

ENCORE



The Cover of

LIFE



The Cover of Life

By R.T. Robinson

Directed by Pamela Hunt

May 29 – June 27, 1993

Tickets: 285-5110

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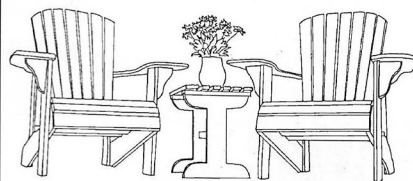
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General Information

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. For more information about access at ACT, please call the administrative office at 285-3220. (TDD is at 285-3224.)

Sign-Interpreted Performances

ACT offers sign-interpreted performances on the following dates (all Fridays) at 8 p.m.:

The Cover of LIFE - June 18

Lonely Planet - July 23

Alki, a version of *Peer Gynt* -

August 27

Agnes Smedley: Our American Friend -

October 1

Dreams from a Summer House -

November 5

Special ticket prices are available to our hearing-impaired patrons throughout our Mainstage season. Please contact ACT's TDD (285-3224) for more information and to reserve seats. Scripts are available upon request.

Audio-Described Performances

ACT offers special tickets for the visually-impaired to attend audio-described performances. This service offers background information about the play, the director, designers, and actors. It includes short segments of the actors' voices to aid identification. During the performance, a narrator gives an ongoing description of the action. Audio-described performances are scheduled for the following Sundays at 7 p.m.:

The Cover of LIFE - June 20

Lonely Planet - July 25

Alki, a version of *Peer Gynt* -

August 29

Agnes Smedley: Our American Friend -

October 3

Dreams from a Summer House -

November 7

This service is provided by AVIA (Arts and Visually Impaired Audiences), funded in part by the Seattle Arts Commission, the King County Arts Commission, and the Washington State Arts Commission.

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 also available upon request.

ACT's assistive listening devices are provided by Ackerley Communications, Inc.

TICKET DISCOUNTS

Low Priced Previews

All regularly scheduled previews — Saturday, Sunday, Tuesday and Wednesday evenings before opening — are available at the special low rate of \$12 per ticket. Seating is unassigned.

1/2 Price Day of Show Discounts

Side section seats are priced at 1/2 off the regular price on the day of the show, subject to availability.

Senior and Student Discounts

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

Group Rates

Special rates are available for groups of 10 or more who attend the same ACT performances with greater discounts offered for larger groups. Arrangements may be made for use of ACT facilities before or after the performance by contacting our Group Sales coordinator at 285-3220.

Single Tickets

Prices range from \$12 to \$23. Reservations are advised. Please call or stop by ACT's Box Office.

SUBSCRIBER ALERT

Many of you have begun to enjoy the benefits of subscribing, such as 25% discounts at a variety of restaurants. One of them, Phoenecia, is moving from Queen Anne to West Seattle. It opens its doors in early June at 2716 Alki SW, where it will continue to serve Middle Eastern and Mediterranean

cuisine, including seafood. For reservations call 935-6550.

Tickets, Please

"Tickets, Please" is a program that 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. Sponsored in part by:

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ACKNOWLEDGEMENTS

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

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ACT thanks the following for their generous donations to Opening Night parties during 1993:

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ACT also appreciates the StageHands, our dedicated corps of volunteers, for their contributions to the Opening Night Parties and to many other projects.

ACT Abroad 1993

FROM SUNSET BOULEVARD TO SCOTLAND

The Fourth Annual ACT Abroad Theatre Tour leaves for London on September 7 and returns on September 20. Highlights include:

- ▲ Prime seats to nine theatre performances including the new Andrew Lloyd Webber musical, *Sunset Boulevard* starring Patti Lupone
- ▲ Discussions with theatre experts
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- ▲ Day trip to Glasgow
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Reservations are due by June 18.

For details, pick up a brochure in the lobby, or call Susan Sincich at 286-1423!

Global Needs

WANTED: ACT props dept. seeks to meet maps and globes for brief but meaningful relationship. Looking for 4-5 globes in floor stands and 15-20 table-model globes for ACT's next production, *Lonely Planet*. Standard and unusual types welcome. Poster-sized wall maps of Earth and its major and minor areas also appreciated. If you enjoy the spotlight and an exciting night life, with no risk attached, let's talk. ☎ 285-3220.



