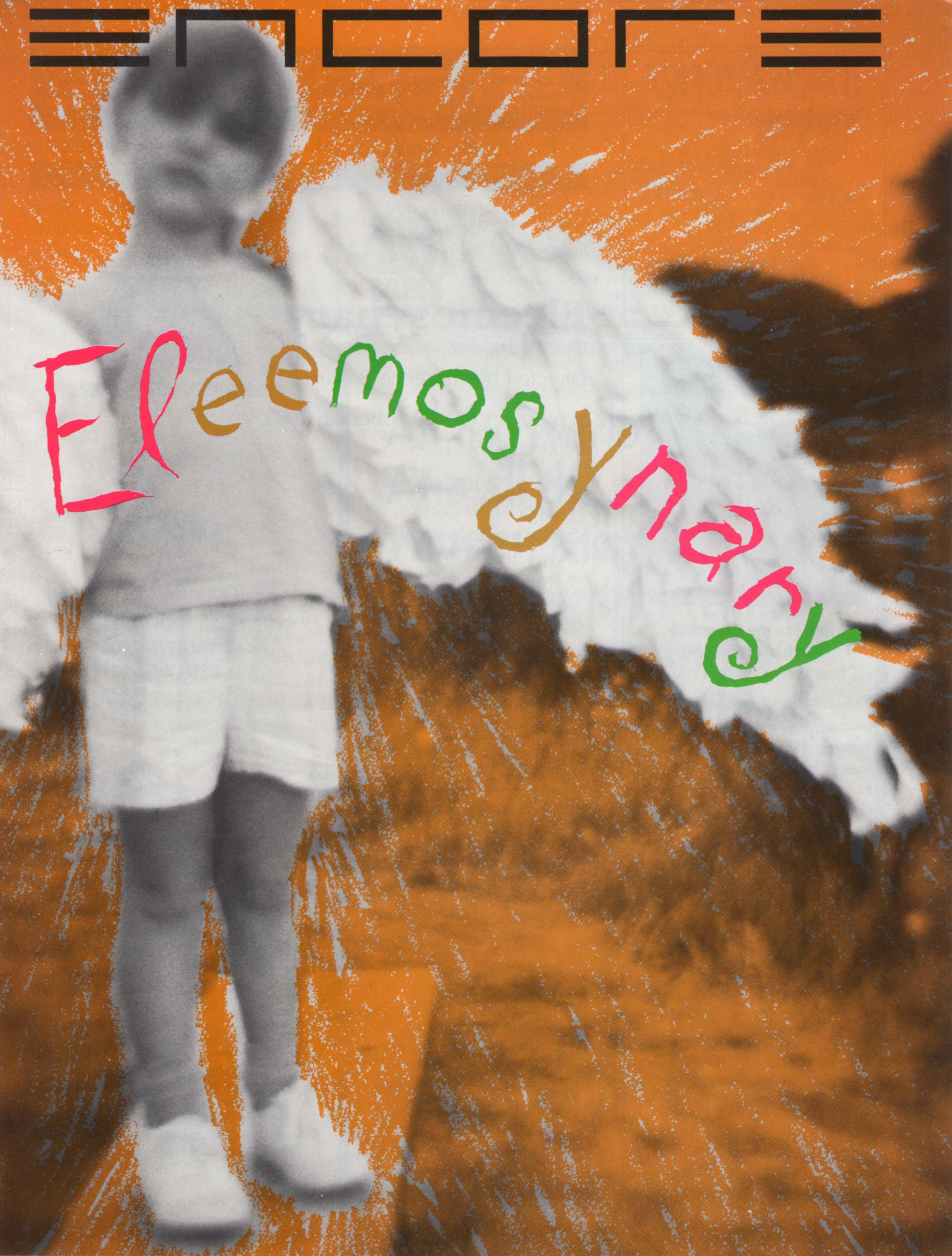




Eleemosynary





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Volume 5, No. 5  
28th Mainstage Season  
1992

## **Eleemosynary**

By Lee Blessing

Directed by Laurence Ballard

September 17 – October 11, 1992

Tickets: 285-5110

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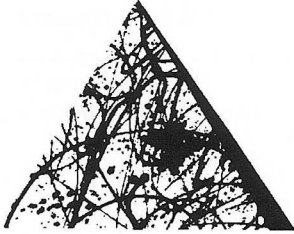
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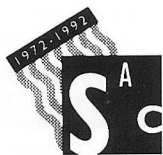
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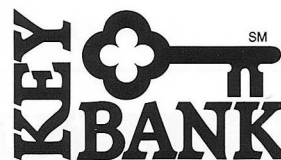
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*Shakespeare, As You Like It, II. vii. 139*

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## Special Services

A Contemporary Theatre is pleased to offer these services. The building itself is accessible for the physically challenged. For more information about access at ACT, please call the administrative office at 285-3220.

