richard III*, *Romeo and Juliet* and *Tale of Two Cities* at the Repertory Theatre of St. Louis, and Bill Irwin's *Largely/New York* at the Kennedy Center in Washington, D.C. David has also performed in film and video including *Plain Clothes*, a Paramount release, and Greg Palmer's *Snow White and the Seven Dwarfs*.



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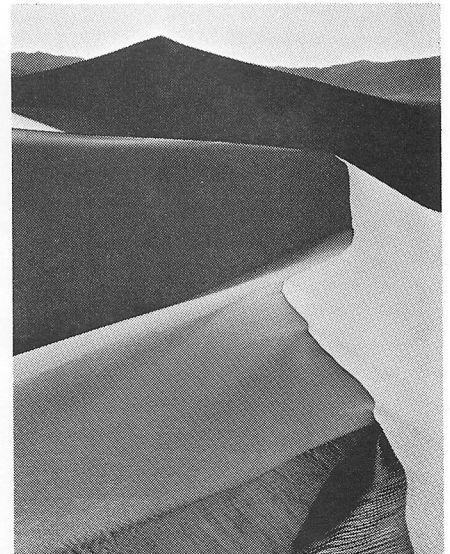
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Directors and Production Staff

Gregory A. Falls, Founding Director

is the founder of ACT and the Young ACT Company. He 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 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-sight 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, Empty Space Theatre, The Group Theatre, Tacoma Actors Guild and the Montana Repertory Theatre as well as numerous productions at ACT including this season's *My Children! My*

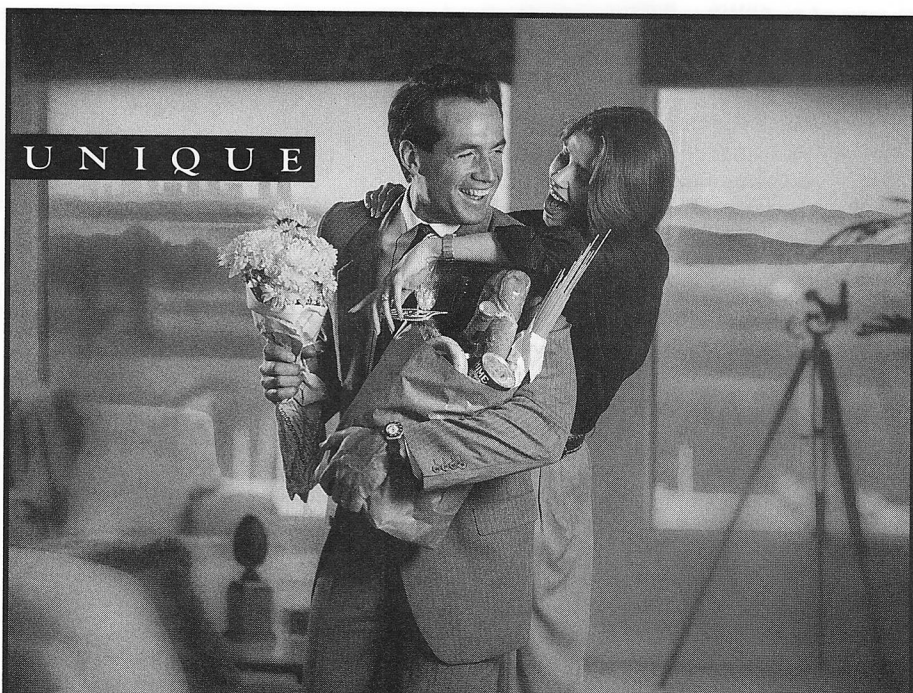
Africa!. He was the Production Supervisor at the University of Washington School of Drama from 1968 to 1975, when he accepted the position of Tech Director at ACT. After that, he served as Production Manager and Producing Manager before being named Producing Director in 1989. He was one of three founding shareholders of Pacific Northwest Theatre Associates (PNTA), served as Vice President beginning in 1975 and has held the position of CEO for over 10 years. 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, Artistic Associate and Director of Tears of Rage

has 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 *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, where he is a member. Steven's plays, *God's Country* and *Happstance*, 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 Jerome 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



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appeared in *American Theatre*, *Subtext*, *Callboard*, and the *Los Angeles Times*. His new play, *Halcyon Days*, will premiere at ACT this fall.

Doris Baizley, Playwright

is the author of *Mrs. California*, which has been optioned for film by 20th Century Fox since its success at ACT in 1988 and has been widely produced across the country. Her latest play, *Glass Mountain*, was commissioned by ACT last year and was workshopped at Robert Redford's Sundance Institute this summer. For seven years, she was playwright in residence at the Mark Taper Forum's Improvisational Theatre Project. Her plays *Guns*, *Bugs*, *Concrete Dreams* and her adaptation of *A Christmas Carol* have been performed at the Mark Taper Forum, the Kennedy Center in Washington, D.C., the Denver Center Theatre and other regional theatres including the Cleveland Playhouse and the National Theatre of the Deaf. Other plays include *Mary Dyer Hanged in Boston*, *Dolls: An Evening with the Women of Jacqueline Suzanne* and *Catholic Girls*, winner of the LA Drama-Logue Award. Doris is a founding member of LA Theatreworks, originally Artists in Prison and Other Places, and has been a Shubert Playwriting Fellow and an American Film Institute Screenwriting Fellow. Her films, *Until She Talks* and *Land of Little Rain*, have been seen on PBS's American Playhouse. In 1987 she was co-writer of the National Organization for Women (NOW) 20th Anniversary Celebration at the Dorothy Chandler Pavilion in Los Angeles.