Dutch and Flemish Seventeenth-Century Paintings

The Harold Samuel Collection

June 3 - July 25, 1993


This exhibition is drawn from the Mansion House, City of London, and is organized and circulated by Art Services International, Alexandria, Virginia. ♦ Support has been provided by the Embassy of the Netherlands, an indemnity from the Federal Council on the Arts and the Humanities, and British Airways Cargo. ♦ Support for the presentation of this exhibition in Seattle has been provided by the Seattle Art Museum Supporters (SAMS), ABN AMRO Bank N.V. and Classic KING FM 98.1. Additional funding for Seattle Art Museum exhibitions and programs is provided by contributors to the Annual Fund.

Advance tickets may be purchased through Ticketmaster by calling 292-ARTS.

Frans Hals, *The Merry Lute Player*, c. 1624-28, oil on panel, 35 1/2" x 29 1/2", The Harold Samuel Collection


Seattle Art Museum
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TOP OF THE HILTON

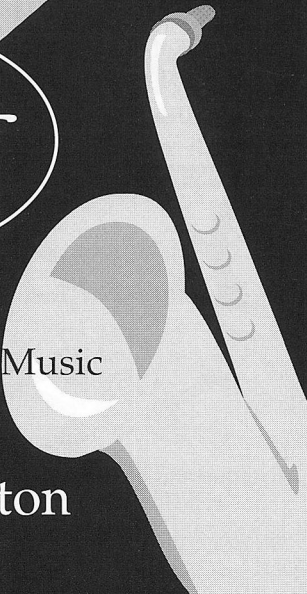
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Program Notes

Pulitzer Prize-winner Studs Terkel chronicled a pivotal era in his bestseller, *"The Good War," An Oral History of World War Two*. The following excerpts are three perspectives on how the war affected citizens at home.



Peggy Terry, a young woman from the mountains, grew up in poverty and found work at a shell-loading plant in Kentucky. She told Terkel:

I believe the war was the beginning of my seeing things. You just can't stay uninvolved and not knowing when such a momentous thing is happening. It's just little things that start happening and you put one piece with another. Suddenly, a puzzle begins to take shape.



A young woman in Southern California, Delli Hahne, left college and became a substitute teacher just before the war began. With Red Cross training, she became a nurse's aide at a hospital, and in her free time socialized at the USO. She remembered:

I met my future husband. I really didn't care that much for him, but the pressure was so great. My brother said, "What do you mean you don't like Glenn? You're going to marry him, aren't you?" The first time it would occur to me that I would marry anybody. The pressure to marry a soldier was so great that after a while I didn't question it. I have to marry sometime and I might as well marry him.

That women married soldiers and sent them overseas happy was hammered at us. We had plays on the radio, short stories in magazines, and the movies, which were a tremendous influence in our lives. The central theme was the girl meets the soldier, and after a weekend of acquaintance-ship they get married and overcome all difficulties. Then off to war he went. Remember Judy Garland and Robert Walker in *The Clock*? I knew Glenn six weekends, not weeks...

There was one good thing came out of [the war]. I had friends whose mothers went to work in factories. For

the first time in their lives, they worked outside the home. They realized that they were capable of doing something more than cook a meal. I remember going to Sunday dinner one of the older women invited me to. She and her sister at the dinner table were talking about the best way to keep their drill sharp in the factory. I had never heard anything like this in my life. It was just marvelous. I was tickled.

But even here we were sold a bill of goods. They were hammering away that the woman who went to work did it temporarily to help her man, and when he came back, he took her job and she cheerfully leaped back to the home.

There was a letter column in which some woman wrote to her husband overseas: "This is an exact picture of our dashboard. Do we need a quart of oil?" Showing how dependent we were upon our men. Those of us who read it said, This is pure and simple bull—. 'Cause if you don't know if you need a quart of oil, drive the damn thing to the station and have the man show you and you'll learn if you need a quart of oil. But they still wanted women to be dependent, helpless.

I think a lot of women said, Screw that noise. 'Cause they had a taste of freedom, they had a taste of making their own money, a taste of spending their own money, making their own decisions. I think the beginning of the women's movement had its seeds right there in World War Two.