### Sign-Interpreted Performances

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

*Eleemosynary* - Friday, October 2 at 8:00 p.m.

*Sunsets and Glories* - Friday, November 6 at 8:00 p.m.

*A Christmas Carol* - Friday, December 4 at 7:00 p.m.

Special ticket prices are available to our hearing-impaired patrons. Please contact ACT's 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.

### Audio-Described Performances

ACT offers special tickets for the visually-impaired to attend audio-described performances. This service offers background information about the play, the director, the designers, and actors. It includes short segments of the actors' voices in characters as an aid to identification. During the performance, a narrator gives an ongoing description of the action. These performances are on the following dates:

*Eleemosynary* - Sunday, October 4 at 7:00 p.m.

*Sunsets and Glories* - Sunday, November 8 at 7:00 p.m.

*A Christmas Carol* - Friday, December 11 at 7:00 p.m.

This service is provided by the Audio-Description Service in the Northwest, funded in part by the Seattle Arts Commission, the King County Arts Commission, and the Washington State Arts Commission.

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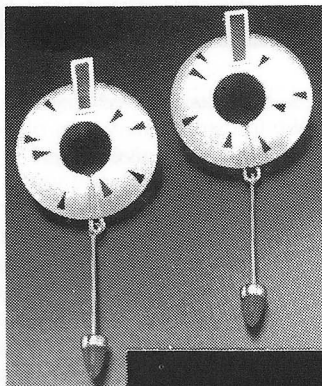
## Scripts Available

Scripts of *Eleemosynary* are on sale in  
the lobby for \$5 before and after the  
show. Like scripts of other ACT produc-  
tions, they are a great way to take a part  
of the play home with you or share the  
experience with someone else who  
could not attend. Teachers are invited to  
call our office to request free study  
guides for their lesson plans.

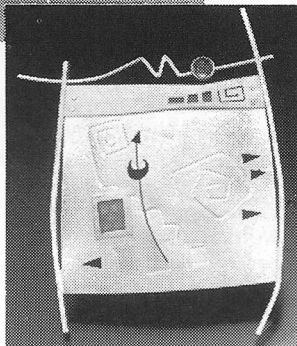
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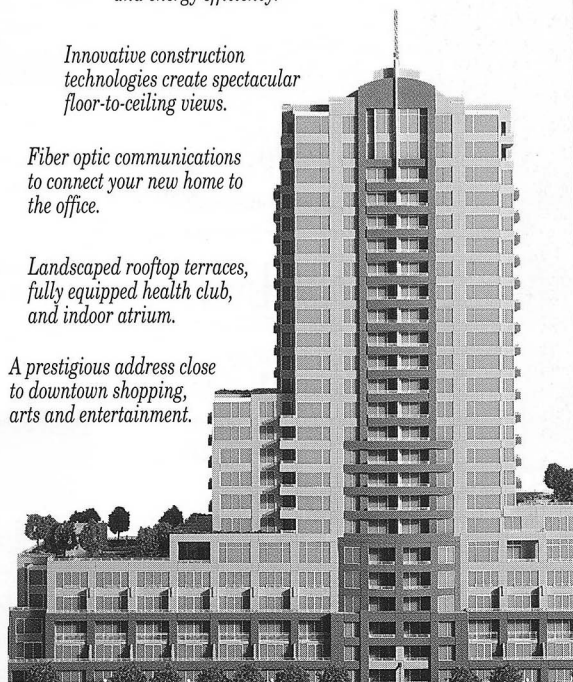
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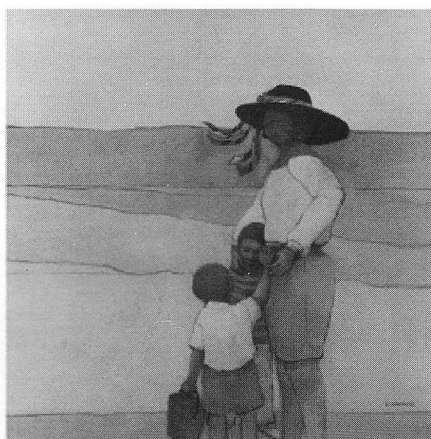
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## Art in the Lobby

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 service to the greater arts community. ACT's Art in the Lobby curator, Pamela Powers, is pleased to present works by two artists, Kay Mahaffey and pat. Belson, during the run of *Eleemosynary*.

