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Dreams from a Summer House

By Alan Ayckbourn with music by John Pattison

Directed by Jeff Steitzer and David Ira Goldstein

October 16 – November 14, 1993

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6:15-7:30 p.m. – Seminar

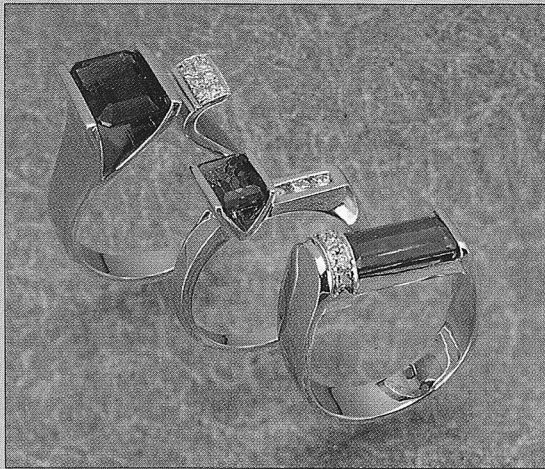
7:30-8:30 p.m. – Meet with the artists and
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If you haven't yet received your renewal packet, please call the Box Office at 285-5110.

Access

A Contemporary Theatre is pleased to offer these services, made possible in part by The Norcliffe Fund and The Glaser Foundation. The building itself is accessible for the physically challenged.

ACT offers a **sign-interpreted performance** on the following dates:

Dreams from a Summer House,
November 5 at 8 p.m.

A Christmas Carol, December 10
at 7 p.m.

Audio-described performances are provided by AVIA (Arts and Visually Impaired Audiences), funded in part by The Norcliffe Fund, the Seattle Arts Commission, the King County Arts Commission, and the Washington State Arts Commission.

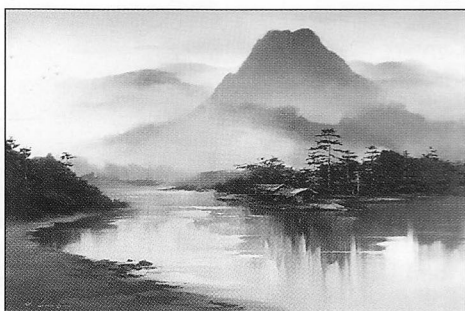
The next one is scheduled for *Dreams from a Summer House* on Sunday, November 7 at 7 p.m.

A Christmas Carol will be audio-described on Friday, December 3 at 7 p.m.

Assistive listening devices are available at no charge for all performances (except those which are audio-described). They are provided by **Ackerley Communications, Inc.** Please see the House Manager for them.

Large print programs are available upon request.

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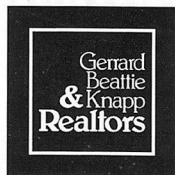
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The Change Point

La Belle et La Bête by Steven E. Alter, Dramaturg

In his book *The Uses of Enchantment*, Bruno Bettelheim talks about those fairytales that “simply teach that for love, a radical change in previously held attitudes about sex is absolutely necessary.” Given this description, it’s no surprise that Alan Ayckbourn chose *Beauty and the Beast* as a springboard for his own exploration of the battle of the sexes in *Dreams From a Summer House*. Of all of these stories, *Beauty and the Beast* is the one that still seems to capture our hearts and imaginations. It has spawned two great films — Cocteau’s 1946 classic and Disney’s recent animated version — a hugely popular television series, and has been the inspiration for countless other stories. People have had their way with it over the past 236 years, but all of these various and sundry versions owe a debt to the original tale, conceived by Madame Leprince de Beaumont 1757, and it is that version that we synopsize for you here.

A rich merchant has three daughters and three sons, though the men play hardly any role in the tale. All the girls are very pretty, particularly the youngest, who has become known as “the little Beauty,” which makes her sisters very jealous. These sisters are vain and selfish, quite the opposite from Beauty, who is modest, charming, and sweet to everybody.

When the father loses all his money, he must go on a trip. Hopeful he will regain his wealth, he asks his daughters what he should bring them. The two sisters ask him for expensive garments, but Beauty asks for nothing. Only when pressed by her father, Beauty asks him to bring her a rose. The trip, however, is a failure and the father must return home as poor as he left.

