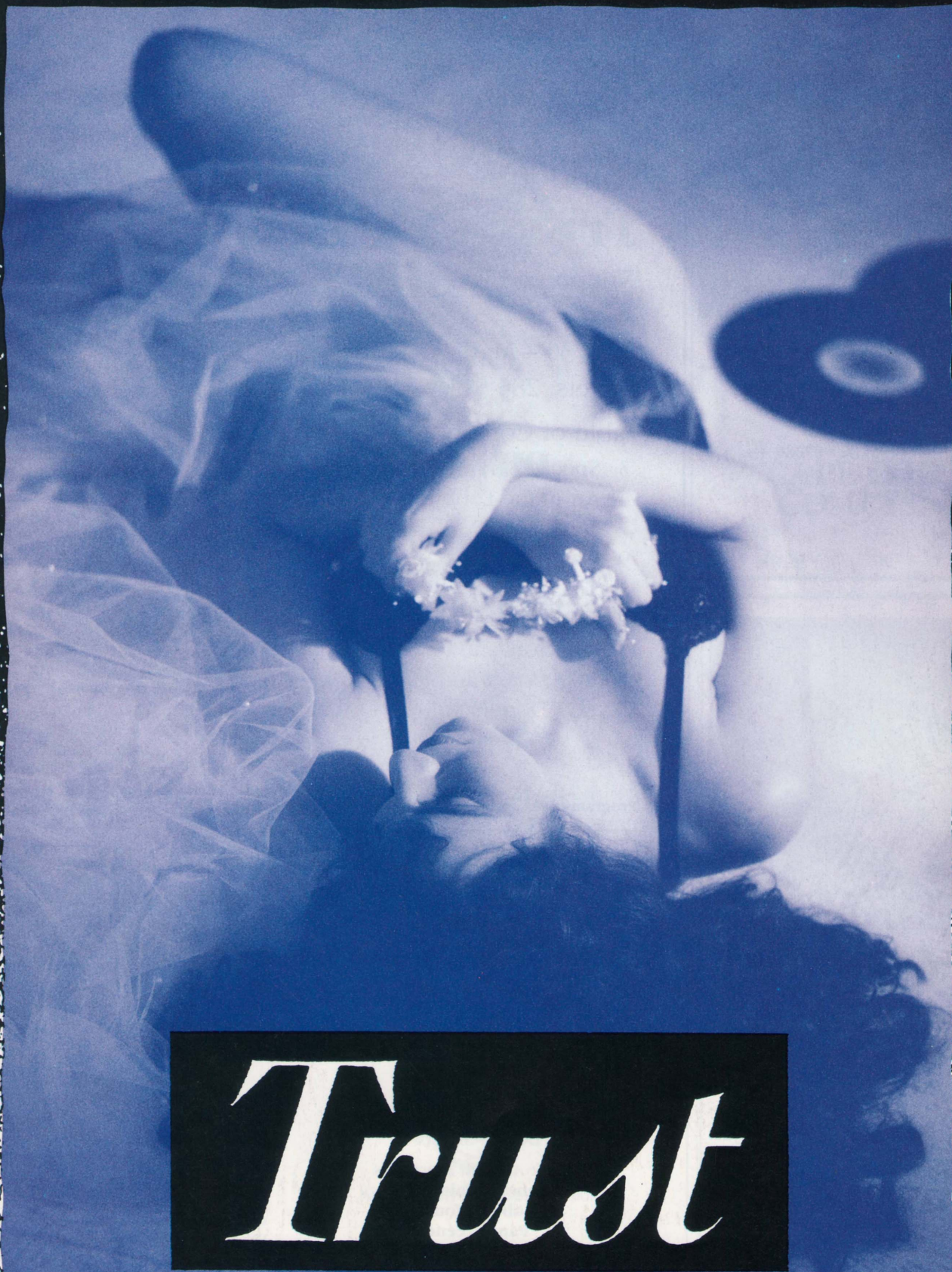
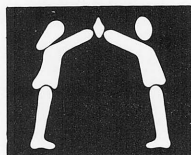


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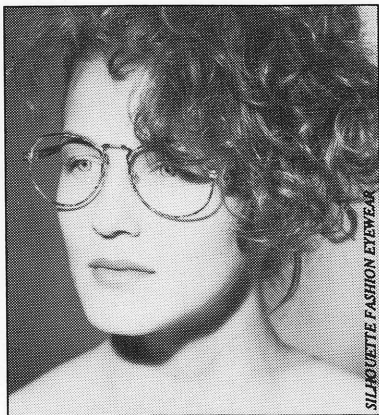
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Volume 5, No. 1
28th Mainstage Season
1992

World Premiere!