Lori Sullivan Worthman, Set Designer

is making her ACT debut with *Tears of Rage*. Originally from Colorado, she has been working for ten years in Minneapolis as a designer and technician. She moved to Minnesota from Missouri where she earned a B.F.A. in Fashion Illustration from Stephens College. Her most recent design work in Minneapolis includes *What Every Cowpoke Knows*, *Tales of the Lost Formicans*, *Dr. M. Kurtz' Christian Radio Hour* and *Foolin' Around with Infinity* for Brass Tacks Theatre. Lori also designed *Ten November* and *Painting it Red* for Actors Theatre of St. Paul, and *Southern Cross* and *Biography* for Illusion Theatre. She was a founding member of Quicksilver Stage where she designed *Harry and Claire*, *August Moderne*, *Café Desire* and *Random Acts*. Lori has also been the scenic artist on numerous shows at the Chanhassen Dinner Theatres, the Guthrie Theater, Children's Theatre Company and Minnesota Opera. She also operates her own design studio, A Stroke of Brush, providing specialized design and painting for film, commercials, architects and photographers. Lori is now a full time student, working for her M.F.A. in sculpture at the University of Minnesota.

Laura Crow, Costume Designer

most recently worked at ACT designing costumes for last season's *Four Our Fathers*. Other favorites include *A Chorus of Disapproval*, *For Colored Girls...* and *Tales from Hollywood*. She has been designing on and

Off-Broadway since the early 1970s, where she has been associated with Circle Repertory Company and the works of Lanford Wilson. Maintaining a resident designer position with Circle, she most recently designed the critically acclaimed premiere of *Brilliant Traces*. On Broadway, Laura's most recent designs were for *Making Movies* by Aaron Sorkin and Lanford Wilson's *Burn This*, which earned her a Drama-Logue Award. Among her other awards are an Obie, a Drama Desk, a Villager and a Joseph Jefferson. Other Broadway credits include *Fifth of July*, *The Water Engine*, *Sweet Bird of Youth* and *Warp*. Laura's work is internationally known, having been seen in over 200 productions throughout the world. She has also designed for most of the regional theatres in the country including the Seattle Repertory Theatre, Mark Taper Forum, Goodman Theatre and Arena Stage. Other regional credits include *The Mesmerist* for Cincinnati Playhouse in the Park, *De Donde?* at Joseph Papp's New York Shakespeare Festival and *The Lay of the Land*, directed by Lee Grant for Pittsburgh Public Theater. Laura is a Professor of Design at the University of Michigan in Ann Arbor.

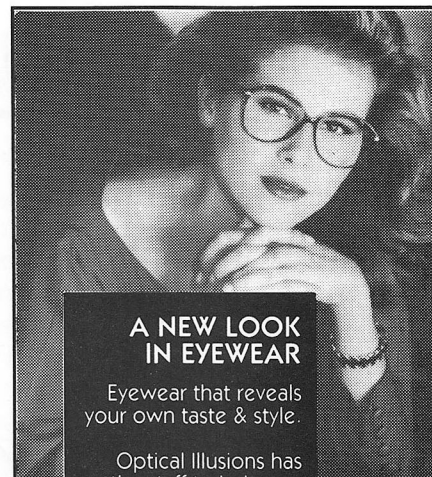
Rick Paulsen, Lighting Designer

is pleased to return to ACT for his eighth season. He recently designed this season's production of *The Illusion* and 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.

Steven M. Klein, Sound Designer

returns to ACT where his design credits include *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 Dawg You Die* for the Group Theatre Company and *Aristocrats* for Intiman Theatre Company.

Continues next page



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Steven E. Alter, Literary Manager and Production Dramaturg for Tears of Rage

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.

Craig Weindling, Stage Manager

Craig returns to ACT after stage managing for the 15th annual Humana Festival of New American Plays at Actors Theatre of Louisville, where he worked with Anne Bogart and Paul Walker. He has staged managed ACT's productions of *A Walk in the Woods, God's Country, Happenstance* and *The Voice of the Prairie* and has worked locally with Intiman Theatre Company and Pacific Northwest Theatre Associates (PNTA). Craig has stage managed tours to Bulgaria, the Dublin International Theatre Festival, Spoleto USA, British Columbia and the Kennedy Center and has worked with the Arizona Theatre Company, StageWest, North Carolina Shakespeare Festival and the New Globe Theatre. He also served as Technical Director/Lighting Designer for the White Barn Theatre in Westport, Connecticut and has done national and regional tours with CAJY and CAYJR.

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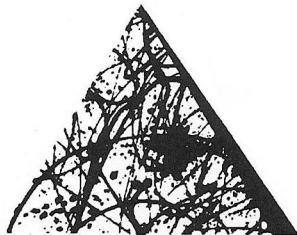
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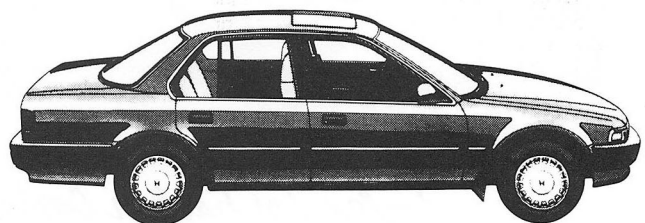
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