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I

THE **Revengers'**  
**Comedies**

PARTS I & II

2








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 28th Mainstage Season  
 1992

## The Revengers' Comedies

By Alan Ayckbourn  
 Directed by Jeff Steitzer

July 18 - August 30, 1992

Tickets: 285-5110

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## Special Services

### Sign Interpreted Performances

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

*The Revengers' Comedies* - Friday, August 15 at 3:30 and 8:00 p.m.

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

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

Special half-price tickets are available to the hearing impaired. Please contact ACT's TDD (hearing impaired phone line) 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 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 Revengers' Comedies* - Sunday, August 23 at 2:30 and 7:00 p.m.

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

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

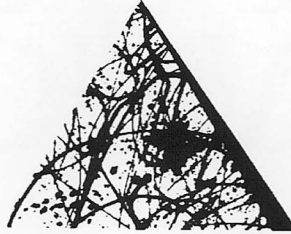
This service is provided by the Audio-Description Service in the Northwest, funded in part by the Seattle Arts Commission and the King County Arts Commission.

### 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.

## Major Support

ACT gratefully acknowledges the following institutions for ongoing major support.



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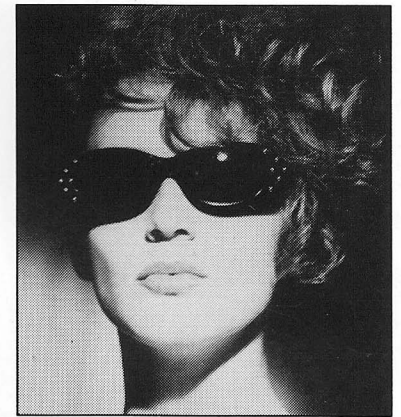
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## About Alan Ayckbourn

Alan Ayckbourn was born in London in 1939 and spent most of his childhood in Sussex. He left school one Friday at the age of seventeen, went into the theatre the following Monday, and has been working in it ever since as, variously, a stage manager, sound technician, lighting technician, scene painter, prop maker, actor, writer and director. To this day, he makes up all the sound effects tapes for his own productions.

Most of these talents were developed (or

abandoned) thanks to his mentor, Stephen Joseph, who first encouraged him to write. The Theatre in the Round in Scarborough of which Ayckbourn has been Artistic Director since 1971 is named after Joseph, and it is for this theatre that Ayckbourn first writes his plays. The most recent was the premiere of his forty-fourth, *Time of My Life*.

"One of the reasons for the quantity," said Ayckbourn, "is being tied to a

theatre. It gives me the chance to write through the bad periods, to take stock and carry on. Apparently, Shaw and I are holding the record in this century for British/Irish playwrights who manage to keep going. I don't know what Shaw's secret was, but mine is definitely the secret of writing for a company and a theatre."

Over twenty of his plays have subsequently been produced either in the West End or at the Royal National Theatre since his first West End success, *Relatively Speaking* (ACT 1976), opened in 1967 at the Duke of York's theatre.

Other successes include *How the Other Half Loves*, *Absurd Person Singular* (ACT 1977), *The Norman Conquests*, *Bedroom Farce*, *Just Between Ourselves*, *Season's Greetings*, *A Chorus of Disapproval* (ACT 1988), *Woman In Mind* (ACT 1989), *A Small Family Business*, *Henceforward...* and *The Revengers' Comedies*.

His plays have won numerous awards, the most recent — a seventh *Evening Standard* Drama Award — for *Man of the Moment*. They have been translated into 32 languages and are performed on virtually every continent of the globe.

In 1986, at the invitation of Sir Peter Hall, he took a two-year break from the theatre in Scarborough to form his own company at the Royal National Theatre. He directed them in the '20s farce, *Tons of Money*, *A View from the Bridge* (for which he received the *Plays and Players* Director of the Year Award), his own award-winning play *A Small Family Business* and the Jacobean drama *'Tis Pity She's a Whore*.