Trust

Written and Directed by Steven Dietz

April 30 – May 24, 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:

Trust - Friday, May 15 at 8:00 p.m.

Shadowlands - Friday, June 19 at 8:00 p.m.

The Revengers' Comedies - Dates and times to be announced.

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 characters 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:

Trust - Sunday, May 17 at 7:00 p.m.

Shadowlands - Sunday, June 21 at 7:00 p.m.

The Revengers' Comedies - Dates and times to be announced.

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

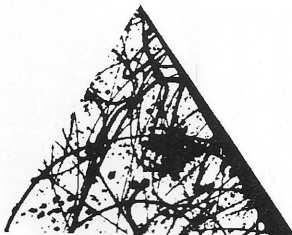
Sunsets and Glories - Sunday, November 8 at 7:00 p.m.

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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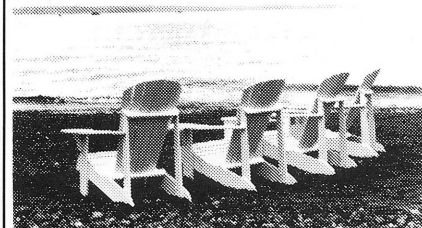


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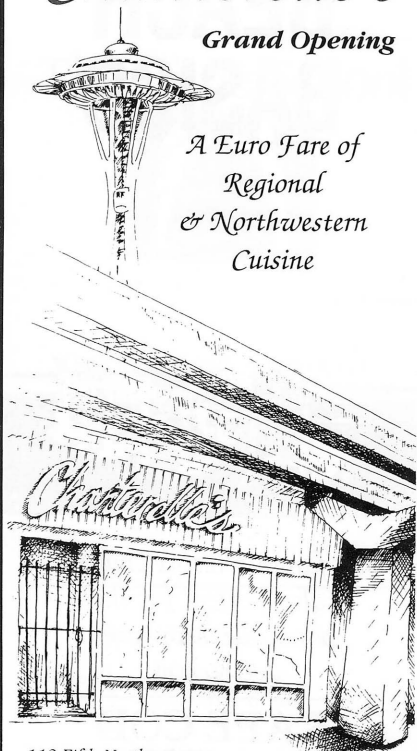
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Since 1978, ACT has donated space in its upper lobby to display the works of over 300 artists. We feel this gives our audience a chance to view new works by emerging talents and enhance their theatre experience. It is also an opportunity

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 **taipalNurmesniemi** during the run of *Trust*.

"Colorful, modern, figurative" are words used to describe the work of Finnish-American painter taipalNurmesniemi. Originally from Laurium, Michigan, she currently makes Seattle her home, but she frequently spends her summers back in rural Michigan. "All Finns disappear in the summer," she explains.

She often gives slide presentations, inviting the audience to glimpse into her

art development. Her work is inspired by simple or complex figures and/or nature studies. Though she has little formal training ("I go to museums and I paint"), she has been recognized as "one of the most accomplished

artists to have emerged throughout the United States and in Europe." Her work has been exhibited and is in collections in New Jersey, New York City, Chicago, Michigan, Idaho, Oregon, Arizona, Washington, California, Puerto Rico, Finland and Belgium. Her most recent exhibits were at the Maveety Gallery at Salishan, Oregon and at the Galleria Bianca in Helsinki, Finland.

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.

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SHADOWLANDS by William Nicholson

A deeply affecting account of the love affair between celebrated British author C. S. Lewis and American poet, Joy Davidman. Love and loss force Lewis to question the faith that forms the cornerstone of his life.

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ELEEMOSYNARY by Lee Blessing

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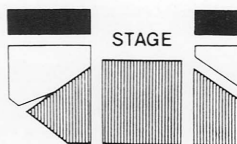
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Next at ACT

West Coast Premiere!

Shadowlands

by William Nicholson

Directed by David Ira Goldstein

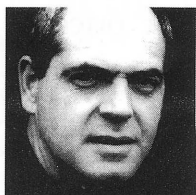
June 4 - 28

Previews May 30, 31 & June 2, 3

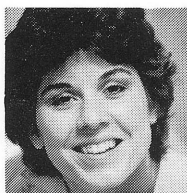
A Contemporary Theatre is proud to present the West Coast premiere of *Shadowlands*, William Nicholson's moving play about the love affair between C. S. Lewis and the American poet Joy Davidman.