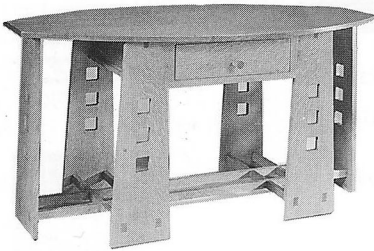
Long a film critic for *The New Yorker*, Pauline Kael addressed the way the entertainment industry depicted the war:

During the war years, the whole spirit of the country seemed embodied in *LIFE* magazine. Its covers featured GI Joes, girls, and generals. The GIs were always clean-cut, wonderful kids. And so were the girls they dated. This was carried through in the movies. Everybody was patriotic and shiny-faced. Wiped clean of any personality. Even after the war, when William Wyler made *The Best Years of Our Lives*, a sensitive movie, by no means cheerful—even that had the look of a *LIFE* magazine cover...I was in my early 20s and was seeing them all.

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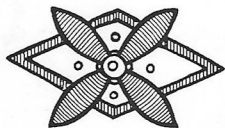
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Letters from the Home Front



Sprague, Aug. 10, 1942

Dear Jack,
I don't like the idea of being so unsettled about my future. But I spose everyone feels that way, too. We're really a lot better off tho' than the rest of the world. People here don't realize yet that we're in a war.
Don't be discouraged. Just keep thinking that it will be over someday, and then we all can have a chance to build our futures and try to make the most of them. The younger generation will be the wiser for it and we can try to build for our children to live in (it seems funny to think that we will have children some day but I expect we all will). The world never stops growing even for wars, I guess. I hope my little bit of philosophy can cheer you up. We have to live for the future now.
All my love,
Dawn XXXX

Durham, Oct. 1942

The First Day:
My darling, I call this the first day, for it is the first day in which I do not know where you are. If your ship slipped out into the wideness of ocean last night, tonight, or tomorrow I shall not know until after the war probably. Maybe there will be many details which I shall never know, and that seems hard to bear. It must seem equally hard to you to feel that there are things which are going to happen to "we three" which you cannot know. But I shall attempt to write as many of them down as possible.

Cleveland, Oct. 21, 1945

Darling,
Last night Mel and I were talking about some of the adjustments we'll have to make to our husband's return. I must admit I'm not exactly the same girl you left — I'm twice as independent as I used to be...
As a whole, I don't think my changes effect our relationship, but I do think you to remember that there are some slight alterations in me. I'm pretty sure that holds for you too — am I correct?...
I Love you. ♡ E.

February 3, 1943

My darling Husband,
Last night I had a whole mix-up of dreams. But one thing I dreamed was that I was eating banana splits one right after the other and were they good! When I awakened I thought to myself, "Boy, what I wouldn't give for a nice banana." But that is just wishful thinking. I don't think anyone in America has seen a banana for over six months.
Well, George, the civilian population is certainly feeling the shortage of food-stuffs now. Last week we didn't have a scratch of butter in the house from Monday until Friday—and how I hate dry bread! It's a lot worse on we people in the country than it is on the city folks. They can go out and get some kind of meat every day while we have plenty of meatless days up here.... When there is a little butter everyone gets 1/4 of a pound. So you can imagine how far a 1/4 of a pound goes in this family of five adults. And that's supposed to last us for a week.

These poor little war brides, they are finding life a confused and perplexing situation, too. It's pretty tough to have to fight a battle like they are doing... But such is war.

Trenton, Aug. 20, 1943

Dear Jim,
Every time the postman comes, I think, "Now there's no point in looking for a letter. I just got one, and besides, he's too busy to write," and then I dash madly to the porch to look. There are always just scores of insurance statements or telephone bills or something. There should be two mail boxes at each house, one for business and one for personal letters. Anyway, when I get a letter from you, I tear it open and read it so fast that it's all gone in just a minute. I think I'll rationing myself to one paragraph an hour or something. You can depend on each letter you write itself read "a million more times," because I do all of them over and over...
Sometimes I get to feeling that if I can't see you right now I'll go stark raving crazy...
I feel so funny about us. I have never stopped loving you for an instant, but it's just like straining desperately to hang onto something. In the last month, for the first time, it has seemed that the Pacific Ocean is actually separating us. Darling, I've tried so hard to keep our love what is first was, and it's worked out pretty well. But, I keep feeling that if something doesn't happen pretty soon, I'm just going to break....

