

ENCORE



Lone/4 Planet





Lonely Planet

Written and directed by Steven Dietz

July 3 – August 1, 1993

Tickets: 285-5110

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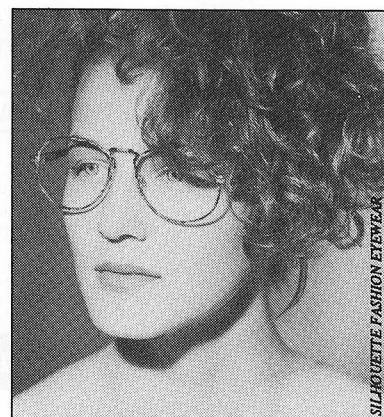
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General Information

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.

Sign-Interpreted Performances

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

Lonely Planet - July 23

Life During Wartime - 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.:

Lonely Planet - July 25

Life During Wartime - 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.

SUBSCRIBER REMINDERS

The fourth play of the season, *Alki*, by Eric Overmyer, has been moved to next season and replaced by *Life During Wartime*, by Keith Reddin. *Life During Wartime* will run August 7 - Sept. 5, and *Alki* tickets will be honored. For details, see page 12.

The benefits of subscribing include a 25% discount at a variety of restaurants. Phoenecia, a long-time Queen Anne restaurant, has moved to 2716 Alki SW in West Seattle, where it continues to serve Middle Eastern and Mediterranean cuisine, including seafood. For reservations, call 935-6550.

Have you used the \$2 vouchers in your subscription packet? Share your appreciation of live theatre by telling friends about this performance and giving them vouchers for a discount.

TICKET DISCOUNTS

ACT offers 1/2 price tickets on the day of show for students, seniors and the general public. All tickets to previews, which have unassigned seats, are \$12. Group rates are available for groups of 10 or more. Call our Box Office (285-5110) or our Group Sales Coordinator (285-3220) for details.

SCRIPTS AVAILABLE

Scripts of *Lonely Planet* are on sale in the lobby for \$3.25, including tax. Like scripts of other ACT productions, they are a great way to take a part of the play home with you or share the experience with someone else who could not attend.

GET INVOLVED!

The Stage Hands are ACT's volunteers. If you are interested in hosting out-of-town actors, fundraising, opening night parties, ushering, or helping in the office or the gift center, call Gartha at 285-3220. Whatever your interest, we have an opportunity for you!

ACKNOWLEDGEMENTS

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

Arizona Theatre Company
Intiman Theatre Company
Daniel Keane, Market Place Salon
Seattle Opera
Seattle Repertory Theatre
University of Washington
School of Drama

We are grateful to the people and organizations who shared their maps and globes with us:

American Music
Marsha Binney
Kevin Gallagher
Government Printing Office
Pat & David Hackstin
Julia Hecht
King of the Road Map Service
Mr. Map
Jackie Murphy
National Oceanic &
Atmospheric Administration
Mona Reese
Bernadine Smith
Tacoma Actors Guild
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The Teachers at The Villa School
Brad Walters
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ACT also thanks the following for their generous donations to the Opening Night parties during 1993:

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The Playwright

Steven Dietz's award-winning play about the white supremacist movement in the U.S., *God's Country*, made its world premiere at ACT in 1988. It has since received major productions in New York, Los Angeles, Chicago, San Francisco, Salt Lake City, Little Rock, Memphis and Louisville, as well as at the Oregon Shakespeare Festival in Ashland and the Performing Arts Council of the Transvaal in Johannesburg and Pretoria, South Africa.

Dietz is "extremely grateful" for his ongoing affiliation with ACT, which has also premiered his plays *Trust*, *Happstance* and *Halcyon Days*. These and his other works, *The Usual Suspects*, *To the Nines*, *Ten November*, *Foolin' Around with Infinity*, *Painting it Red* and *More Fun Than Bowling*, have been seen at over fifty regional theatres around the country.

In addition to directing numerous productions of his own work, he has directed, among others, the world premieres of John Olive's *The Voice of the Prairie*, Jon Klein's *T Bone N' Weasel*, Jaime Meyer's *Harry and Claire*, Doris Baizley's *Tears of Rage* and Tom Williams' *New Business* and the American premiere of Eskil Hemberg's opera, *Saint Erik's Crown*. He has also directed several plays by his friend Kevin Kling, including *Home and Away*, *Lloyd's Prayer*, *21-A*, *August Moderne* (the play they wish they'd written down), and the ACT workshop of *The Seven Dwarfs*. During his 11 years at the Minneapolis Playwrights' Center, he directed more than 100 readings and workshops of new plays by August Wilson, Lee Blessing and many others.