In recent years, Ayckbourn has turned his attention to writing for children, or rather the family. "The plays are intended to entertain a five-year-old, but also intended not to exclude the adult audience, which I think is very important," said Ayckbourn. "I love that audience where mom and dad and a couple of kids or grandparents all come together and enjoy a play, and that's what I've been trying to write for." *Invisible Friends* had a sell-out run at they Royal National Theatre and his latest *My Very Own Story* played to packed houses in Scarborough. He is currently at work on a new family play with music, which the author describes as "*Cinderella meets Faust*."

Ayckbourn is an Honorary DLitt of Hull, Keele and Leeds Universities and was appointed a CBE in 1987.

During 1992, he will be the Cameron Mackintosh Professor of Contemporary Theatre at St. Catherine's College, Oxford.



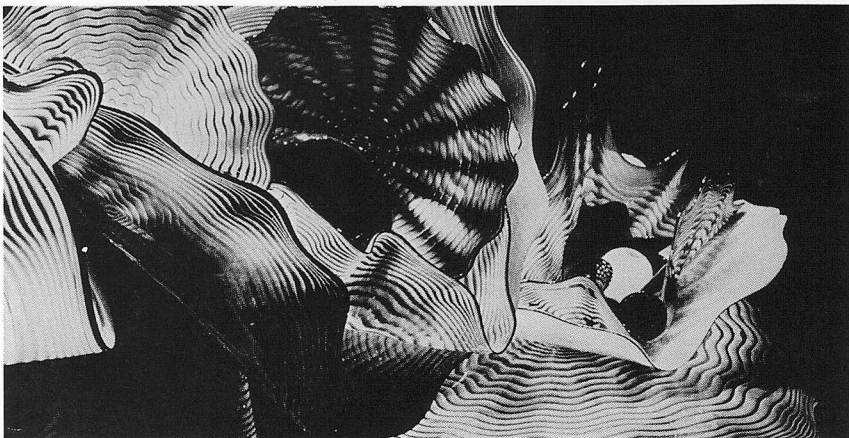
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Chancellor Park Installation, Joseph Development Building, 1988. Photograph by Roger Schreiber.



Seattle Art Museum, 100 University Street

June 18 - August 23, 1992

This exhibition was made possible by a generous grant from SAFECO Insurance Companies, with additional support from the Opening Benefit, ArtFair/Seattle.

Additional funding for Seattle Art Museum exhibitions and education programs is provided by donors to the Annual Fund.



## Next at ACT

# Eleemosynary

By Lee Blessing •  
Directed by Laurence  
Ballard

September 17 - October 11 •

Previews begin September 12

ACT is proud to present *Eleemosynary*, a quirky and magical play whose title means "charitable." It focuses on the delicate relationships between three remarkable women: Dorothea, an eccentric and independent grandmother; Artie, a scientist in search of a normal life; and Echo, the exceptional grandchild and spelling bee champion who thrives under Dorothea's imaginative care. The play moves gracefully through a dream-like collection of their hopes and memories as they try to build a life together after years of estrangement.

Written by the author of *A Walk in the Woods* (produced at ACT in 1989), *Eleemosynary* was called "A small gem... an elegantly simple and achingly complex comedy" by *The Washington Times*. *Eleemosynary* will feature performances by Dee Maaske and Demetra Pittman. Funding for this production comes in part from Seafirst Bank.



Demetra Pittman



Dee Maaske



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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 David Harrison during the run of *The Revengers' Comedies*.

David Harrison earned First Prize at the 1991 Central Washington Watercolor Show and the 1988 competition for the Pike Place Poster. In the past five years he has won two awards from the Mercer Island Visual Arts League and two awards from the Northwest Watercolor Society annual shows. The Edmonds Art Festival named his work "Best Still Life" in 1981, 1987 and 1988. A Seattle resident, the 35-year-old Harrison has exhibited in two juried shows at the Frye Art Museum and several juried shows held by the West Coast Paper Co.

A Northwest native, Harrison is a signature member of the Northwest Watercolor Society. "Nature is the

primary source of my inspiration," he says.

"Currently I am intrigued by what appears to be music in the movement of trees, plants and so forth." He hikes, periodically, in order to see nature at its purest.