SEND IT - MAIL

This correspondence was written by Isabel Kidder, Katherine "Kay" McReynolds, Catherine "Renee" Young, Marjorie Kenney, Edith Sokol and Dawn Dyer. We have excerpted these letters from *Since You Went Away: World War II Letters from American Women on the Home Front*, edited by Judy Barrett Litoff and David C. Smith and published in 1991 by Oxford University Press.

A Contemporary Theatre

Gregory A. Falls
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Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

presents

The Cover of **LIFE**

West Coast Premiere
by **R.T. Robinson**

Director	Pamela Hunt
Scene Designer	Lindsay W. Davis
Costume Designer	Lindsay W. Davis
Lighting Designer	Richard Hogle
Sound Designer	Malcolm Lowe
Production Dramaturg	Steven E. Alter
Stage Manager	Jeffrey K. Hanson

The Cast

in order of appearance

Kate	Annette Helde
Tood	Liz McCarthy
Sybil	Kristie Dale Sanders
Weetsie	Leslie Law
Aunt Ola	Dee Maaske
Addie Mae	Laura Kenny
Tommy	James Marsters

The time is September, 1943.

The action takes place in various locations in Sterlington, Louisiana, a very small town.

There will be one intermission.

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.

We must not stay as we are,
doing always what was done last time...

-- GEORGE BERNARD SHAW

Next month at KCTS/9, we close our fiscal year. We wanted to share with you some of the successes our supporters have helped make possible.

It is our mission to provide television programs that enlighten and enrich, intrigue, provoke and delight. Last year, we provided almost 8,000 hours of top-quality programs for you, plus another 1,250 for schools and colleges. But we believe it is our responsibility to provide more than images on a screen, providing services that make television come alive. We take pride in being "more than just TV."

We are changing along with you and not "staying as we are." Here are just a few examples from this past fiscal year.

TELLING KIDS TO TURN OFF THE TV

Television should be a catalyst for kids, a starting place. Last summer's "Know It All Club" is a newsletter that encourages children to use TV wisely, then to turn it off and explore the world around them. Almost 45,000 free copies were distributed.

RECOGNITION FOR WHAT WORKS

Everyday in our schools, dedicated individuals are making things work. The 1992 Golden Apple Awards recognized ten teachers, volunteers and special programs. There are heroes out there. We do not want them to go unrecognized.

NOTHING FOR GRANTED

Looking at a newspaper is something most of us take for granted. But, for many, this simple thing is out of reach. Last fall, on our Second Audio Program (SAP), KCTS began a service for people with visual disabilities — a way to *hear* newspapers, magazines, children's books and even ads from grocery stores. This is one of the many ways KCTS serves our diverse society.

PLANNING FOR THE FUTURE

The television industry faces major technological changes in the very near future. KCTS has begun developing the financial resources necessary to meet this challenge so we can continue to serve you with the kind of quality programming you expect from us.

Sixty-two percent of all our support comes from individual subscribers. If you are already a subscriber, thank you. If you aren't, please join us. For almost 40 years, we have been partners in this community and, together, we invest in the future.

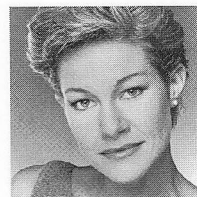
Sincerely,



Robert Behnke
Chairman, KCTS Association/Television Board



The Actors



Annette Helde
Kate

has appeared on Broadway in *Macbeth* (with Christopher Plummer and

Glenda Jackson) and *A Few Good Men*. Her off-Broadway credits include Joseph Chaikin's *The Antigone*, *Hamlet*, and *The Ballad of Soapy Smith* at the New York Shakespeare Festival; *A Piece of My Heart* at Manhattan Theatre Club; *Free Fall* at Primary Stages; *The Merchant of Venice* and *As You Like It* at the New York Acting Unit, and *Drowning in Loch Ness*. Regionally, she has performed at the Guthrie Theater, Old Globe Theatre, the Kennedy Center, the Shakespeare Theatre at The Folger, Mark Taper Forum and South Coast Repertory, as well as the Oregon Shakespeare Festival and the Cleveland Play House. She recently toured Australia with the Actors Theatre of Louisville. Annette was nominated for a Helen Hayes Award for her performance in *Landscape of the Body*. Most recently, she appeared in George F. Walker's *Escape from Happiness* at Center Stage and Yale Rep. Her TV credits include recurring roles on *One Life to Live*, *Guiding Light* and *Another World*. Having earned her BFA at the U.W., she is delighted to be back in Seattle.