Dietz has been awarded playwriting fellowships from the McKnight and Jerome Foundations and the National Endowment for the Arts, as well as directing fellowships from the McKnight Foundation and Theatre Communications Group. His articles have appeared in *American Theatre Magazine*, *Subtext*, *Callboard*, and *The Los Angeles Times*.

He recently completed *The Rememberer*, commissioned by Seattle Children's Theatre, and *Boomtown*, commissioned by the Denver Center Theatre Company. Dietz is currently at work on *Handing Down the Names*, commissioned by ACT, and a screen adaptation of his play, *Trust*, for True Pictures.

ACT Abroad 1993

At press time there were still a few spaces left in the Fourth Annual ACT Abroad Theatre Tour, which leaves for London on September 7 and returns on September 20. Highlights include prime seats to nine theatre performances including *Sunset Boulevard* (the new Andrew Lloyd Webber musical), discussions with theatre experts, 8 nights in London, 4 nights in Edinburgh and a tour of Canterbury.

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

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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.

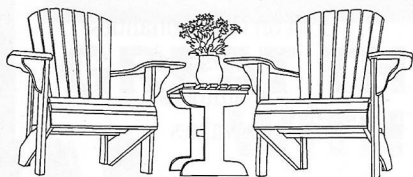
Advance tickets may be purchased through Ticketmaster by calling 292-ARTS.

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

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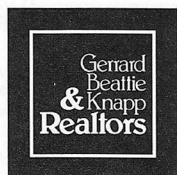
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My parents taught me that an act of kindness is its own reward. That took awhile to sink in. Over time, I have begun to appreciate the depth of their wisdom. I thought of this recently while doing research for a new play I'm writing about Joyce Cheeka, a young Squaxin Indian girl growing up in the Pacific Northwest in the 1920s. One phrase from the teachings of her elders keeps coming up again and again: *Be useful*.

In the midst of a world that is too big and too fast, a world where information rules like a dictator and news travels like a virus, it is easy to be overcome by the hopelessness of the world and the helplessness of us, its keepers. What impact can we hope to have? What traces will we leave behind?

History, I believe, is not the story of grand acts and masterpieces. History, instead, is the inexorable accumulation of tiny events — footsteps and glances, hands in soil, broken promises, bursts of laughter, weapons and wounds, hands touching hair, the art of conversation, the rage of loss. Historians may focus on the famous, familiar names — but history itself is made, day after day, by all those whose names are never known, all those who never made a proclamation or held an office, all those who were handed a place on earth and quietly made a life out of it.

So, what do we affect during our lifetime? What, ultimately, is our legacy? I believe, in most cases, our legacy is our friends. We write our history onto them, and they walk with us through our days like time capsules, filled with our mutual past, the fragments of our hearts and minds. Our friends get our uncensored questions and our yet-to-be-reasoned opinions.



Our friends grant us the chance to make our grand, embarrassing, contradictory pronouncements about the world. They get the very best, and are stuck with the absolute worst, we have to offer. Our friends get our rough drafts. Over time, they both open our eyes and break our hearts.

Emerson

wrote, "Make yourself necessary to someone." In a chaotic world, friendship is the most elegant, the most lasting way to be *useful*. We are, each of us, a living testament to our friends' compassion and tolerance, humor and wisdom, patience and grit. Friendship, not technology, is the only thing capable of showing us the enormity of the world.

"For the world is not to be narrowed till it will go into the understanding (which has been done hitherto), but the understanding is to be expanded and opened till it can take in the image of the world." — Francis Bacon

Welcome to Jody's Maps. We're glad you're here.

A Contemporary Theatre

Gregory A. Falls
Founding Director

Jeff Steitzer
Artistic Director

Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

presents

The West Coast Premiere of

Lonely Planet

by Steven Dietz

Director	Steven Dietz
Set Designer	Scott Weldin
Costume Designer	Carolyn Keim
Lighting Designer	Rick Paulsen
Dramaturg	Steven E. Alter
Stage Manager	Craig Weindling

The Cast

Jody	Michael Winters
Carl	Laurence Ballard

The time is the present.

The action takes place in a small map store on the oldest street in an American city.

"To hope for better times must not be a feeling, but an action in the present."

— Vincent Van Gogh

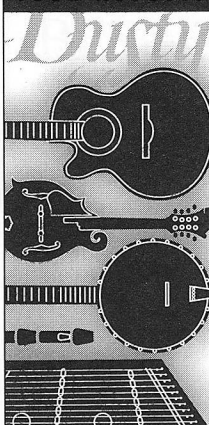
There will be one intermission.