Shadowlands follows the story of the Oxford lecturer, confirmed bachelor and celebrated author (*The Chronicles of Narnia* and *The Lion, The Witch and the Wardrobe*) as he encounters Joy Davidman, a trans-Atlantic admirer whose frequent letters have intrigued him. A friendship develops, and soon thereafter a "technical" marriage is arranged in order to give her British citizenship. Having given lectures all his life on love and suffering but never having experienced it himself, Lewis is thrown into an emotional turmoil when Joy is stricken with cancer. Their ensuing relationship causes him to question his previously unshakeable Christian faith and confront the true nature of his passionate love.

Shadowlands received the prestigious *London Evening Standard* Award as Best New Play of 1990 and will feature Michael Winters as C.S. Lewis and Barbara Dirickson as Joy Davidman.



Michael Winters



Barbara Dirickson

Acknowledgements

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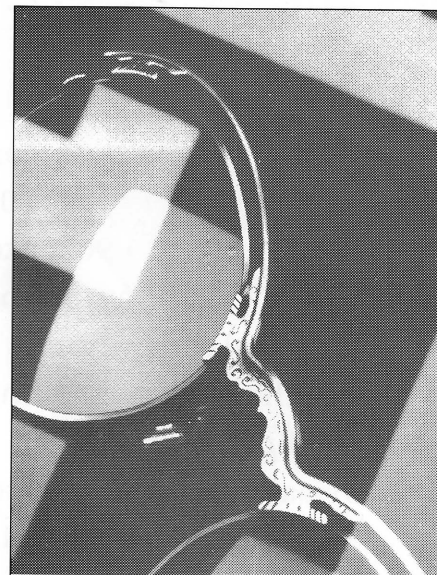
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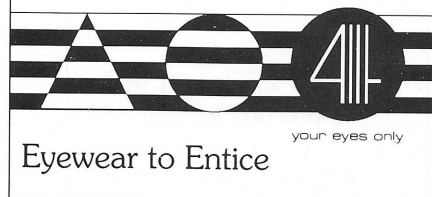


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Program Notes

ACT has asked me to write a program note for my play Trust. But, in lieu of the politicalization of "obscurity" by both Pat Buchanan and George Bush; the forced resignation of National Endowment for the Arts chairman John Frohnmaier; and the flourishing influence of the Rev. Don Wildmon, the self-appointed "morality Czar" who heads the American Family Association, I'd like to forego my program note in favor of the following comments about the climate which we, as artists and audiences, are living in.

An Audience Manifesto

We are living in the New Puritanism. From Pat Buchanan, Jesse Helms and Don Wildmon on the right — to the oft-rabid, oft-overreaching political correctness on the left, we are living in a time of shrinking curiosity and the savvy manipulation by a few of the fears of many. We dig a hole called "prevailing attitudes," bury our heads, and hope our ostrich-like behavior will be mistaken for moral courage.

There is absolutely nothing to support the notion that contemporary plays should reflect the prevailing attitudes of the community. Prevailing attitudes (social, sexual, religious, political) do not need the support of artists — they have the weight of governments, corporations, advertisers and the media behind them. When we, as audiences, demand this from our artists, we are selling ourselves short. And we are asking the theatre — this marvelous, grand accident of an art form — to perform pedestrian tasks. Demand more.

The highest challenge you, as an audience, can issue to your theatre artists, is to demand that they run through the minefields before you do. To demand that they make the mistakes, confront the idiocy, and revel in the excesses (social, sexual, religious, political) of the culture in the meta-phori-

"The theatre is not about nostalgia. The theatre is a rehearsal of the concerns of the present moment."

cal safety of the theatre (where you can watch and judge), before it hits you in the bloody maelstrom of the world. Push your artists ahead of you through the dark room. If they fall, you'll know to watch your step. If they bloody their heads, you'll know to duck. If they look foolish, perhaps you'll linger longer at your mirror. And if they race forward, smiling, happy and unscathed, you'll know you can toss yourself forward with abandon.

This is a daunting challenge for those

of us who are theatre artists, one we seldom live up to. But don't let us lower our standards. Don't let our questions get safer, smaller. We should

encourage our theatre artists to go where we dare not. We should thank them (grudgingly, at times) for revealing to each of us, individually, what our boundaries are — social, sexual, religious, political. We should applaud them when they help us either draw the line or, willingly, step over it. Ask that your theatre artists talk about what you talk about at the dinner table — but, also demand that they talk about, and *show you*, the things you're afraid to bring up at the dinner table, at work, with friends. Demand that they be militantly articulate about the world. The American theatre needs fewer chestnuts and more grenades.