Costume Designs by Laura Crow



On his way home, he gets lost in a large forest and nearly despairs; then he suddenly comes to a palace where he finds food and shelter, but nobody home. The next morning, about to depart, the father sees some beautiful roses and, remembering Beauty’s request, gathers some for her. As he does so, a frightful Beast appears and berates him for stealing roses after it had received him so well in its castle. As a punishment, the Beast says, the father must die. The father pleads for his life, telling that he took the roses for his daughter. The Beast agrees to let him go if one of his daughters will take the father’s place and suffer the fate the Beast had planned for him. If none of the daughters will do so, the merchant must return within three months to die.

On coming home, the father gives Beauty the roses, but cannot help telling her what has happened. Beauty insists on taking her father’s place, and after three months they set out for the palace of the Beast. The Beast asks Beauty whether she has come of her own free will, and when she says “Yes,” it bids the father leave, which he finally does with a heavy heart.

Beauty is treated royally in the Beast’s palace; all her wishes are met as if by magic. Each night, during supper, the Beast visits with her. Over time, Beauty comes to look forward to this, as it breaks her loneliness. But at the end of their visits together the Beast asks her to become its wife; when she gently refuses, the Beast departs in great distress. Three months pass this way, and when she again refuses to become its wife, the Beast asks that at least she will promise to never leave. Beauty promises this, but asks to be permitted to visit her father since, from viewing in a mirror the events in other parts of the world, she knows he is pining away for her. The Beast gives her a week’s time to do so, but warns her that it will die if she fails to return.

The next morning she finds herself home with her father, who is overjoyed. Her sisters plan out of jealousy to detain Beauty, thinking that the monster will come and destroy her. They succeed in persuading her to remain beyond the week; but during the tenth night she dreams of the Beast, and it reproaches her in a dying voice. She wishes herself back with it, and is immediately transported there. Beauty finds the Beast nearly dying of a broken heart because she did not keep her promise. During her stay at home Beauty realized how deeply she had become attached to the Beast; seeing it so helpless, she realizes her love for it and says that she can no longer live



Costume Designs by Laura Crow

without it and wants to marry it. At this, the Beast turns into a prince; they are joined by her happy father and the rest of her family. The evil sisters are turned into statues and have to remain that way until they own up to their faults.

Playwright and Composer

Alan Ayckbourn is England's most popular and prolific contemporary dramatist — in fact, he has surpassed even Shakespeare in writing more than 40 plays. As artistic director of the Stephen Joseph Theatre in the Round, Ayckbourn is able to premiere his plays in Scarborough. More than 20 of them have gone on to either London's West End or the National Theatre, including such titles as *Absurd Person Singular*, *The Norman Conquests*, *Bedroom Farce*, *A Small Family Business*, *Henceforward*, *Time of My Life* and *Wildest Dreams*. He has recently turned his attention to writing plays for young audiences, including *Invisible Friends*, *My Very Own Story* and *Mrs. A's Amazing Maze Play*. In recent seasons, ACT has produced *Woman in Mind* and the American debuts of both *A Chorus of Disapproval* and *The Revengers' Comedies*. *Dreams from a Summer House*, Ayckbourn's 45th play, also makes its American premiere at ACT. He has just completed his 46th, *Communicating Doors*.

John Pattison studied composition and piano at Dartington College of Arts and has worked extensively both as a composer and musical director in England. His many scores include *Hedda Gabler*, *Translations*, *Serious Money*, *Woyzeck*, *Wolf at the Door*, *The Village Fete* and *Up'n Under*, the last of which also had an Australian tour. On the artistic staff at the Stephen Joseph Theatre in the Round in Scarborough since 1988, John has been musical director on innumerable shows and has written and directed three mini-musicals. He has composed music for approximately 30 productions including several Ayckbourn scripts such as *Norman Conquests* and *Wildest Dreams*.