Lonely Planet was written for and is dedicated to Michael Winters and Larry Ballard.

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.

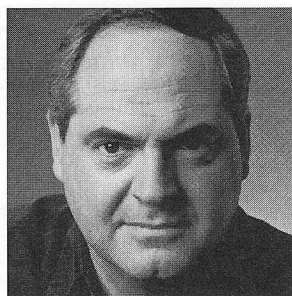
This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Directors and choreographers at ACT are members of the Society of Stage Directors and Choreographers, an independent national labor union.



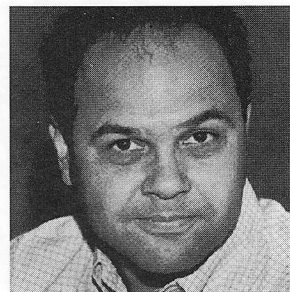
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The Actors



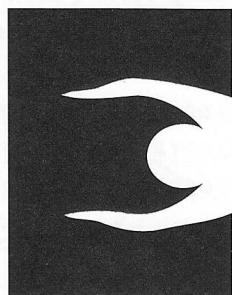
Michael Winters
Jody

Michael has appeared numerous times at ACT, most recently in *Shadowlands* and before that in *Halcyon Days* and *Our Country's Good*. In previous seasons he has been seen here in *Hapgood*, *Red Noses*, *Woman in Mind*, *Principia Scriptoriae*, *The Falcon*, the world premieres of *God's Country* and *Happenstance*, and as Scrooge in *A Christmas Carol*. He appeared as Dragging Canoe in *The Kentucky Cycle* at the Intiman Theatre Company and again at Mark Taper Forum in Los Angeles. Regional credits include *Hamlet*, *Twelfth Night*, *The Imaginary Invalid*, *Nothing Sacred* and *When We Are Married* at the American Conservatory Theatre in San Francisco. Michael has also performed with The Berkeley Repertory Theatre, the Denver Center Theatre Company and The Pacific Conservatory for the Performing Arts, as well as the Oregon Shakespeare Festival in Ashland.



Laurence Ballard
Carl

Laurence was most recently seen as Rene Gallimard in *M. Butterfly* for the Arizona Theatre Company. He has performed in numerous productions at ACT, including *Shadowlands*, *The Revengers' Comedies* and *Sunsets and Glories* last season. His previous plays at ACT include *The Illusion*, *Our Country's Good*, *Halcyon Days*, *A Normal Life*, *A Walk in the Woods*, *Red Noses*, *Woman in Mind*, *The Voice of the Prairie*, *Principia Scriptoriae*, and *Tales from Hollywood*, in addition to *True West*, *Maydays*, *Other Places* and two productions of *A Christmas Carol*. In 1992 Laurence directed *Eleemosynary* and *A Christmas Carol*, and in 1991 directed *The Falcon* for the Washington State Cultural Enrichment Program tour. He has performed locally with Seattle Repertory Theatre, Intiman Theatre Company, The Empty Space Theatre, The Seattle Group Theatre and Tacoma Actors Guild. Nationally, other theatres include Arena Stage, Berkeley Repertory Theatre, Eureka Theatre, Joyce Theatre, Milwaukee Repertory Theater, Oregon Shakespeare Festival (Ashland and Portland) and StageWest. Internationally, he has performed with the Suzuki Company of Toga-Mura, Japan (SCOT) at the International Performing Arts Festival; Mito Tower Theatre, Mito City, and the Mitsui Performing Arts Festival in Tokyo. Film and television credits include *The Caine Mutiny Court-Martial*, *The Tale of Lear* (Japan) and *The Falcon* (USA, Republic of Georgia).



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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.

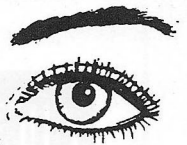
Phil Schermer *Producing Director*

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.

Scott Weldin *Set Designer*

has designed 19 other productions at ACT, including *Eleemosynary*, *Willi*, *Hapgood* and *Red Noses*. His numerous local credits include *Landscape of the Body* and *Marvin's Room* at Seattle Repertory Theatre, and *Waiting for Godot*, *Angel Street* and *Hobson's Choice* for Intiman Theatre Company. Scott has designed more than a dozen sets for The Empty Space in addition to his sets for The Bathhouse and the Tacoma Actors' Guild. Around the country, Scott designed *Feast*

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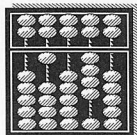
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Directors and Production Staff (cont.)

of *Fools* off-Broadway; the American premiere of *Red Noses* at Chicago's Goodman Theatre; *The Diary of a Scoundrel* at Berkeley Repertory; and *Sea Marks and Noises Off* at the Oregon Shakespeare Festival in Ashland and Portland, as well as several shows for the Milwaukee Repertory. Having taught at Seattle University and Wichita State University in Kansas, Scott is now director of theatre at the University of Puget Sound. He earned his MFA at the University of Washington and teaches part-time for its School of Drama.