**Kay Mahaffey's** works here reflect a recent shift in her interests. Known for her graceful landscapes and the exciting interaction of color, form and shadow, the artist has been exploring images of women and children in simple activities and quiet moments.

Linear movement, which often forms a cocoon for her subject matter, and strong colors reveal the influences of the Southwest, where Mahaffey lived prior to returning to Seattle last year. "The visual contrast between the desert and the



Northwest is exciting and stimulating," she says. "I have another lifetime of subjects and color palettes to work from."

The artist returns to make her home in the Seattle area after several years in Arizona, where she held a position as assistant professor at Arizona State

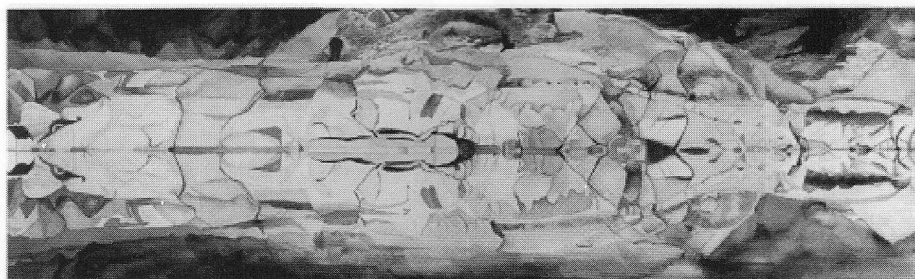
University. She has also lived on the East Coast and was a consultant to the New Jersey Commission on the Arts. Her Masters degree was earned at the University of Washington in the 1970s. Her work is represented in galleries and private collections in California, Alaska, Arizona, Pennsylvania and Ohio as well as Germany and Japan. She continues to exhibit in competitions and galleries in the Northwest.

**pat. Belson's** watercolors here are based upon a trip made with her late husband in May of 1990. While sailing to Desolation Sound and the Princess Louisa Inlet in British Columbia, they were fascinated by the patterns of rocks and reflections along the shoreline. While she sketched the various patterns, she and her husband noticed a consistency. "They resembled totem poles in a horizontal position," she recalls. "Animals, birds and fish were clearly visualized, and frequently a tree trunk or stump would appear as a totem's arms. One wonders if early Native Americans did not envision shoreline reflections as totems."

Since completing her first sketches Belson has found many similar areas throughout the Northwest, including scenes on the Skykomish River in Stevens Pass. All of her watercolors are painted as seen, but some are hung in a vertical position to accentuate the totem pattern.

Belson is basically a self-taught artist who has marketed her art — mosaics, oils, acrylics, serigraphs, charcoals and watercolors — through galleries in San Francisco, New York and Istanbul. She has also been commissioned by American and Turkish corporations. This is her first show in Seattle and it includes three limited edition lithographs.

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 program, please contact the House Manager or call the administrative office at 285-3220. All sales directly benefit the theatre.





## Get Involved!

The ACT **StageHands** 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 is grateful to the StageHands for all their hard work. Special thanks go to:

Jessie O. Attri	Carol Sue Gibson	Rose Lurie
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Joan Barokas	Karen Hughey	Janice Marsters
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Pat Gervais	Laurie Lonsdorf	

## Next at ACT

### *The American premiere of* **Sunsets and Glories**

**by Peter Barnes**

*Directed by Jeff Steitzer*

**October 22 - November 15**

**Previews begin October 17**

Hot on the heels of the riotously funny *Red Noses* comes an epic new comedy by Peter Barnes. Set in 13th-century Italy, *Sunsets and Glories* resurrects the story of Pope Celestine V, who wreaks havoc on Catholicism by re-introducing virtue and decency to the papacy. Under an onslaught of goodness, the unscrupulous Cardinal Gaetani must find a way to save the Church from righteous ruin. This savagely comic morality play introduces a gallery of Machiavellian pontiffs, political buffoons and randy clerics in a dark, vaudevillian romp through Vatican history. After it premiered at the West Yorkshire Playhouse in Leeds, the critics said:

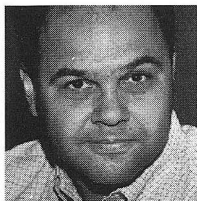
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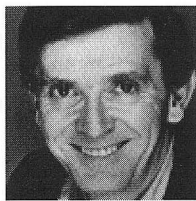
**"Peter Barnes, the maverick genius of the English stage, is at it again!"**

— *Plays and Players*

*Red Noses* played to sold-out houses when it was produced at ACT in 1989. Don't miss the first American cast of *Sunsets and Glories*, featuring Peter Silbert as the guileless Celestine and Laurence Ballard as the conniving Cardinal Gaetani.