Harrison's work has been purchased by Chicago offices of Prudential Insurance, Xerox Corporation and Manufacturers Hanover Bank, as well as Hurlay Hospital in Detroit, and three Nordstrom stores around the country. In this area, Overlake Hospital, First Interstate Bank, Olympic Racquet and Health Club and Corroon and Black have added Harrison pieces to their collections. Several other Seattle businesses, including three restaurants — Umberto Ristorante Italiano, Il Terrazzo Carmine and Triples — display his work.

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 ACT administrative office at 285-3220. All sales of Art in the Lobby directly benefit the theatre.

## Acknowledgements

ACT gratefully acknowledges the following for their assistance with this production of *The Revengers' Comedies*.

Alan Ayckbourn  
Michael Codron, Ltd.  
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"Tickets, Please" is a program through which ACT offers complimentary tickets to regional community groups and social service agencies. To become a private or corporate sponsor of this program, please contact the Development Office at 285-3220.

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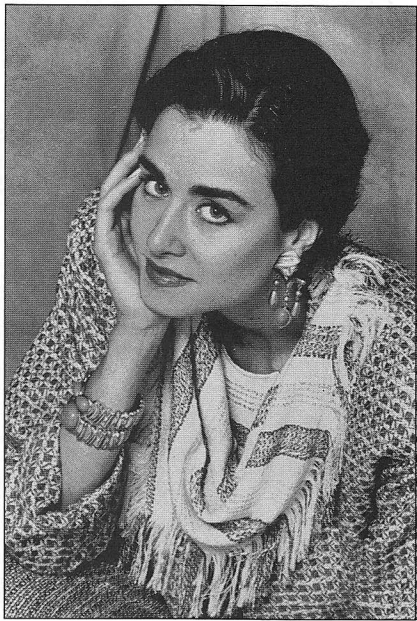
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## Program Notes

The Revenge Tragedy, or Tragedy of Blood, is a genre of English tragedy popular during Elizabethan and Jacobean times. The essentials of the Revenge Tragedy were derived from classical models by Seneca, and include ghosts, murder, madness and intrigue as embellishments to a central theme of revenge, usually of the bloodiest kind.

Where Seneca was content to keep his horrors in the wings, however, other dramatists were only too eager to put their bloody carnage at center stage. The pile of corpses onstage at the end of *Hamlet*, the boiling of the Jew in a vat in Marlowe's *The Jew of Malta*, the kissing of the poisoned lips of a dressed-up skull in Tourneur's *The Revenger's Tragedy*, the brandishing of a human heart on a dagger in Ford's *'Tis Pity She's a Whore* — these are just a few examples of the mayhem that was standard fare in the late 1500s and early 1600s. Needless to say, business was booming; ticket sales seemed to be in direct proportion to the number of atrocities and amount of blood spilled.

The Revenge Comedy, or Comedy of Blood, is a genre created, and perpetrated, by Alan Ayckbourn.

—Steven E. Alter, Artistic Associate/  
Literary Manager

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*Living well is the best revenge.*

—Calvin Thomas

*Revenge is a dish that  
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—English Proverb

*A man that studieth revenge  
keeps his own wounds green,  
which otherwise would  
heal and do well.*

—Bacon

*No revenge is more honorable  
than the one not taken.*

—Spanish Proverb

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## The Revengers' Comedies

**Parts I and II**  
by **Alan Ayckbourn**

Director  
Assistant Director  
Set Designer  
Costume Designer  
Lighting Designer  
Sound Designer  
Dialect Coach  
Stage Manager

**Jeff Steitzer**  
**Steven E. Alter**  
**Shelley Henze Schermer**  
**Jeanne Arnold**  
**Richard Hogle**  
**Steven M. Klein**  
**Judi Dickerson**  
**Jeff Hanson**

---

### The Cast

(in order of appearance)