Art is often made in a fury. And we can learn more, in one *instant* on stage, from someone's fury

Steven Dietz

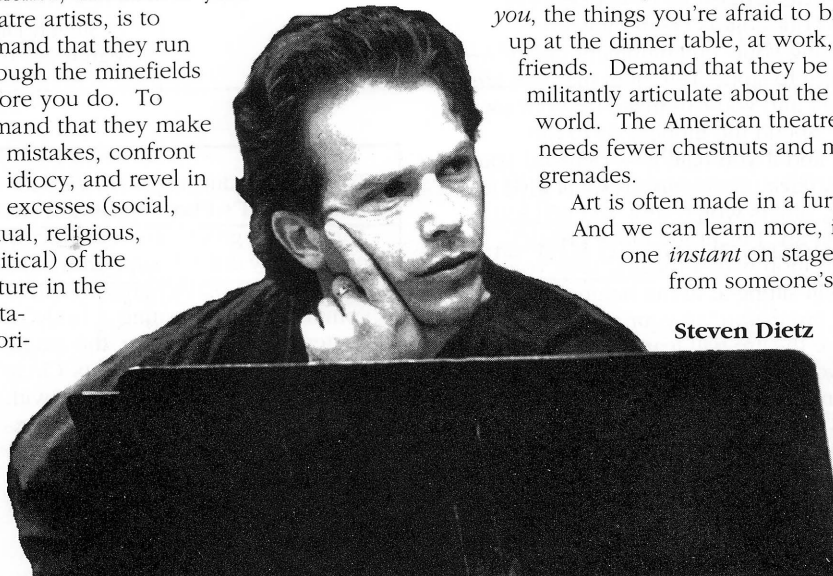
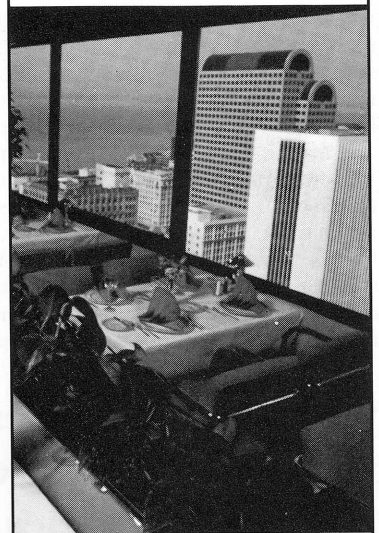


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— how it engages, divides or offends us — than we can from years of sanitized, community-approved work. Believe me, if writers thought that taking “fuck” and “shit” out of their plays would stop civil rights abuses, end sexism, feed children or clothe the homeless — they would. If writers thought they were harming the moral fabric of tolerance and respect by suggesting that maybe AIDS *exists*, or maybe kids should be told that sex (and its inherent dangers) *exists*, or suggesting that maybe lust and lying and corruption *exist* and *flourish* — they would. But, the fact is that sex and beauty, hatred and disease, truth and manipulation, hunger and faith exist *concurrently* in the culture. And to ask artists to address only “pleasant” or “nice” or “approved” aspects of the culture is not only small-

The theatre, also, is propaganda for a cause. And that cause is ACCESS.

Access to beauty and ugliness, access to the familiar and the unusual, access to that which both strokes and provokes.

So what can you do as an audience?

Demand not to be sheltered from ideas, language or images. Demand the right to make up your own mind about your own interests, pleasures and boundaries. (There is, as we know, no shortage of status-quo diversions out there to use up your “entertainment dollar.” Our ability to escape, which we all need, is under no threat whatsoever.) Demand not only the right to escape, but the right to be engaged. Demand access.

Demand newness. The theatre is not about nostalgia. The theatre is not a

mission statement, not their exit polling. Any theatre must — like all of us — grow, change and evolve. It can’t be asked to provide its audience with what they’ve grown accustomed to. A theatre that tries to live in the past and flirt with the future accomplishes nothing. A theatre that tries to be all things to all people inevitably fails everyone. The ‘90s will be about two very difficult questions: “Where is our new audience? And, who are we willing to get rid of?” Any theatre must be willing to risk losing those audience members who are afraid to let their theatre evolve. This situation makes for excruciating decisions, both artistically and financially, for a theatre. But in the end, this is how a theatre gives birth not only to subscribers, but to an *audience*.

Demand a voice. Demand regular discussions with the artists and administrators of the theatres you support. Give them your feedback. Talk about the plays, talk about the weather. Just talk and get your hands dirty. Tell them what you love and what you hate. Demand to talk with all those people backstage who never get their names in the paper.

Demand no dress codes, spoken or unspoken.

Demand an end to the farcical belief that theatres need to “educate” their audience before they can affect, provoke or entertain them. Tell your theatre that you’re ready for anything, and that you plan to let them know exactly what you think of it, good or bad.

Demand fun. Demand fury. Getting your money’s worth is not enough. Get your heart and mind’s worth.

As artists and audiences, together we share the theatre. Together we share this grand, eloquent, messy, unpredictable experiment. Let’s revel in that.