Laurence Ballard



Peter Silbert

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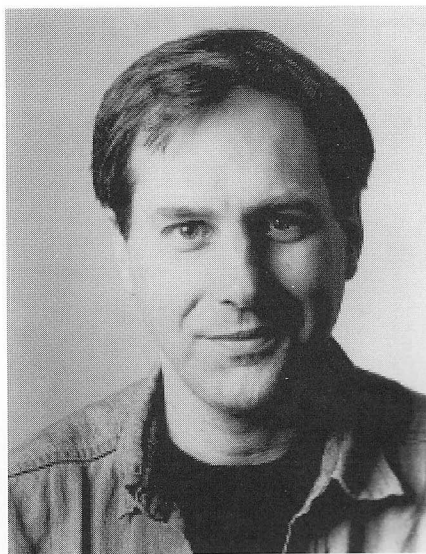
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## About the Playwright



Lee Blessing is the author of *A Walk in the Woods*, which opened on Broadway in 1988 and at ACT the following year. Nominated for the Pulitzer Prize and the Tony Award, *A Walk in the Woods* was produced in London's West End, where it starred Alec Guinness and was nominated for the Olivier Award. Since then it has been produced worldwide and on PBS' *American Playhouse*.

Other plays by Blessing include *Fortinbras*, *Down the Road* and *Two Rooms*, all commissioned by the La Jolla Playhouse; *Cobb*, which premiered at the

Yale Repertory Theatre; and four plays first produced by the Actors Theatre of Louisville: *Riches*, *Independence*, *Oldtimers Game* and *Nice People Dancing to Good Country Music*. *Eleemosynary* was originally commissioned by Park Square Theatre of St. Paul, Minnesota, where it was produced in 1985. The Philadelphia Festival Theatre for New Plays staged the professional premiere in 1986.

Blessing, who lives in Minneapolis, describes himself as "the grateful recipient" of grants from the National Endowment for the Arts and the Guggenheim, Bush, McKnight and Jerome Foundations. He has developed his works at the O'Neill National Playwrights Conference, the Sundance Institute, New Dramatists in New York and the Playwrights' Center in Minneapolis. His latest play, *Lake Street Extension*, had its world premiere last May at the Ensemble Theatre of Cincinnati.

A graduate of Reed College, Blessing took graduate degrees from the Writers Workshops of the University of Iowa. Recent projects for Blessing include the screenplay for *Cooperstown*, starring Alan Arkin and Graham Greene, which will air on TNT this season. He is currently working on TV and film projects with his wife and collaborator, Jeanne Blake.

## ACT Ticket Facts

### Subscriptions

Subscribers experience a broad spectrum of contemporary theatre presented by the finest actors and artists in our area. They also enjoy the lowest discounts and greatest benefits, including ticket exchange privileges, free parking, lost ticket insurance, renewal privileges and priority ordering to *A Christmas Carol* and other special events. Short season subscriptions for three or four plays are also available.

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### Ticket Discounts

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All regularly scheduled previews are available at the special low rate of \$11 per ticket. Seating is unassigned.

### 1/2 Price Discounts on Day of Show

Side section seats are priced at 1/2 off the regular price on the day of the show, subject to availability. They are sold at ACT's Box Office after noon and both the Ticket/Ticket locations, at Pike Place Market and the Broadway Market.

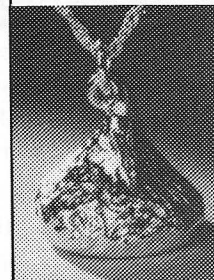
### Senior and Student Discounts

For seniors and students, all tickets are 1/2 off the regular price on the day of the show, subject to availability. Students will be required to show valid identification.