Henry Bell	<b>R. Hamilton Wright</b>
Karen Knightly	<b>Suzanne Bouchard</b>
Lorry Driver	<b>Laurence Ballard</b>
Winnie	<b>Toni Douglass</b>
Norma	<b>Leslie Law</b>
Oliver Knightly	<b>Ray Chapman</b>
Lady Ganton	<b>Marianne Owen</b>
Col. Marcus Lipscomb	<b>Peter Silbert</b>
Percy Cutting	<b>David Pichette</b>
Councillor Daphne Teal	<b>Sue Guthrie</b>
Anthony Staxton-Billing	<b>Rex McDowell</b>
Imogen Staxton-Billing	<b>Jeanne Paulsen</b>
Lydia Lucas	<b>Katie Forgette</b>
Tracey Willingforth	<b>Leslie Law</b>
Mrs. Bulley	<b>Toni Douglass</b>
Bruce Tick	<b>Laurence Ballard</b>
Hilary Tick	<b>Sue Guthrie</b>
Graham Seeds	<b>David Pichette</b>
Veronica Webb	<b>Marianne Owen</b>
Jeremy Pride	<b>Jeff Steitzer</b>
Firefighter	<b>Jeff Steitzer</b>
Eugene Chase	<b>Rex McDowell</b>
Motorcyclist	<b>Peter Silbert</b>

---

**Place:** England    **Time:** The present

---

There will be a 15-minute intermission during Part I and during Part II.

---

Original sound design by Alan Ayckbourn for The Stephen Joseph Theatre production.  
Originally produced by The Stephen Joseph Theatre in the Round, England, in June 1989.  
Produced by special arrangement with Faber and Faber.

**Underwriting for this production is provided in part by Foster, Pepper & Shefelman.**

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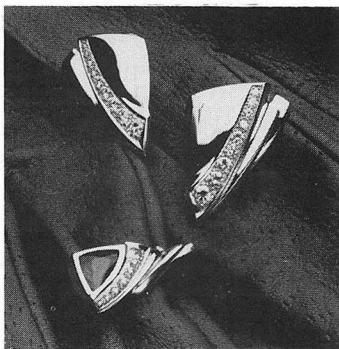
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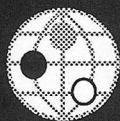


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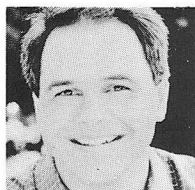
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## The Actors



### Laurence Ballard

Lorry Driver/  
Bruce Tick

Laurence was most recently seen in *Shadowlands* at ACT. 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 Theater, 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).



### Suzanne Bouchard

Karen Knightly

Suzanne recently played a radical shepherdess, a brash editor and a vacuous talk-show host in *The Heidi Chronicles* at the Arizona Theatre Company. Also in Arizona, she was voted "Best Actress, 1991" for Kate, the cut-throat lawyer in *Other People's Money*, directed by David Ira Goldstein. At the Intiman Theatre, her roles have included Helena in *A Midsummer Night's Dream*, Stella in *A Streetcar Named Desire*, Billie in *Born Yesterday* and Nora in *A Doll's House*. Her work has taken her to several regional theatres as well as on a U.S.I.S. tour of five countries in the Middle East and North Africa. When last at ACT in *A Lie of the Mind*, Suzanne played the young, brain-impaired lover. This marks a pleasantly ironic return.



### Ray Chapman

Oliver Knightly

Ray previously appeared at ACT in the 1987 production of *A Christmas Carol*. He's just returned to the Northwest from Chicago where his credits include *The Winter's Tale*, *A Flea in Her Ear*, *The Rover* and *A Christmas Carol*, all at The Goodman Theatre; *Caucasian Chalk Circle* and *Paradise Hotel* with the Court Theatre; *Nothing Sacred* at Northlight Theatre; and the world premieres of *In*

*My Father's House* at Apple Tree Theatre and *Still Waters* at the Victory Gardens Theatre. Prior to Chicago, Ray's credits include two seasons with the Oregon Shakespeare Festival performing in *Master Harold... and the Boys*, *The Hostage* and *Richard II*, among others. His film work includes *A League of Their Own*, directed by Penny Marshall. He earned an MFA from the University of Washington Professional Actor Training Program under Robert L. Hobbs and a BA from Whitman College under Jack Freimann and Nancy Simon. Ray is certified as an actor/combatant by the Society of American Fight Directors.