Steven Dietz
March 26, 1992

“A theatre that tries to live in the past and flirt with the future accomplishes nothing. A theatre that tries to be all things to all people inevitably fails everyone.”

minded, it is patently impossible. It is contradiction and complexity that make up the body politic — and to demand simplification is to accept a lie.

Let’s talk about obscenity. Let’s talk about what we should be “protected from.” We should *be* so lucky to live in a world where what we need to be “protected from” is ideas, language and pictures of people’s bodies. If only these things — and not starvation, pollution, disease, illiteracy, racism, and homelessness — were our afflictions. If only ideas, language and the human body were our great plague. We should be so fucking lucky.

These are the two things you should know about censorship. First: if someone is denied the chance to present their work — no matter how controversial (socially, sexually, religiously, politically) — that is censorship. Period. Second: Censorship is propaganda for a cause. Censorship has nothing whatsoever to do with *ridding something* from the culture. It has everything to do with *instilling something* in the culture. The person or organization that claims to be protecting you and yours from evil, is attempting to blanket you and yours with a belief system. Censorship is the advocacy by one group of a specific set of ideas at the exclusion of all others. The world is messy, art is messy, but censorship is easy. It is the demand that we hold the mirror up to a nature that does not exist.

museum. Plays don’t hang on walls, oblivious to time. The theatre is a rehearsal of the concerns of the present moment. Whether the given text is old or new, demand that it move you forward. If we want nostalgia, we look at scrapbooks.

Demand to laugh. Not just at others, but at yourself.

Demand more from your critics than “did s/he like it or not?” Demand to know the context of a given play in the author’s body of work as well as in the theatre’s body of work. And, if your critics claim their hands are tied by their editors, demand more of your editors. And if your editors claim they are protecting your “entertainment dollar” — tell them to stop. Tell them that you are an adult and you can make up your own mind. Spend the money, go to the show, and if you hate it — demand your money back. Some theatres will give it to you, others won’t. But you will learn more in an “I want my money back” conversation with a theatre, than you ever will sitting at home behind the quiet “protection” of your newspaper. And the theatre will learn something from you, as well.

Demand that theatres stop using critic’s quotes to sell their plays. Until they do, all their carping about the unfair power of critics is absolutely hypocritical.

Demand leadership. Encourage your artists and administrators to follow their

Tonight’s production of *Trustis* is dedicated to **ACT’s Playwrights Circle**. This special group of donors recognizes the value of supporting talented, living playwrights and their commitment to creating a body of contemporary work for the stage. Members of the Playwrights Circle have opportunities to meet with ACT’s writers-in-residence and exchange ideas. The recent abundance of exciting work on ACT’s Mainstage is largely due to their generous support.

A Contemporary Theatre

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Producing Director

Susan Trapnell Moritz
Managing Director

in association with
ACT's Playwrights Circle
presents

The World Premiere of **Trust**

By Steven Dietz

Director	Steven Dietz
Set Designer	Michael Olich
Costume Designer	Carolyn Keim
Lighting Designer	Rick Paulsen
Sound Designer	Jim Ragland
Dramaturg	Steven E. Alter
Stage Manager	Craig Weindling

The Cast

(in order of appearance)

Gretchen	Meg Judson
Becca	Kristie Dale Sanders
Cody	Louis A. Lotorto
Leah	Geraldine Librandi
Holly	Olga Sanchez
Roy	Charley McQuary

Time: The Present
Place: An American City

There will be one intermission

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

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

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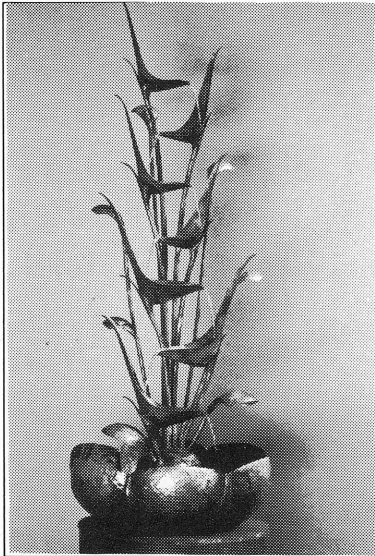
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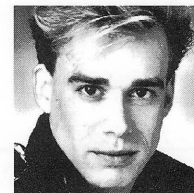
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Judson**
Gretchen

Meg is delighted to return to her native Seattle after a six year absence. During that time, she received her M.F.A. from California Institute of the Arts' Actor Training program and has been busy working in regional theatres, including Arizona Theatre Company, New Mexico Repertory Theatre and PCPA/Theaterfest. Favorite roles include Ada (*Childe Byron*), Isabella (*Measure for Measure*), Violet (*Man and Superman*), Monique (*Bonjour, La Bonjour*), Annelle (*Steel Magnolias*) and Olivia (*Twelfth Night*). She has appeared in many musicals, is a busy church soloist and studies voice with Thomas Eckert. Meg can be seen in the recently released film, *The Life and Times of Cynthia Parks*, as Cynthia Parks.