### Group Rates

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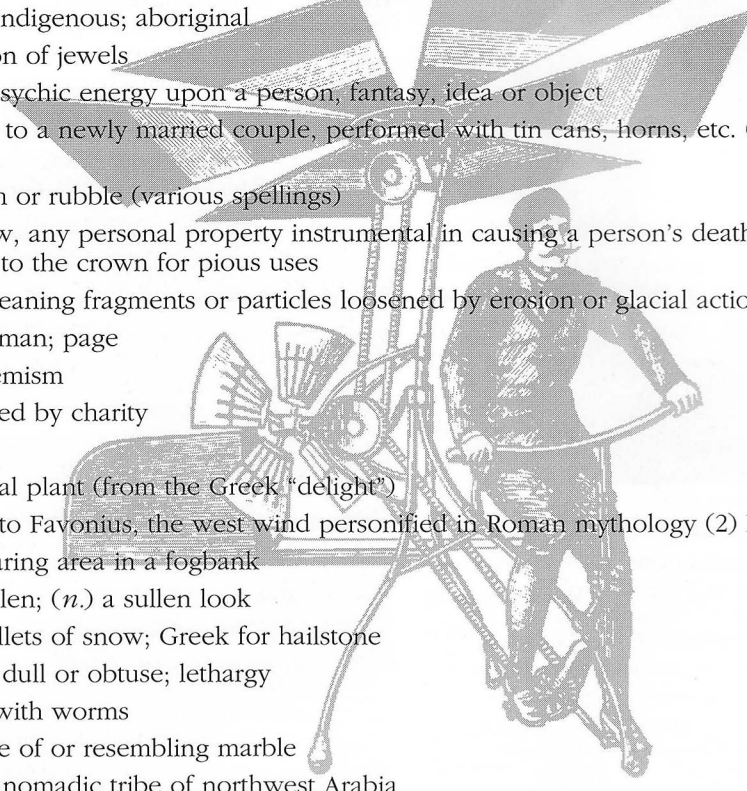
by David Henry Hwang  
October 7 to November 1

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# An Eleemosynary Lexicon

The character Echo studies many unusual words to prepare for her spelling bees. Most of them used in the play are listed below, for the enjoyment of our audience.



<b>autochthonous</b>	<i>adj.</i> Native to a place; indigenous; aboriginal
<b>bijouterie</b>	<i>n.</i> Jewelry; a collection of jewels
<b>cathexis</b>	<i>n.</i> Concentration of psychic energy upon a person, fantasy, idea or object
<b>charivari</b>	<i>n.</i> Mock serenade, as to a newly married couple, performed with tin cans, horns, etc. (various spellings)
<b>clamjamfry</b>	<i>n.</i> Scottish for rubbish or rubble (various spellings)
<b>deodand</b>	<i>n.</i> In early English law, any personal property instrumental in causing a person's death and therefore forfeited to the crown for pious uses
<b>detritus</b>	<i>n.</i> Geological term meaning fragments or particles loosened by erosion or glacial action
<b>donzel</b>	<i>n.</i> Unknighted gentleman; page
<b>dysphemism</b>	<i>n.</i> Opposite of euphemism
<b>eleemosynary</b>	<i>adj.</i> Of, for, or supported by charity
<b>esurient</b>	<i>adj.</i> Hungry, greedy
<b>euphrasy</b>	<i>n.</i> Eyebright, an herbal plant (from the Greek "delight")
<b>favonian</b>	<i>adj.</i> (1) Of or relating to Favonius, the west wind personified in Roman mythology (2) Propitious
<b>fogdog</b>	<i>n.</i> A luminous or clearing area in a fogbank
<b>glunch</b>	<i>v.</i> To frown, look sullen; ( <i>n.</i> ) a sullen look
<b>graupel</b>	<i>n.</i> Small, compact pellets of snow; Greek for hailstone
<b>hebetude</b>	<i>n.</i> The state of being dull or obtuse; lethargy
<b>limicolous</b>	<i>adj.</i> Living in mud, as with worms
<b>marmoreal</b>	<i>adj.</i> Pertaining to, made of or resembling marble
<b>midianite</b>	<i>n.</i> One of an ancient nomadic tribe of northwest Arabia
<b>nugatory</b>	<i>adj.</i> Having no power; inoperative; worthless or meaningless
<b>nutation</b>	<i>n.</i> The act of nodding
<b>nyctitropic</b>	<i>adj.</i> Having a position at night different from the day, as with leaves of some plants
<b>oppugn</b>	<i>v.</i> To assail or oppose with argument
<b>ovoviviparousness</b>	<i>n.</i> The state of producing eggs that are hatched within the body without formation of a placenta (condition of some reptiles and fish)
<b>paronymous</b>	<i>adj.</i> Words having the same root
<b>phthisis</b>	<i>n.</i> Tuberculosis of the lungs; progressive destruction of tissue or emaciation
<b>plein-air</b>	<i>adj.</i> Characterizing the work of French impressionist painters concerned with representing objects seen under brilliant sunlight
<b>prink</b>	<i>v.</i> To dress or adorn (oneself) for show
<b>revenant</b>	<i>n.</i> One who or that which returns; ghost or apparition
<b>sortilege</b>	<i>n.</i> The act or practice of drawing lots; divination by lots
<b>logodaedaly</b>	<i>n.</i> A playing with words
<b>zenana</b>	<i>n.</i> In India, the women's apartments; East Indian harem
<b>quiddity</b>	<i>n.</i> The essence of a thing; subtle or trifling distinction or objection
<b>rataplan</b>	<i>n.</i> A rapidly repeated sound such as the beating of a drum
<b>syllipsis</b>	<i>n.</i> A rhetorical figure in which a word's meaning changes unexpectedly
<b>ugsome</b>	<i>adj.</i> Ugly; rejected
<b>ungulate</b>	<i>adj.</i> Having hooves
<b>withershins</b>	<i>adv.</i> Scottish term for "in the opposite direction; reversed"
<b>zeugma</b>	<i>n.</i> A rhetorical figure in which an adjective is made to modify, or a verb to govern, two nouns, while logically applying to only one (e.g., "The room was not light, but his fingers were"); derived from the Greek verb "to yoke"
<b>zonule</b>	<i>n.</i> Small zone, belt or ring