### Toni Douglass

Winnie/  
Mrs. Bulley

Toni makes her ACT debut with this production. Other Northwest credits include *Electra*, *The Myth Weavers*, *Blood Wedding* and *The Country Wife* at Intiman, and *The Incredible Murder of Cardinal Tosca* at the Tacoma Actors Guild. Also a director and playwright, Toni counts among her recent achievements winning Best of Fest at the NCT Northwest Directors' Festival and taking her play, *May's Vote*, to perform as part of the 1989 inaugural ceremonies in Olympia, at the invitation of the Secretary of State. She currently serves as Artistic Director of the Broadbase Theatre, a touring company which produces shows concerning women's issues, social justice and the environment.



### Katie Forgette

Lydia Lucas

A native of Queen Anne Hill, Katie was last seen at ACT in *A Lie of the Mind*. A member of the Empty Space Ensemble, she most recently performed in *Dr. Terror's 3-D House of Theatre* and Eric Overmyer's *Dark Rapture*. At the Seattle Repertory Theatre she appeared in *The Miser*, *Six Characters in Search of an Author*, *Long Day's Journey into Night*, and, in The Rep's Other Season, *Strangers in Town*, *End of the Day* and *Love Diatribe*. Other credits include *Aristocrats* and *Misalliance* at Intiman, and *Fefu and Her Friends* at New City.



### Sue Guthrie

Daphne Teale/  
Hilary Tick

Sue recently made her debut at ACT in *Shadowlands*. Last Spring she received her M.F.A. from the University of Washington, where she performed in *The Shaughran*, *The Duchess of Malfi*, *The Voyage Inheritance* and *Women Beware Women*. She toured two seasons with Montana Shakespeare in the Parks, performing in *Engaged*, *Much Ado About Nothing*, *Scapin* and *Twelfth Night*. Most recently she understudied the women in *A Midsummer Night's Dream* at Intiman Theatre. Sue can be seen later this summer at The Bathhouse in *Love's Labours Lost*.

Continued on page 14

# The Actors

continued from page 12



## Leslie Law

*Norma/Tracey  
Willingforth*

Leslie makes her ACT debut with this production. Since receiving her MFA from the University of Washington PATP under the tutelage of Jack Clay in 1991, she has appeared in *The Imaginary Invalid* and *Three Men on a Horse* for the Bathhouse Theatre, *Into the Woods* at Civic Light Opera, *Quartet* at the New City Directors' Festival and the Fremont Palace, and *The Peace* with One World Theatre, a production that toured the Canadian Fringe Circuit and was also part of the 1992 Seattle Fringe Festival under its new name, *Buckets of Dung*. Other work includes seasons with the Texas Shakespeare Festival, Virginia Shakespeare Festival and Idaho Repertory Theatre.



## Rex McDowell

*Anthony Saxton-  
Billing/Eugene  
Chase*

A member of The Ensemble Project at The Empty Space Theatre, Rex recently performed in *Dr. Terror's 3-D House of Theatre* and *Dark Rapture*. He has appeared at ACT in *Hapgood*, *The Downside*, *God's Country*, *Glengarry Glen Ross*, *On the Razzle*, *Tales from Hollywood* and three productions of *A Christmas Carol*. He has worked extensively at The Empty Space Theatre and The Bathhouse Theatre as well as at the Seattle Repertory Theatre, Tacoma Actors Guild, Pioneer Square Theater and Intiman Theatre Company. Rex is also the co-author of *The Day They Came From Way Out There*, *The Ming Trilogy* and co-adaptor of The Empty Space production of *Scaramouche*.