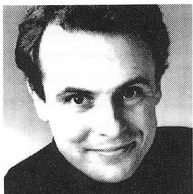
**Geraldine
Librandi**
Leah

Geraldine Librandi is making her first appearance at ACT. Geraldine graduated from Boston University with a B.F.A. and received an Obie nomination for her portrayal of Simone Weil in *Approaching Simone* by Megan Terry. After travelling throughout the country performing and teaching with *The Proposition*, Geraldine became a founding member of The Next Move Theatre in Boston. In 1985 she became a member of the Trinity Repertory Company in Providence, Rhode Island. Since that time, Geraldine has appeared Off-Broadway at the American Place Theatre, WPA, Manhattan Theatre Club and TOMI. Regional credits include Long Wharf Theatre, Dallas Theatre Center and the American Repertory Theatre. Geraldine was most recently seen in The Empty Space Theatre's production of *Wolf at the Door* as Mel, the same role she created in the original production at The Portland Stage Company in Portland, Maine. Geraldine is currently teaching acting at The Cornish College of the Arts.



**Louis
A. Lotorto**
Cody

Louis returns to his native Seattle after a 17 year absence and *Trust* marks his first appearance at ACT. Louis has appeared at the Berkeley Repertory Theatre and spent three seasons with both the California and Oregon Shakespeare Festivals. Louis also gained a Helen Hayes' Award nomination for his portrayal of Ariel in *The Tempest* at The Shakespeare Theatre at the Folger. Most recently, Louis portrayed Treat in *Orphans* at the Tacoma Actors Guild. Some of his favorite roles include Mozart in *Amadeus*, Danny in *Danny and the Deep Blue Sea*, Prince Hal in *Henry IV Part I*, Puck in *A Midsummer Night's Dream* and Phillip in *Orphans*. Film and television credits include *The Marla Hanson Story*, *Body Language*, and numerous commercials and industrial films. Louis is also certified and recommended in stage combat by the Society of American Fight Directors.



**Charley
McQuary**
Roy

Charley last appeared at ACT as Christopher in Jon Klein's *Four Our Fathers* and before that as Henry in Steven Dietz's *Happenstance*. He was also seen as The Man in Christopher Durang's two-person play *Laughing Wild* at The Empty Space Theatre. In his native Los Angeles, he was at The Comedy Store for four years as a writer/performer of sketch comedy and moved to Minneapolis in 1984 to work in the theatre. While there, he appeared in over 20 productions of mostly new American plays, including originating the role of Roy in Steven Dietz's *Painting it Red*. He also starred in the feature film, *Purple Haze*. As a playwright, he has won Best Play at The New City Playwright's Festival the last two years, for *Grey Matter* (co-winner, '90) and *People Doing Bad Things* ('91). He was commissioned by ACT last year to write a one-act play for the inaugural year of the *First ACT* program.



**Olga
Sanchez**
Holly

Olga is pleased to make her ACT debut in *Trust*. She most recently appeared as Kelly in *Behind the Laughter* at Pioneer Square Theater, as Holly in *Wolf at the Door* at The Empty Space Theatre, and at The Seattle Group Theatre in *Voices of Christmas* and *You Can't Take it with You* as well as *Harvest Moon*, presented as a part of The Group's Multicultural Playwrights Festival. Originally from New York City, she was Co-Artistic Director of the People's Playhouse, producing, directing and performing new plays and classics such as *Cyrano de Bergerac* and *The Taming of the Shrew*. Much of her regional experience has been on Martha's Vineyard in such roles as Masha in *The Three Sisters* for the Vineyard Playhouse and Stella in *A Streetcar Named Desire* at the Island Theatre Workshop. She is an original member of the Afterwords Comedy Ensemble, performing original sketches, music and improv on the Vineyard and in New York City.



**Kristie Dale
Sanders**
Becca

This is Kristie's first production at ACT. She is originally from Utah and received a B.F.A. from the California Institute of the Arts. She was recently seen in the role of Rosalia in *West Side Story* at the 5th Avenue Theatre and for the past year has toured Japan and the United States with the cross cultural, bilingual musical, *Labor of Love*. She will also be performing in *Labor of Love* at the Olympic Arts Festival in Barcelona this summer. Last year she was seen in *Book of James* at the National Alliance of Musical Theatre Producers in New York City. Kristie has performed in numerous theatres and Summer Stock companies in Utah, Seattle, and on the West Coast, including The Seattle Group Theatre, On the Boards, CivicLight Opera, The Village Theatre, PCPA/Theaterfest, and the Pioneer Theatre Company in Salt Lake City. She is also a choreographer and has danced internationally with The Children's Dance Theatre.