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## Eleemosynary

by Lee Blessing

Director	<b>Laurence Ballard</b>
Scene Designer	<b>Scott Weldin</b>
Costume Designer	<b>Rose Pederson</b>
Lighting Designer	<b>Rick Paulsen</b>
Sound Designer	<b>David Hunter Koch</b>
Stage Manager	<b>Craig Weindling</b>

### The Cast

Echo	<b>Anne Christianson</b>
Dorothea	<b>Dee Maaske</b>
Artie	<b>Demetra Pittman</b>

**Time:** The present and earlier  
**The play runs without intermission.**

Originally commissioned and produced by Park Square Theatre of St. Paul, Minnesota.  
Initial professional production by Philadelphia Festival Theatre for New Plays.  
Produced by special arrangement with Dramatists Play Service.

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. 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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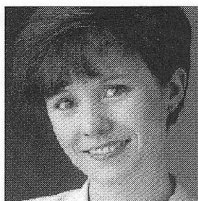
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## The Actors



**Anne  
Christianson**  
*Echo*

Anne Christianson returns to ACT four years after appearing in the world premiere of *God's Country*. Since then she has played the title roles in *Anne of Green Gables* and *Nancy and Plum* at Seattle Children's Theatre and *Anna Christie* at The Bathhouse. She performed in *The Caucasian Chalk Circle*, *The Beauty Part* and *When We Are Married* at Seattle Repertory Theatre, as well as in The Empty Space's *The Rocky Horror Picture Show*. Other local work includes Pioneer Square Theatre's production of *Road as Clare and Louise*, and *West Side Story*, *Educating Rita* and several other productions at the Village Theatre in Issaquah. In Providence, RI, Anne appeared at Trinity Repertory Theater as Birdie in *And What of the Night*, written and directed by Maria Irene Fornes. She has been in several local and national commercials. An Eastern Washington native, Anne moved to Seattle after earning her B.A. in speech and theatre at Washington State University.



**Dee  
Maaske**  
*Dorothea*

Dee last appeared on our stage as Mrs. Fezziwig in *A Christmas Carol* (1987). Locally, she has performed in *The Marriage of Bette and Boo*, *Diary of a Scoundrel*, *A Lie of the Mind* and *Brighton Beach Memoirs* at ACT,

and in *The Caucasian Chalk Circle* at The Seattle Repertory Theatre. Her credits in the Northwest include roles with The Seattle Repertory Theatre, Intiman Theatre Company, The Empty Space, Tacoma Actors Guild and the Oregon Shakespeare Festival, both in Ashland and Portland. Recently she finished an extended tour with the Denver Center Theatre Company where she appeared in *The American Clock*, *Tartuffe*, *Other People's Money* and *To Kill a Mockingbird*, as well as the world premieres of *Okiboji*, *New Business* and *They Shoot Horses, Don't They?* As a visiting artist for the National Talent Alliance/ Arts America, Dee toured Kuwait, Pakistan, Jordan, Egypt and Morocco. She has made several film and television appearances and now lives on Bainbridge Island with actor/writer Paul Roland.