## Marianne Owen

*Lady Ganton/  
Veronica Webb*

Marianne is very pleased to be working again at ACT, where she has been seen in *Our Country's Good*, *God's Country*, *A Chorus of Disapproval* and *Diary of a Scoundrel*. A company member at the Seattle Repertory Theatre for the past five years, she has worked in over 20 productions there. Most recently she played Mom in Linda Barry's *The Good Times are Killing Me*. In her career, Marianne has worked at The Guthrie, The Goodman, Repertory Theatre of St. Louis, Actors Theatre of Louisville, Playwrights Horizons, New York Shakespeare Festival and Yale Repertory. She was a founding member of the American Repertory Theatre Company in Cambridge, MA. Along the way, she has had the pleasure of working with Andrei Serban, Andrei Belgrader, Adrian Hall, Athol Fugard, Arthur Kopit, Bill Hauptmann, Chris Durang, Jonathan Miller, Mike Nichols, Liviu Ciulei, Mark Brokaw, Ted Tally, Tom Stoppard, and Tony Kushner. Marianne has also worked for PBS' *Frontline*, WGBH in Boston and NPR. She recently

recorded *Chekhov Short Stories* for the Globe Radio Repertory, which will soon be heard on NPR and the BBC, and has appeared in the film, *The Hand That Rocks the Cradle*.



## Jeanne Paulsen

*Imogen Staxton-  
Billing*

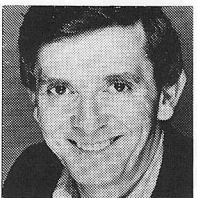
Jeanne has appeared in numerous ACT productions including *Our Country's Good*, *A Christmas Carol*, *A Normal Life*, *Top Girls* and *Cloud 9*. In seven seasons at the Oregon Shakespeare Festival she performed in many productions, including *And a Nightingale Sang*, *Ghosts* and *Strange Snow*. Other Oregon Shakespeare Festival credits include *Henry IV Part II*, *The Marriage of Bette and Boo*, *The Iceman Cometh*, *Broadway* and *The Three Sisters*. Most recently Jeanne played Mary Anne Rowan in the Pulitzer Prize-winning *The Kentucky Cycle*, both at the Intiman Theatre and the Mark Taper Forum. Jeanne has also appeared at The Empty Space, American Conservatory Theatre, Philadelphia Drama Guild, Milwaukee Repertory Theatre, Denver Center Theatre Company, San Jose Repertory Theatre, Oregon Shakespeare Festival/Portland, PCPA/Theaterfest and South Coast Repertory, where she received a Los Angeles Drama Critics Circle award for her portrayal of Rose in *Holy Days*.



## David Pichette

*Percy Cutting/  
Graham Seeds*

A familiar face to ACT audiences, David has appeared in *A Christmas Carol* last year, *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 also played George Bernard Shaw in *Dear Liar* at the Tacoma Actors Guild. He has made numerous appearances at the Empty Space Theatre, including roles in *The Mystery of Irma Vep* and *Fen*, and recently completed a five-month stint there as a member of The Acting Ensemble, playing Heidi, the psychotic chainsaw-wielding nun in *Dr. Terror's 3-D House of Theatre*, and Lexington in *Dark Rapture*.

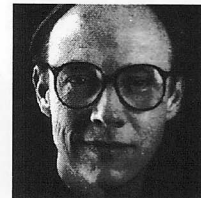


## Peter Silbert

*Col. Marcus  
Lipscott/  
Motorcyclist*

Last on our stage as Blonigen in *Halcyon Days*, Peter has also appeared at ACT in *Our Country's Good*, *A Normal Life*, *An American Comedy*, *Red Noses*, *Breaking the Silence*, *The Diary of a Scoundrel*, *Tales from Hollywood* and as Scrooge in *A Christmas Carol*. Additional performances include *The Jail Diary of Albie Sachs*, *Amadeus* and *True West*. Other Seattle credits include five seasons at Intiman Theatre Company and work at The Empty Space Theatre as a charter member of

The Acting Ensemble, Tacoma Actors Guild, Seattle Repertory Theatre, Pioneer Square Theatre and Center Stage. Nationally, Peter has appeared at Berkeley Repertory Theatre, La Jolla Playhouse, The Goodman Theatre, Portland Repertory Theatre, Actors Theatre of Louisville, Oregon Shakespeare Festival and, for six seasons, at the Milwaukee Repertory Theater.



## Jeff Steitzer

*Jeremy Pride/  
Firefighter*

Please see Directors and Production Staff.