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present

DREAMS

from a *Summer House*

book and lyrics by Alan Ayckbourn
music by John Pattison

Director	Jeff Steitzer
Co-Director	David Ira Goldstein
Music Director	Jerry Wayne Harkey
Set Designer	Tom Butsch
Costume Designer	Laura Crow
Lighting Designer	Rick Paulsen
Sound Designer	David Pascal
Dialect Coach	Deena Burke
Stage Manager	Jeffrey K. Hanson

The Cast

Mel	Liz McCarthy
Robert	Greg Zerkle
Chrissie	Darcy Pulliam
Grayson	Burt Edwards
Amanda	Suzanne Bouchard
Sinclair	R. Hamilton Wright
Belle	Rachel Coloff
Baldemar	David Dollase
Musicians	Jerry Wayne Harkey
	Suzanne Grant

There will be one intermission.

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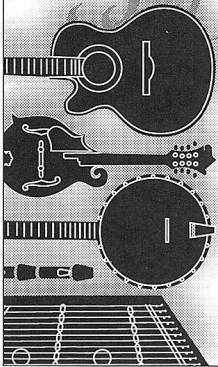
Los Angeles casting: Pagano Bially

New York casting: Abaldo-Richlin Casting

A Contemporary Theatre is a member of the League of Resident Theatres, the American Arts Alliance, the Washington State Arts Alliance, and is a constituent of the Theatre Communications Group. This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. Directors and choreographers at ACT are members of the Society of Stage Directors and Choreographers, an independent national labor union.

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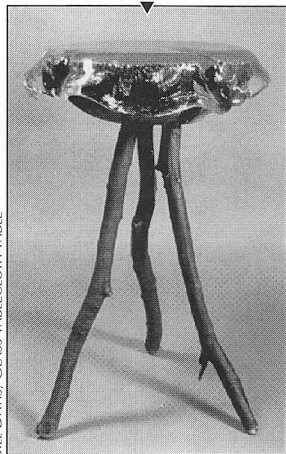
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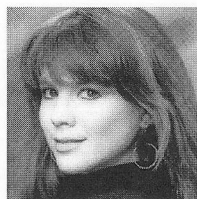
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The Actors



**Suzanne
Bouchard**
Amanda

Suzanne last appeared
on our stage as Karen
Knightly in

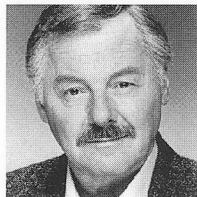
Ayckbourn's *The Revengers' Comedies* and as
Beth in *A Lie of the Mind*. Other local credits
include Emilie in *Les Liaisons Dangereuses*
and Josie Finn in *Hogan's Goat* with the
Seattle Repertory Theatre; and Helena in *A
Midsummer Night's Dream*, Stella in *A
Streetcar Named Desire*, Billie in *Born
Yesterday* and Nora in *A Doll's House*, at the
Intiman Theatre. Other roles include Petra
in *A Little Night Music* with the Denver
Center, and Kate in *Other People's Money*
and Constanze in *Amadeus* with Arizona
Theatre Company.



Rachel Coloff
Belle

Rachel is pleased to
be making her ACT
debut. She was last
seen in *A...My Name*

is *Still Alice* at the Seattle Group Theatre,
and has appeared locally at Seattle Repertory
Theatre, The Bathhouse, Alice B.
Theatre, Tacoma Actors Guild, The Cabaret
de Paris, Seattle Opera and others. Her
favorite roles include Sarah Brown in *Guys
and Dolls*, Jo-Jo in *The Bouffants Go To
Hollywood*, Getrune Gebich in *Das Barbecü!*,
Melvyn in *It's A Girl!* and Lillian Kyle in *The
January Book*.



Burt Edwards
Grayson

Burt is a New Yorker
who has worked at
regional theatres
across the country as

well as on and off Broadway. In the past 12
months he has participated in Carnegie
Mellon's Showcase of New Plays in Pitts-
burgh, appeared as Simpson in *Singin' in the
Rain* at Sacramento Light Opera and played
Col. Pickering in *Pygmalion* and Erronius in
*A Funny Thing Happened on the Way to the
Forum* at the Repertory Theatre of St. Louis.
In addition, he squeezed in brief appear-
ances on *Law and Order* and *Another World*.
Burt's last Broadway assignment was the
role of Reginald in Shaw's *Getting Married*,
and he earlier co-starred opposite Nancy
Marchand in A.R. Gurney's *The Cocktail
Hour*, later playing the same role at New
Jersey's Papermill Playhouse, The Kennedy
Center, The Cleveland Play House and the

Pittsburgh Public Theatre. In 1991 he
essayed the role of Scrooge in a celebrated
new staging of *A Christmas Carol* at the
McCarter Theatre in Princeton, NJ. While
living in Los Angeles in the '80s, Burt
worked extensively in film and TV, includ-
ing roles on *Dynasty*, *Cagney & Lacey*,
Trapper John, MD and numerous pilots and
soaps.