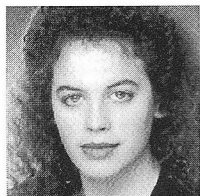


Laura Kenny
Addie Mae

Laura last appeared at ACT as Mrs. Fezziwig and the Charwoman in A

Christmas Carol. For Seattle Repertory Theatre, she played Aunt Margaret in Linda Barry's *The Good Times Are Killing Me*, Madame Pace in *Six Characters in Search of an Author*, and roles in *The Prize* and *My Uncle Sam*. Recently she was seen as Nana in *The Velveteen Rabbit* at Seattle Children's Theatre where she also did the title role in *The Magic Mrs. Piggie-Wiggle*. At Tacoma Actors Guild she was seen as Felicia in *I Hate Hamlet*, Dottie Oley in *Noises Off*, Alice #4 in A...*My Name is Alice*, and in TAG's production of *A Christmas Carol*. Some of her other work includes Gay Wellington and the Grand Duchess Olga Katrina in *You Can't Take It With You* at Seattle Group Theatre where she first played Alice #4 in A...*My Name is Alice*, Mistress Quickly in *Merry Wives of Windsor* and Nurse in *Romeo and Juliet* at the Bellevue Repertory, and Carol in *Angry Housewives* at Pioneer Square Theatre. She has also performed at The Empty Space Theatre and New City Theatre. Laura has appeared in

the films *Harry and the Hendersons* and *Love at Large* as well as on *Northern Exposure* and in several TV and radio commercials. Look for her this fall on CBS as Penny Bell Floyd in the series pilot, *Summer*.



Leslie Law
Weetsie

Leslie last appeared at ACT as Norma, the young maid, in *The Revengers'*

Comedies. Since then she has played various roles in *Louisiana Purchase* at Alice B. Theatre, Annie in *The Hunger Artists* at Northwest Actors Studio, and Carrie in *Carousel* for Civic Light Opera. Other local work includes Merteuil in *Quartet* at the New City Director's Festival and Fremont Palace, Angelique in *The Imaginary Invalid* for the Bathhouse Theatre, Lucinda in *Into the Woods* at CLO, and a tour of Washington and the Canadian Fringe Festivals with One World Theatre's production of *The Peace*. Leslie took her MFA at the University of Washington in 1991, where she performed in *Women Beware Women*, *The Voyage Inheritance*, *Under the Cross of Calatrava*, *The Misanthrope*, *Jocasta* and *The Three Sisters*. She has also appeared in seasons with Idaho Repertory Theatre and the Virginia and Texas Shakespeare Festivals.



Liz McCarthy
Tood

This production marks Liz's official debut at ACT, although she per-

formed earlier this year in the "ACT on Tap" benefit. Recently she performed the role of Jean in *Brigadoon* at the 5th Avenue, along with 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 in lead roles of *My One and Only* and *Singin' in the Rain*. Her film credits include appearing as Hermia in a local film production *A Midsummer Night's Dream* and The Giggling Secretary in David Lynch's *Twin Peaks: Fire Walk With Me*.



Dee Maaske
Aunt Ola

Dee last appeared on our stage as Dorothea in *Eleemosynary*. Locally, she

has performed in *The Marriage of Bette and*



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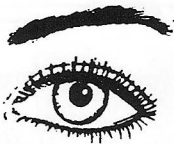
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The Actors (cont.)