**Demetra  
Pittman**  
*Artie*

Demetra's previous credits at ACT include Amanda in *Maydays*, The Lady in Blue in *For Colored Girls Who Have Considered Suicide/ When the Rainbow is Enuf* and the Mute in *The Fantasticks*. For the past seven seasons, she has been in the acting company of The Oregon Shakespeare Festival in both Ashland and Portland. Her roles with that theatre include: Regan in *King Lear*, Beatrice in *Much Ado About Nothing*, Bananas in *The House of Blue Leaves*, Hesionie in *Heartbreak House*, Liz Morden in *Our Country's Good* and Lady Macbeth in *Macbeth*. Demetra's most recent work in Seattle was last year in Intiman's 1991 season in which she played Lena in *Misalliance* and Mrs. Temptwell in *The Grace of Mary Traversee*.

## Directors and Production Staff

### Gregory A. Falls, Founding Director

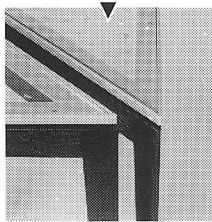
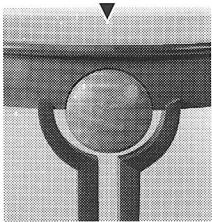
is the founder of ACT and the Young ACT Company. He has directed over 70 productions and adapted ACT's version of *A Christmas Carol* in 1976. He created five original children's theatre revues and three Christmas shows, plus a scripted version of *The Odyssey* with playwright Kurt Beattie which was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

### 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 is a member of the King County Arts Commission.

(Continued on page 14)

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## Directors and Production Staff

(continued from page 12)

### 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 last season's *My Children! My Africa!* He served as Production Manager and Producing Director in 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.

### Jeff Steitzer, Artistic Director

came to ACT in 1985 as a resident director, and was appointed Artistic Director in 1988. He has directed more than 20 productions at ACT including *The Revengers' Comedies* and last season's *Our Country's Good* and *Halcyon Days*. Locally, he has directed extensively at The Empty Space Theatre (where he began his career as an actor and director), Seattle Children's Theatre, The Bathhouse Theatre, and Village Theatre in Issaquah. Outside Seattle, he has directed for the Goodman Theatre, Milwaukee Repertory, Berkeley Repertory, the Alliance Theatre (Atlanta) and the Oregon Shakespeare Festival in Portland and Ashland. 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 Theater 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 *Into the Woods* at Civic Light Opera, *Tons of Money* at the University of Washington's newly refurbished Penthouse Theatre and *Dr. Terror's 3D House of Theatre* at The Empty Space where he is a member of the Ensemble Acting Company. He is the obsessively proud father of 9-1/2 year old Caitlin and 7-1/2 year old Ben.

### Laurence Ballard, Director

was most recently seen as Christopher Riley in *Shadowlands* and as the insatiable Bruce Tick in *The Revengers' Comedies*. This past Winter, he appeared in *The Guardsman*, *Betrayal* and *King Lear* with the Oregon Shakespeare Festival/Portland. He has performed in several past ACT productions, including *The Illusion*, *Our Country's Good* and *Halcyon Days*. He also appeared in *A Normal Life*, *A Walk in the Woods*, *Red Noses*, *Woman in Mind*, *A Christmas Carol*, *The Voice of the Prairie*, *Principia Scriptoriae*, *Tales from Hollywood*, *True West*, *Maydays* and *Other Places*. He directed the ACT production of *The Falcon* for the 1991 Washington State Cultural Enrichment Program Tour. 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, Arizona Theatre Company, Berkeley Repertory Theatre, Eureka Theatre, Joyce Theatre, Milwaukee Repertory Theatre, Oregon Shakespeare Festival/Ashland, and Stage West. Internationally, he has performed with the Suzuki Company of Toga-Mura, Japan (SCOT) at the International Performing Arts Festival and the Mitsui Performing Arts Festival in Tokyo. Film and television credits include *The Caine Mutiny Court-Martial*, *The Tale of Lear* (Japan), and *The Falcon* (USA, Republic of Georgia).

### Scott Weldin, Scene Designer

has designed 18 other productions at ACT, most recently *Willi*, *Hapgood* and *Red Noses*. His numerous local credits include *Land-scape of the Body* and *Marvin's Room* at Seattle Repertory Theatre, and *Waiting for Godot*, *Angel Street* and *Hobson's Choice* for Intiman Theatre Company. Scott has designed more than a dozen sets for The Empty Space in addition to his sets for The Bathhouse and the Tacoma Actors' Guild. Around the country, Scott designed *Feast of Fools* off-Broadway; the American premiere of *Red Noses* at Chicago's Goodman Theatre; *The Diary of a Scoundrel* at Berkeley Repertory; and *Sea Marks* and *Noises Off* at the Oregon Shakespeare Festival in Ashland and Portland, and designed several shows for the Milwaukee Repertory. Having taught at Seattle University and Wichita State University in Kansas, Scott is now director of theatre at the University of Puget Sound. He earned his MFA at the University of Washington and teaches part-time for its School of Drama.