Liz McCarthy
Mel

Liz made her ACT
debut as Tood in *The
Cover of Life*, and
performed earlier this

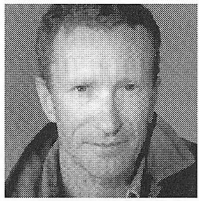
year in the "ACT on Tap" benefit. Recent
credits include the role of Jean in
Brigadoon at the 5th Avenue, Zara in
Invisible Friends at Seattle Children's
Theatre and Brenda Lee (among others) in
Beehive at Tacoma Actors Guild. She toured
the U.S. and Canada as Edythe Herbert in
My One and Only and Lina Lamont in
Singin' in the Rain. Her film credits include
appearing as Hermia in a local film produc-
tion *A Midsummer Night's Dream* and *The
Giggling Secretary* in David Lynch's *Twin
Peaks: Fire Walk With Me*. Liz is a native of
Seattle where she lives with her husband,
John Martin, and their cat, Trixie.



Darcy Pulliam
Chrissie

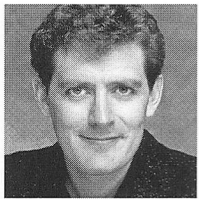
Darcy finished last
season as Amanda
Van Mier in Denver
Center Theatre's *Bon*

Voyage, having started it on Broadway in
Anna Karenina, followed by *A Christmas
Carol* at the Huntington Theatre in Boston.
She played Marie Dindon in *La Cage Aux
Folles* on Broadway, the Duchess in *Me and
My Girl* at Elmsford, NY, and toured Japan
as Mrs. Pearce in *My Fair Lady*. Last seen
locally as Amy in the 1977 *The Show Off* at
Seattle Repertory, her regional credits are
extensive, including Yale Repertory, Syra-
cuse Stage, Repertory Theatre of St. Louis,
Loeb Drama Center, Berkshire Festival,
Alabama Shakespeare Festival, and The
Cleveland Play House. Television credits
include *One Life to Live* and *All My Children*.
She was featured in the films *Eating Raoul*
and *Three Men and a Little Lady*.



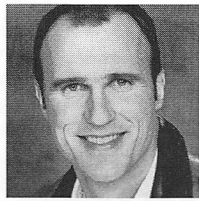
R. Hamilton Wright
Sinclair

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 the American premieres of two other Alan Ayckbourn plays, *A Chorus of Disapproval* and *The Revengers' Comedies*. 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 appeared last season in *Dr. Terror's 3-D House of Theatre* and Eric Overmyer's *Dark Rapture*.



Greg Zerkle
Robert

Greg is thrilled to return to Seattle, where he originated M. André in Andrew Lloyd Webber's *The Phantom of the Opera* and earned his MFA from the U.W.'s Professional Actor Training Program, under the direction of Bob Hobbs. His Broadway credits include the Baron in *Grand Hotel* opposite the legendary Cyd Charisse, Cinderella's Prince and The Wolf in *Into the Woods*, and the hunchbacked Uncle Archibald in *The Secret Garden*. Greg was featured in the first incarnation of *Kiss of the Spider Woman* directed by Hal Prince and was the original student leader, Enjolras, in the national tour of *Les Misérables*. Off-Broadway, he appeared in *Sherlock Holmes* (as Holmes) and *Bittersuite*. Regional favorites include The Kennedy Center, Buffalo Studio Arena, Actors Theatre of Louisville and Indianapolis Starlight (as the Phantom); playing John Jasper in *Drood*, supervised by the composer, Rupert Holmes, and Petruchio in *Kiss Me Kate* opposite his wife, Cynthia Marty. Greg has appeared on *All My Children* and provided character voices for the cartoon series, *Astroboy*.