Boo, *Diary of a Scoundrel*, *A Lie of the Mind*, *A Christmas Carol* and *Brighton Beach Memoirs* at ACT, and in *The Caucasian Chalk Circle* at The Seattle Repertory Theatre. Her other credits in the Northwest include roles with The Seattle Repertory Theatre, Intiman Theatre Company, and The Empty Space. Most recently Dee appeared as Amanda in the Oregon Shakespeare Festival's Portland production of *The Glass Menagerie* and Tacoma Actors Guild's *Love Letters*. She had an extended tour with the Denver Center Theatre Company where she appeared in *The American Clock*, *Tartuffe*, *Other People's Money* and *To Kill a Mockingbird*, as well as the world premieres of *Okiboji*, *New Business* and *They Shoot Horses, Don't They?* As a visiting artist for the National Talent Alliance/Arts America, Dee toured Kuwait, Pakistan, Jordan, Egypt and Morocco. She has made several film and television appearances and now lives on Bainbridge Island with actor/writer Paul Roland.



James Marsters
Tommy

he has performed with the Intiman Theatre Company as Haemon in *Antigone*, Lennox in *Macbeth*, and Bentley Summerhays in *Misalliance*, as well as acted and directed at The New Mercury Theatre where he is co-artistic director. James has performed extensively in Chicago where his credits include *The Tempest* and *Red Noses* at the Goodman Theatre; *The White Plague* and *Figaro* at the Northlight Theatre; and *Normal Heart* at the Next Theatre, in addition to *Incorruptible*, *Making Noises Quietly* and *Life is a Dream* at the Bailiwick Repertory Theatre. Fans of *Northern Exposure* may recognize James as Rev. Harding. James has just directed *Life is a Dream*, now showing at New Mercury Theatre.



Kristie Dale Sanders
Sybil

Kristie first appeared at ACT as Becca in *Trust*. She was recently in the Young ACT production of *Face 2 Face*, performed for 18,000 elementary students in Washington State. She previously toured Japan and the U.S. with a cross-cultural, tri-lingual musical, *Labor of Love*, which she also performed at the Olympic Arts Festival in Barcelona last summer. In 1991 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 and on the West Coast, including the 5th Avenue Theatre, The Seattle Group Theatre, On the Boards, Civic Light Opera, The Village Theatre, PCPA/Theaterfest, and the Pioneer Theatre Company in Salt Lake City. Originally from Utah, she received a BFA from the California Institute of the Arts and is a dancer and choreographer as well as an actor and singer.

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.

Steven E. Alter, Artistic Associate/Literary Manager is in his fifth 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, Erik Brogger, Steven Dietz, Jon Klein and Kevin Kling. He has directed the Young ACT touring productions of *The Falcon* and *Face 2 Face*, and most recently directed John Olive's *The Voice of the Prairie* for Tacoma Actors Guild. This season at

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ACT, he will stage the world premiere of Doris Baizley's play *Agnes Smedley: Our American Friend*, which he directed a workshop of at the Gathering at Bigfork in Montana last summer. 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.

Pamela Hunt, Director

is delighted to be making her ACT debut. In New York she recently directed the critically acclaimed revival of *Carnival*, which won the 1993 Outer Critics Circle Award. Prior to that she directed the British farce, *Don't Dress for Dinner*, for the Papermill Playhouse (starring Simon Jones), Coconut Grove Playhouse, Westport and the Cape Playhouse (starring Karen Valentine). Other credits include *Butterflies are Free* starring Rosemary Murphy for the Cape Playhouse; *Cabaret Comes to Carnegie Hall* and *The Russian Tea Room* for Kaye Ballard; *It's Delightful, It's Delovely, It's Cole Porter* with Phyllis Newman, Karen Morrow and Kaye Ballard; *Oliver!* for the St. Louis Muny Opera starring Orson Bean, and *A Yuletide Celebration* for the Indianapolis Symphony. In regional theatre Pam has directed *Lend Me a Tenor* and *Wait Until Dark* for Players Theatre Columbus; *Romance/Romance* for the Alabama Shakespeare Festival; *Kander and Ebb's 2x5* for Milwaukee Repertory; and *Falsettos*, *Tomfoolery*, *Dames at Sea*, *Tintypes* and *A Funny Thing Happened on the Way to the Forum* for the Repertory Theatre of St. Louis. Following *The Cover of Life*, she will direct the Arthur Kopit/Maury Yeston version of *Phantom* for the Ogonquit Playhouse, which will tour.