### Rick Paulsen, Lighting Designer

is pleased to return to ACT for his ninth season. Previously at ACT he has designed the lighting for 23 productions, including this season's *Trust* and last season's *The Illusion*, *Tears of Rage*, *Willi* and *Halcyon Days*. A 12-year Seattle resident, Rick has worked 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, Milwaukee Repertory Theater, Arizona Theatre Company, Denver Center Theatre, the Oregon Shakespeare Festival, Oregon Contemporary Theatre and Portland Center Stage. Rick's most recent accomplishment is becoming the father to his new daughter, Paige Eleanor. In addition to lighting design, Rick also teaches lighting for the University of Washington School of Drama.

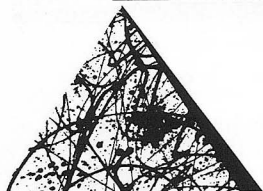
### David Hunter Koch, Sound Designer

is a familiar face at ACT as a performer, director and designer. He appeared on stage in *March of the Falsettos* and *Merrily We Roll Along*, and two Songworks shows. He composed scores and created sound designs for 13 productions at ACT, including *Hapgood*, *Woman in Mind*, *The Voice of the Prairie* and *Biloxi Blues*, and has served as music director of *A Christmas Carol*.

(Continued on page 16)



# Corporate Council for the Arts



Over 600 businesses and individuals turned giving into an art through Corporate Council for the Arts in 1992. With \$2 million in annual contributions and earnings from the \$1 million Ned Skinner Endowment Fund, the Council made grants to over 40 non-profit arts groups throughout the Puget Sound region this year.

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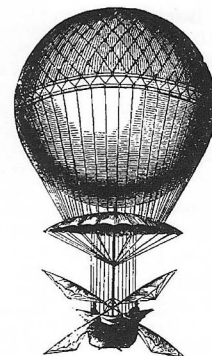
Previously the Songworks Director for ACT, David has since composed the music for Seattle Children's Theatre productions, *The Best Christmas Pageant Ever* and *Up the Down Staircase*, as well as for *The Mystery of Irma Vep* at The Empty Space. David has performed at all the major theatres in Seattle and currently is the producing director of Cabaret de Paris.

### Craig Weindling, Stage Manager

returns to ACT after a brief tour to Alaska with MUCYR. He recently played stage manager at Intiman for *Catherine*, and *Trust* earlier this season at ACT. Other ACT credits include *Willi*, *God's Country*, *A Walk in the Woods*, *Happenstance* and *The Voice of the Prairie*. He stage managed *Marvin's Room* at Seattle Repertory Theatre and has stage managed tours to Bulgaria, the Dublin International Theatre Festival, Spoleto USA, British Columbia and the Kennedy Center, as well as regional and national tours with CAJY. Craig served as Production Stage Manager for Actors Theatre of Louisville and StageWest; worked with the Arizona Theatre Company, North Carolina Shakespeare Festival and the New Globe Theatre; and served as Technical Director/Lighting Designer for the White Barn Theatre in Westport, CT.

### Rose Pederson, Costume Designer

designed *Shadowlands* this year at ACT, and *My Children! My Africa!* last season. Her other credits at ACT include *Lloyd's Prayer*, *Hapgood*, *Woman in Mind*, *The Downside*, *Glenarry Glen Ross*, *Biloxi Blues*, *Merrily We Roll Along*, *Other Places*, *Brighton Beach Memoirs* and *Mrs. California* as well as Young ACT productions of *Theseus and the Minotaur* and *The Odyssey*. She also designed costumes for Bill Irwin's *Largely/New York*, which ran on Broadway. Her extensive local credits include numerous productions for the Seattle Repertory Theatre. Rose's work has also been seen locally at New City Theatre, Empty Space Theatre, Tacoma Actors Guild and Seattle Children's Theatre as well as The Group, Intiman and Bathhouse theatres. Recently she created costumes for *The Heidi Chronicles* at the Arizona Theatre Company and *The Importance of Being Earnest* at Berkeley Repertory Theatre.





# ACT's 1991-92 Annual Fund

A Contemporary Theatre is deeply grateful for the generous support of many individuals, corporations, foundations and government agencies. These donors make excellent contemporary theatre possible, and we are proud to salute them. (Please note that the contributor listings reflect all gifts received prior to August 18, 1992.)

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