David Dollase
Baldemar

David makes his ACT debut in *Dreams from a Summer House*. He most recently played Don John in *Much Ado About Nothing* for the West Coast Ensemble in Los Angeles. Prior to that he appeared as The Chauffeur in the international tour of Tommy Tune's *Grand Hotel*. David has also appeared in many films, soap operas and on prime time television. He is very grateful for the opportunity to work on this project.

Arizona Theatre Company

The Arizona Theatre Company is currently in its 27th year as the Southwest's leading professional theatre company. ATC, under the leadership of Artistic Director David Ira Goldstein and Managing Director Robert Alpaugh, performs to more than 150,000 people during each six-play mainstage season at the Temple of Music and Art in Tucson and the Herberger Theatre Center in Phoenix.

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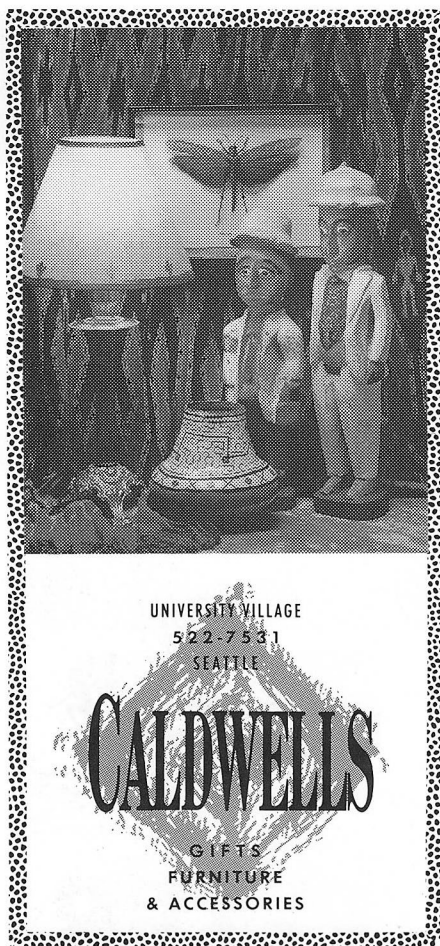
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Directors and Production Staff

Gregory A. Falls Founding Director

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

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 *Sunsets and Glories*, *The Revengers' Comedies*, 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 currently serves as a board member for Theatre Communications Group. Recent projects have included *Peter Pan* and *Carousel* at Civic Light Opera, and *Henceforward* at Portland Repertory Theatre. He is the obsessively proud father of 10-1/2-year-old Caitlin and 8-1/2-year-old Ben.

Susan Trapnell Moritz Managing Director

joined ACT in 1982 as Administrative Manager and became Managing Director in 1989. Susan holds a B.A. in French from the University of North Carolina and attended the University of Lyons in France. She also did graduate work in dance

education at George Washington University. Prior to coming to ACT, Susan spent four years with Bill Evans Dance Company/Dance Theatre Seattle as Educational Director and then General Manager. She served as a UNESCO bilingual aide in Paris and 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 is a member and past president of the Washington State Arts Alliance, a member of the King County Arts Commission, and a member of the Leadership Tomorrow class of 1992. Susan is a native of Arlington, VA.

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. He served as Technical Director and Production Manager at ACT before being named Producing Director in 1989. For the past five 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.

David Ira Goldstein Co-Director

is in his second season as Artistic Director of the Arizona Theatre Company. Previously he was the Associate Artistic Director at ACT for five years, during which time he directed *The Illusion*, *Glengarry Glen Ross*, *Lloyd's Prayer*, *Woman in Mind*, *The Voice of the Prairie*, *A Christmas Carol* and *Hapgood*, as well as the joint Soviet-American production of *The Falcon* and the world premieres of *Willi* and *God's Country*. The former Associate Artistic Director of Actors Theatre of St. Paul (1983-1986), David Ira has been a guest director at many theatres across the country, including The Empty Space, Tacoma Actors Guild and Portland Repertory Theatre. He has been a visiting instructor and director at The University of Washington, the University of Northern Iowa and the University of Minnesota. He was a co-founder of Minnesota Young Playwrights and has served as an on-site reporter for the National Endowment for the Arts for the past eight years.