Lindsay W. Davis, Set and Costume Designer

is a Harvard graduate making his Seattle debut. He designed costumes for the NYC Opera productions of *A Little Night Music* and *110 in the Shade* as well as for the New York Shakespeare Festival's *The Taming of the Shrew*, *Twelfth Night*, *Henry V*, *Largo Desolato*, *Measure for Measure*, *Lenny* and *the Heatbreakers* and *The Mystery of Edwin Drood* (winner of Drama Desk and Outer Critics Circle awards). Recent assignments include *Superman* at the Goodspeed Opera House, *Don Giovanni* for his European debut at Opera de Lille, and *Smart Women*, *Foolish Choices* in Japan. Lindsay also designed *Night Club Confidential* in London, Boston and Los Angeles, where he won a DramaLogue Award. Currently he is preparing a new musical, *The Prince and the Pauper*, to be produced in California before touring Japan. Radio City Music Hall's 5-6-

7-8 *Dance* with the Rockettes remains one of Lindsay's favorite projects.

Jeffrey K. Hanson, Stage Manager

returns to ACT after stage managing *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. A native of Minnesota, he earned his graduate degree from UCLA while stage managing a Los Angeles dance company.

Richard Hogle, Lighting Designer

returns for his third season at ACT as a designer and member of the production staff. His previous ACT designs include *The Revengers' Comedies* and *A Christmas Carol* (1991). His other recent credits include designs for The Bathhouse, Civic Light Opera, Seattle Pacific University and The University of Washington from which he received his MFA. Richard also teaches at Cornish College of the Arts.

Malcolm Lowe, Sound Designer

has a broad background as a musician, actor, composer and sound designer. Most recently, he was sound designer for *The Red and the Black*. He spent three years at the Oregon Shakespeare Festival performing early music and acting. He earned a Masters degree in composition for theater from San Diego State University. In San Diego, he was master sound technician for The Old Globe Theater and a designer for the San Diego Rep and Gaslamp Quarter theatres. With the Oregon Cabaret Theater, he composed the score for the musical *Miracle at Graceland*. He appeared in our 1987 *A Christmas Carol*.

R.T. Robinson, Playwright

earned his undergraduate degree in theatre in his native state of Louisiana, and his M.A. in theatre from the University of Maryland. Since graduate school, he has acted professionally in regional and stock theatres across the country, as well as on Broadway. After appearing with George C. Scott in *Sly Fox*, he turned his attention to his first love, writing. Since then, Robinson has had productions of his original work as bookwriter/lyricist performed at the Westbeth Theatre Centre in New York and New Jersey's Papermill Playhouse. Robinson lives in New York and is currently working on his next play, a comedy entitled *Peau de Soie*, and completing his novella, *Myrtis Mae*.

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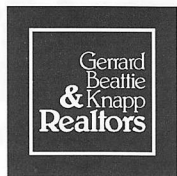
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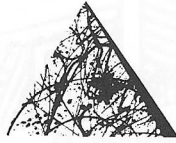


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Lonely Planet

by Steven Dietz

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Michael Winters and Laurence Ballard in a scene from *Halcyon Days*, 1991.

Jody's map shop is his haven. He never leaves it, preferring to bury his head in the sands of the Gobi and the Sahara deserts rather than face the world outside his door. Plagued by nightmares, he welcomes visits from his jovial friend Carl, who with each successive visit mysteriously leaves a chair in his wake. As the chairs pile up, Jody and Carl gradually reveal the fear that threatens to engulf their lives. With a nod to the absurdist style of Ionesco, *Lonely Planet* tells a warm and humorous tale of two men trying desperately to come to grips with a world of frightening uncertainty.

"A touching, frequently funny portrait of two friends."

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"A stylish piece of writing...this *Lonely Planet* is particularly worthy of company."

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Lonely Planet was created for the special talents of actors Laurence Ballard and Michael Winters. Other works of the playwright, Steven Dietz, have been published by Samuel French and produced at more than 50 major theatres across the country. The recipient of numerous national awards, Dietz is best known locally for *Halcyon Days*, *Happenstance*, *God's Country* and *Trust*, which have all been produced at ACT. Tickets are on sale now. Call 285-5110 for more information.

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