## R. Hamilton Wright

*Henry Bell*

Bob has appeared at ACT in *Our Country's Good*, *Red Noses*, *On the Razzle*, *The Jail Diary of Albie Sachs* and *End of the World*, as well as in a previous Alan Ayckbourn play, *A Chorus of Disapproval*. He is a member of the Seattle Repertory Theatre's resident acting company and a charter member of The Acting Ensemble at the Empty Space Theatre, where he recently appeared in the Ensemble's productions of *Dr. Terror's 3-D House of Theatre* and Eric Overmyer's *Dark Rapture*. Mr. Wright will be forty in November. He is currently working on a one-man show called *The Old Guy*.

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.



# 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 was recently appointed to the King County Arts Commission.

## **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, Director of The Revengers' Comedies**

came to ACT in 1985 as a resident director, and was appointed Artistic Director in 1988. He has directed over 20 productions at ACT including 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 on 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 *Into the Woods* at Civic Light Opera, *Tons of Money* at the University of Washington's newly refurbished Penthouse Theatre and *Dr. Terror's 3-D 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.

## **Steven E. Alter, Artistic Associate/Literary Manager**

is in his fourth year as ACT's resident dramaturg after coming to Seattle to work on the world premiere of Steven Dietz's *God's Country* in 1988. He has served as Production Dramaturg on over twenty new plays, and is particularly proud of his ongoing relationships with playwrights Doris Bazley (*Agnes Smedley*, *Tears of Rage*, *Glass Mountains*), Erik Brogger (*A Normal Life*), Steven Dietz (*Foolin' Around With Infinity*, *Ten November*, *God's Country*, *Happenstance*, *Halcyon Days*, *Trust*), Jon Klein (*Four Our Fathers*, *The Red and the Black*), and Kevin Kling (*21A*, *Lloyd's Prayer*). He directed the Young ACT touring production of *The Falcon* this winter, and recently directed a workshop of Doris Bazley's new play at the Gathering at Bigfork in Montana. He has also directed locally for Annex Theatre's Writer's Stage, and New City Theatre's Playwrights Festival, and will be directing *The Voice of the Prairie* at Tacoma Actors Guild next season. Most recently, he has been Guest Dramaturg for Seattle Group Theatre's Monday Night Playwright's Lab. Steven was a Literary Intern at Actors Theatre of Louisville during the 1985/86 season, where he dramaturged plays in 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. Steven recently joined the Board of Directors of Rain City Projects, a non-profit organization dedicated to supporting professional playwrights and their work in the Pacific Northwest.

## **Jeanne Arnold, Costume Designer**

is pleased to begin her association with ACT on this production. Most recently her work has been seen in *Rumors* at Tacoma Actors Guild. Other local work includes *Into the Woods* at Civic Light Opera, *Three Men on a Horse* at the Bathhouse, *A Midsummer Night's Dream* at The Village Theatre, *The Wash* at Northwest Asian American Theatre and *La Serva Padrona* for the Seattle Symphony Orchestra. Jeanne's design work in Portland includes *The Homecoming* and *The Norman Conquests* for New Rose Theatre and *Just*

*Between Ourselves* for Portland Repertory Theatre. Previously an assistant designer for two seasons at the Oregon Shakespeare Festival in Ashland, Jeanne has taught costume design at the University of Puget Sound. She received her MFA from the University of Washington, where she designed *The Philanderer*, *The Roads to Home*, *The Tales of Hoffmann* and *The Juniper Tree*.

## **Judi Dickerson, Dialect Coach**

has served as dialect coach for several Seattle productions including ACT's *Our Country's Good*, Intiman's *Aristocrats*, *Angel Street*, *Private Lives* and *Hard Times*; and Seattle Repertory's *Noises Off*, *Moon for the Misbegotten* and *Red Square*. She most recently coached the Mark Taper Forum production of *The Kentucky Cycle* in Los Angeles. She is also an actress with credits in stage and film and has been a teacher of voice and speech for 10 years. She is most happy to be back in Seattle working with such a wonderful cast.