Deena Burke Dialect Coach

returns to ACT after coaching the dialects for *The Cover of Life* and appearing in *Life During Wartime*. She has taught and coached at schools and theatres throughout the country including the Old Globe, Oregon Shakespeare Festival, Cornerstone Theatre Company, Cal-Arts, University of California at San Diego, and locally at Intiman and the University of Washington. As an actress, she has also appeared at Tacoma Actors Guild, the Old Globe, Oregon Shakespeare Festival and South Coast Repertory among others. A Julliard graduate, Deena teaches voice/speech at Cornish College. She would like to thank Steve for his love and support.

Tom Butsch Scene Designer

has been senior art director since 1987 for Disneyland Entertainment since, where he works on events, parades and film premieres. Prior to that he was art director for *Diff'rent Strokes*, *Silver Spoons*, *Sisters* and other TV series and pilots. Tom was resident designer of the Chanhassen Theatre in Minneapolis for 14 seasons, designing 61 plays. He has also created sets as a freelancer for Arizona Theatre Company and several theatres in Minneapolis including Children's Theatre Company, where he designed sets for *Alice in Wonderland*, *The Wind in the Willows*, *The Hobbit* and *The Three Musketeers*, among others.

Laura Crow Costume Designer

most recently worked at ACT designing costumes for *Tears of Rage* by Doris Baizley. Her favorite ACT works include *A Chorus of Disapproval*, *For Colored Girls...* and *Tales from Hollywood*. She has been designing on and Off-Broadway since the early 1970s, and has been associated with Circle Repertory Company and the works of Lanford Wilson. Her most recent Wilson design was for *The Redwood Curtain*, which played on Broadway this past season after its original premiere at the Seattle Repertory. Also on Broadway this past season were her designs for *The Seagull*, produced by Tony Randall's National Actors Theatre, starring Tyne Daly and Jon Voight. Among Laura's other Broadway credits are: *Burn This*, for which she won a Drama-Logue Award, *Making Movies*, *Fifth of July*, *The Water Engine*, *Sweet Bird of Youth*, and *Warp*, for which she won a Drama Desk Award. Other awards include an Obie, a Villager, a Joseph Jefferson and nominations for a Maharam and a Helen Hayes Award. Laura's work is internationally known, having been seen in over 200 productions throughout the world. She has also designed for most of the

regional theatres in the country. Currently she is working on a production of *King Lear* at the Asolo Theatre in Sarasota, Florida with artistic director Megs Booker. Laura has recently designed for the opera and her most recent design was for the world premiere of a new opera about Frank Lloyd Wright titled *Shining Brow*. Laura is a Professor of Design at the University of Michigan in Ann Arbor.

Suzanne Grant Musician

was last heard at ACT creating the thunder, angels and other sound effects and music for *Lloyd's Prayer*. She also played and sang in *Happenstance* and both composed for and appeared onstage for Songworks productions. Suzanne has just returned from playing a show in Switzerland with the Seattle Peace Theatre and has traveled to Tashkent and Latvia with similar productions. Around town, she has been music directing at Seattle Central Community College and Northwest School and serves as artist-in-residence at Seattle Public Schools. Her theatre credits include the Seattle Repertory, Seattle Children's Theatre, The Group, The Village Theatre, Youththeatre and Honolulu Children's Theatre. She has also composed for KING-TV and is published by Samuel French.

Jeffrey K. Hanson Stage Manager

returns to ACT after stage managing *Life During Wartime*, *The Cover of Life*, *The Revengers' Comedies* and *Sunsets and Glories*. Previously he managed *Halcyon Days*, *The Illusion*, *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. Regional credits include the Arizona Theatre Company and two seasons at New Mexico Repertory Theatre. He earned his graduate degree from UCLA while stage managing a Los Angeles dance company.

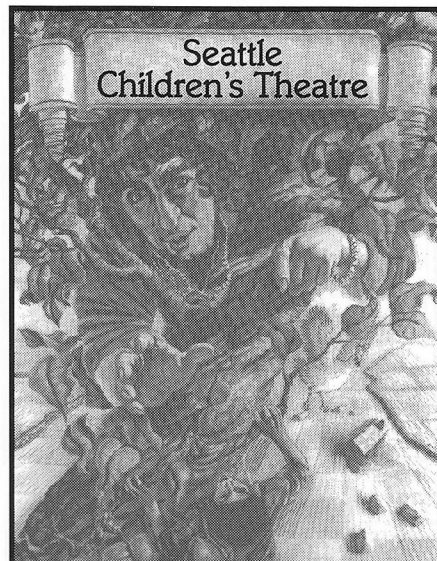
Jerry Wayne Harkey Music Director and Musician