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

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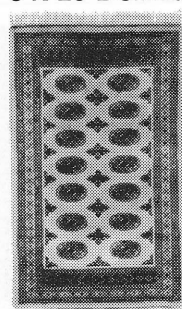
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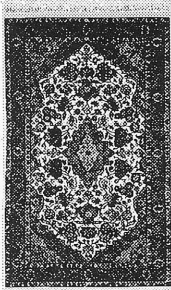
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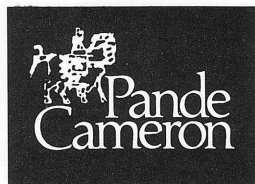
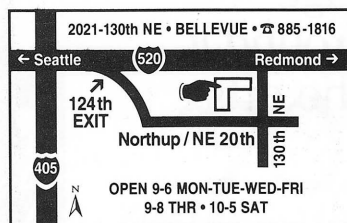
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Gregory A. Falls, Founding Director

is the founder of ACT and the Young ACT Company. He has directed over 70 productions and adapted ACT's version of *A Christmas Carol* in 1976. He created five original children's theatre revues and three Christmas shows, plus a scripted version of *The Odyssey* with playwright Kurt Beattie which was selected by *Time* magazine as one of the Ten Best Plays of 1985. His other original scripts include *The Persian Princess*, *Aladdin and the Magic Lamp*, *The Forgotten Door*, *The Pushcart War*, *Ali Baba and the Forty Thieves* and *A Wrinkle in Time*. For ten years he was the Executive Director of the University of Washington School of Drama. He is past president of the National Theatre Conference and the Washington Association of Theatre Artists, a founding member of the United Arts Council of Puget Sound, and founder of the Champlain Shakespeare Festival.

Jeff Steitzer, Artistic Director

came to ACT in 1985 as a resident director, and was appointed Artistic Director in 1988. He has directed over 20 productions at ACT including 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. 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-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 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.

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.

Susan Trapnell Moritz, Managing Director

has been with ACT since 1982. Before that she spent four years with Dance Theatre Seattle as Educational Director and then General Manager. She has served as a UNESCO bilingual aide in Paris and has held writing and editing positions in the Washington, D.C., area. Other experience includes work with the National Urban League and a teaching position in Algeria. She holds a B.A. in French from the University of North Carolina, attended the University of Lyons in France, and has done graduate work in dance education at George Washington University. Susan is a member and past president of the Washington State Arts Alliance and was recently appointed to the King County Arts Commission.

Steven Dietz, Playwright and Director

directed the world premiere of Doris Baizley's *Tears of Rage* at ACT last season. He has also directed the world premieres of Kevin Klings'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* (Actors Theatre of Louisville) and Tom Williams' *New Business* (Denver Center Theatre Company), among others. Steven's plays, *God's Country*, *Happenstance* and *Halcyon Days* have all had their world premieres at ACT, and, along with his other plays, which include *To The Nines*, *Ten November*, *Painting it Red*, *More Fun Than Bowling*, and *Foolin' Around with Infinity*, have been seen at over fifty regional theatres around the country. He is a recipient of playwright 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 appeared in *American Theatre*, *Subtext*, *Callboard*, and *The Los Angeles Times*. Thanks Thérèse.

Michael Olich, Set Designer

designed the scenery and costumes for last season's production of *Our Country's Good*. Other productions at ACT include *A Chorus of Disapproval* and *The Diary of a Scoundrel*, among others. A resident of Seattle, his designs have also been seen at Seattle Opera, The Empty Space Theatre, Seattle Men's Chorus and The Seattle Repertory Theatre, where he recently designed the costumes for *M. Butterfly*, *When We are Married*, *Hedda Gabler*, and Bill Irwin's *Mr. Fox*. Michael designed the scenic installation for Intiman Theatre Company's production of *The Kentucky Cycle*, which was recently remounted at The Mark Taper Forum in Los Angeles and won this year's Pulitzer Prize for Drama. Other national credits include Alliance Theatre of Atlanta, The Guthrie Theater and Children's Theatre Company of Minneapolis, Milwaukee Repertory Theater, Chicago's Goodman Theatre, and the Berkeley Repertory Theatre. Michael served as resident designer at the Alley Theatre in Houston and San Francisco's American Conservatory Theatre for several seasons, and has enjoyed over a decade of collaboration with the Oregon Shakespeare Festival.