## **Jeff Hanson, Stage Manager**

returns to ACT after stage managing *Halcyon Days* and *The Illusion* last season. Previously he managed *Lloyd's Prayer* and, as part of the Goodwill Arts Festival, *The Falcon*. Other local credits include productions with *The Bathhouse Theatre*, *Intiman Theatre Company*, *The Empty Space* and the *Seattle Repertory Theatre*. Jeff spent two seasons stage managing at New Mexico Repertory Theatre. A native of Minnesota, he earned a graduate degree from UCLA and stage managed a dance company in L.A.

## **Richard Hogle, Lighting Designer**

first worked for ACT as lighting designer for last year's *A Christmas Carol*. He recently designed both lights and sets for *The Turn of the Screw* at the UW for his MFA thesis. His other recent credits include *The Imaginary Invalid* at the Bathhouse Theatre and *Into the Woods* at Civic Light Opera. While lighting many productions in academic and professional theatre, Richard has worked with choreographers Bill Evans and Eva Encinas as well as directors Robert Hartung, Arne Zaslove and Patrick Kelly. Some of his favorite production work includes *Postcard from Morocco*, *Abduction from the Seraglio*, *An Enemy of the People*, *The Duchess of Malfi* and *The House of Blue Leaves*. Richard received his BFA, *summa cum laude*, from the University of New Mexico.

## **Steven M. Klein, Sound Designer**

recently designed sound for *Shadowlands*. His previous design credits at ACT include *Tears of Rage*, *My Children! My Africa!*, *Halcyon Days*, *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

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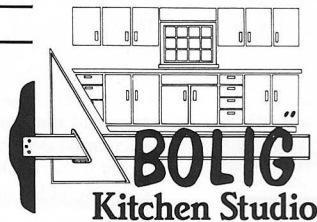
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Theatre; *The Hunchback of Notre Dame*, *The Hoboken Chicken Emergency* and *Little Lulu* for Seattle Children's Theatre; *In My Father's Bed* and *Governing Bodies* for Alice B. Theater; *The Boys Next Door* and *Yankee Daug You Die* for the Group Theatre Company; and *Macbeth*, *Aristocrats* and *The Grace of Mary Traverse* for Intiman Theatre Company.

**Shelley Henze Schermer**, *Scene Designer*

has been associated with ACT for 20 years, designing properties, masks, costumes and scenery for ACT's Mainstage, Songworks and Young ACT Company. Among her Young ACT Company credits are *Beauty and the Beast*, *The Persian Princess* and the original productions of *The Odyssey*, *A Wrinkle in Time* and *A Christmas Carol*. Shelley's Mainstage designs include *Lloyd's Prayer*, *Happenstance*, *God's Country*, *Man and Superman*, *Custer*, *Amadeus*, *Fool for Love*, *On the Razzle*, *Little Shop of Horrors* and, most recently, *My Children! My Africa!* Her numerous set designs for The Bathhouse Theatre include *Wild Oats*, *Twelfth Night*, *Threepenny Opera*, all versions of *The Big Broadcast* including those seen in Vancouver, B.C., and Cincinnati, and *Black Stage Views*. She designed *The Reluctant Dragon* at Seattle Children's Theatre and *Baker Street* at Civic Light Opera. Shelley's work has also been seen at most of the other theatres in town, as well as at the Honolulu Theatre for Youth and the Seattle Children's Museum.



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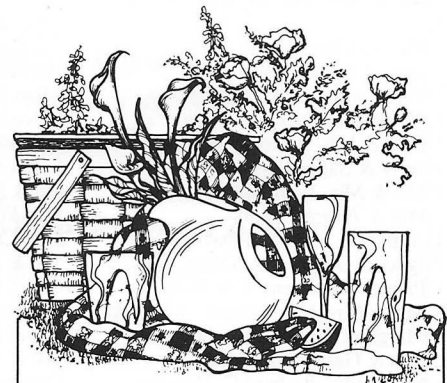
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### Corporate Underwriters (\$5,000+)

Coopers & Lybrand  
Quality Food Centers (QFC)  
Seafirst Bank

### Corporate Circle Members (\$1,000+)

Airborne Express  
Baileys  
Howard Johnson & Co.