was musical director and conductor for the Musical Theatre of Arizona, where his credits include *Fiddler on the Roof* and *My Fair Lady* (both with Theodore Bikel), *Damn Yankees* (with Ray Walston), *Annie* and many others. He has received awards for his work on *The All Night Strut* for Arizona Theatre Company, *Beehive* and *Middle of Nowhere* for the Actor's Theatre of Phoenix and *Hair* at the Phoenix Little Theatre, and enjoyed extended runs of *Angry Housewives* and *A...My Name is Alice* for Theatre One. The *New Times* newspaper named him Best



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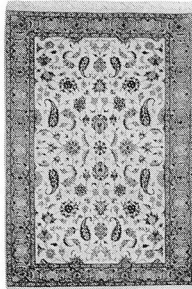
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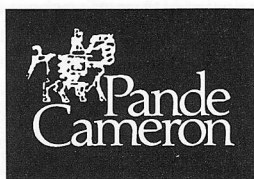
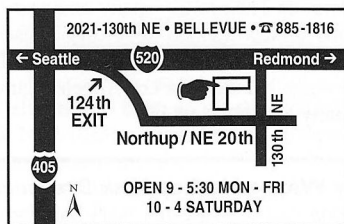
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Musical Director in Phoenix. A graduate of the University of Maryland, Harkey has a Master's degree in music theatre direction from Arizona State University.

David Pascal Sound Designer

has had his work as a composer, sound designer, synthesizer programmer and music director heard at ACT, Seattle Repertory, Intiman, Seattle Children's Theatre, The Empty Space, Pioneer Square Theatre, New City, The Seattle Group and Tacoma Actors Guild, as well as the Club at La MaMa E.T.C. in New York. He has produced music and sound effects for KOMO-TV and since 1975 has worked as a bassist in show and club bands, recording studios, theatre orchestras, and as backing for national acts. He holds a musical engineering degree from the University of Washington.

Rick Paulsen Lighting Designer

is pleased to return to ACT for his 26th production. Over the past nine seasons, his lighting has been seen here in such shows as *Lonely Planet*, *Tales from Hollywood*, *Voice of the Prairie*, *Diary of a Scoundrel*, *Hapgood*, *Red Noses* and last season's *Trust* and *Eleemosynary*. A Seattle resident for over 12 years, Rick has designed lighting extensively for local theatres, as well as nationally at the Goodman Theatre, Milwaukee Repertory Theater, Denver Center Theatre, the Oregon Shakespeare Festival (in both Ashland and Portland), and the Arizona Theatre Company, where he most recently designed John Pielmeier's *Willi* (seen at ACT in 1991). Rick is the devoted father of his one-year-old daughter, Paige.

ACT Abroad

Alan Ayckbourn is just one of the brilliant theatre professionals that ACT Abroad travellers have met and chatted with during one of four trips to Great Britain. The next ACT theatre tour is planned for May of 1994. Please call Mary Stevens at 285-3220 if you would like more information.

Acknowledgments

ACT gratefully acknowledges the following for their assistance with this production:

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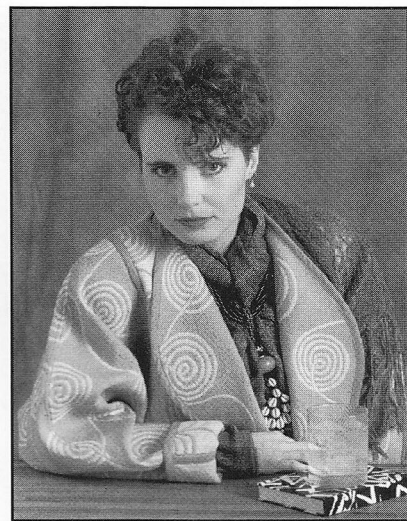


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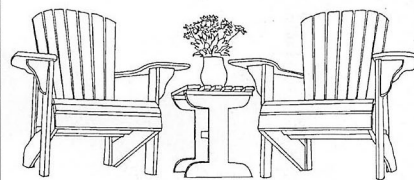
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