Carolyn Keim, Costume Designer

designed last season's world premiere of *Willi, an evening of wilderness and spirit*. Additionally, Carolyn has served as designer/coordinator of ACT's past eight productions of *A Christmas Carol* and all three productions of *The Falcon*, in residence and on tour. Most recently she served as the design assistant for the Arizona Theatre Company's production of *The Heidi Chronicles*. Carolyn has been a costume shop manager at ACT since 1984 and has worked on every show since *Amadeus*, including as particular favorites *Maydays*, *Tales from Hollywood*, *God's Country* and *Lloyd's Prayer*. A member of Seattle's theatre community since 1980, Carolyn has worked at most of the area's major theatres including The Seattle Repertory Theatre, Intiman Theatre Company, The Empty Space Theatre, Tacoma Actors Guild and the old Skid Road Theatre.

Rick Paulsen, Lighting Designer

is pleased to return to ACT for his ninth season. He designed last season's productions of *Willi*, *The Illusion*, *Halcyon Days* and *Tears of Rage*, and in previous seasons he has designed the lighting for 18 productions, including *Hapgood*, *Four Our Fathers*, and *An American Comedy*. A Seattle resident for over a decade, Rick's lighting has been seen extensively at Seattle-area theatres, including The Empty Space Theatre, The Seattle Repertory Theatre, Intiman Theatre Company, Seattle Opera, Tacoma 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 *Dr. Terror's 3D House of Theatre* at The Empty Space, *Marvin's Room* and *Inspecting Carol* at The Seattle Rep and *Minor Demons* at the Arizona Theatre Company. In addition to his design work, Rick also teaches lighting for the University of Washington School of Drama.

Jim Ragland, Sound Designer

served as composer and sound designer for *Our Country's Good* last season at ACT. He was sound designer at ACT for *An American Comedy*, *God's Country* and *Happenstance* and was the music director for *Eighteen Wheels* in the Songworks series. Most recently he was composer, sound designer and live musician at The Mark Taper Forum in Los Angeles for *The Kentucky Cycle*. At The Empty Space Theatre he has composed music and designed sound for *Tales of the Lost Formicans*, *Elta Jenks*, *In Perpetuity Throughout the Universe*, *Drinking in America*, *The Overgrown Path*, *Don Juan*, and *Bunk*, and has served as music director for *The Rocky Horror Show* and *The Gloria Duplex*. Other composing credits include *The Tooth of Crime*, *The Unseen Hand*, *Limbo Tales*, *The Fairy Garden* and *Angel City* at New City Theater; *The Kentucky Cycle*, *Hamlet* and *Electra* at Intiman Theatre; *Reckless* at Berkeley Repertory Theatre; and *Sister Carrie*, *The*

continued on page 17

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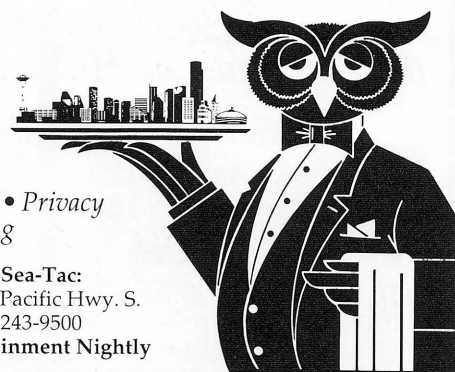
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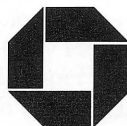
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Seagull and *Roughing It* at the Touchstone Theatre in Chicago. Other sound design credits include *Blue Window* at New City Theater, and *The School for Scandal* and *Romeo and Juliet* at the Old Globe Theatre in San Diego.

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 Baizley (*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*). This winter he directed the Young ACT touring production of *The Falcon*, and he will direct a workshop of Doris Baizley's new play at the Gathering at Bigfork in May. He has also directed locally for Annex Theatre's Writer's Stage, and New City Theater's Playwright's Festival. 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.

Craig Weindling, *Stage Manager*

returns to ACT after stage managing last season's productions of *Tears of Rage* and *Willi, an evening of wilderness and spirit*. In previous seasons he stage managed productions of *A Walk in the Woods*, *God's Country*, *Happenstance* and *The Voice of the Prairie*. Locally, he has worked 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 in Washington, D.C. Nationally, he has worked with the Arizona Theatre Company, StageWest, North Carolina Shakespeare Festival, the New Globe Theatre and the Humana Festival of New American Plays at Actors Theatre of Louisville. 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. He is currently in training with MUCYR for an upcoming tour to Alaska.

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