Carolyn Keim Costume Designer

is especially pleased to be working with Steven Dietz again, having designed last season's world premiere of *Trust*. Since that time Carolyn has designed ACT's production of *Face 2 Face*, a musical that toured to Washington schools, and Arizona Theatre Company's production of *Willi, an Evening of Wilderness and Spirit*, a show she first designed for our production in 1991. Carolyn has served as costumer for *A Christmas Carol* for the past nine seasons, as well as all three versions of *The Falcon*, in residence and on tour. A costume shop manager at ACT since 1984, Carolyn has worked on every production since *Amadeus*, including as particular favorites *Maydays*, *Tales from Hollywood*, *God's Country* and *Lloyd's Prayer*.

Rick Paulsen Lighting Designer

is pleased to return to ACT for his 25th production. Over the past nine seasons, his lighting has been seen here in such shows as *Tales from Hollywood*, *The Voice of the Prairie*, *The 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.

Steven E. Alter Production Dramaturg

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 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.

Craig Weindling Stage Manager

returns to ACT after completing a national tour with MUCYR and is honored to be working with Messrs. Dietz, Ballard and Winters again. He recently guest stage managed for Actors Theatre of Louisville during the Humana Festival of New American Plays, where he previously served as Production Stage Manager. His credits at ACT include *Eleemosynary*, *Willi*, *God's Country*, *A Walk in the Woods*, *Happenstance*, *Trust* and *The Voice of the Prairie*. Other local credits include *Marvin's Room* at Seattle Repertory Theatre and *Catherine* at Intiman Theatre Company. He has stage managed tours to Bulgaria, the Dublin International Theatre Festival, Spoleto USA, British Columbia and the Kennedy Center, as well as regional and national tours with CAJY. Craig also served as Production Stage Manager for StageWest; worked with the Arizona Theatre Company, North Carolina Shakespeare Festival and the New Globe Theatre; and served as Technical Director/Lighting Designer for the White Barn Theatre in Westport, CT. He operates Smiley Dog, a neighborhood dog toy delivery service.

Next at ACT

"Every human being at every moment is on the verge of sinning. Still, do we really need a film like *Texas Chainsaw Massacre, Part Two*? Think about it."

Life During Wartime

by Keith Reddin

August 12 – September 5
Previews begin August 7

In this dark and menacing comedy, Tommy, a rookie salesman of home-security systems, is taught to prey on our terror of a world ruled by evil chance. "Fear," his boss tells him, "sells itself." Tommy pitches the product with all the zeal of a new convert. He locks in the sale to his first customer, but falls in love with her in the process. Little does he suspect that he is part of an alarming scheme to boost sales by raising the crime rate — and his girlfriend is in the line of fire.

Stepping into this nightmare is John Calvin, the 16th-century theologian who rants about predestination, sin and depravity, tossing in a few hilarious words of advice to Beaver Cleaver and an occasional movie review as well.

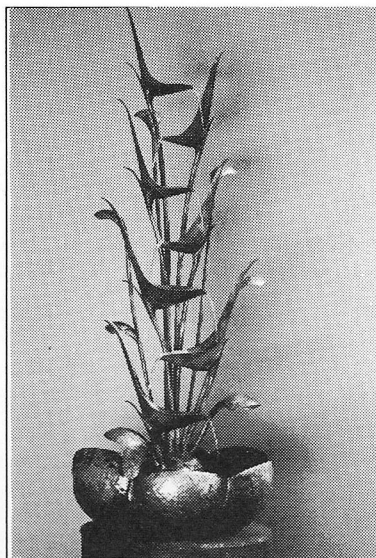
A twilight zone of relentless paranoia, *Life During Wartime* is frightening, yes. But against your will, you'll laugh like there's no tomorrow.

The cast of *Life During Wartime* includes Ray Chapman, Frank Corrado and Chris Welch. Bring someone you trust — and lock up before you do.

Alki, the previously announced production in this slot, has been moved to the 1994 season. According to Artistic Director Jeff Steitzer, delaying the production will allow the playwright time to fine-tune the adaptation and allow ACT to hire actors and designers who are not available this year.

"I know that many of our subscribers were eagerly awaiting this production and will be disappointed by the delay," said Steitzer. "*Alki* is an important project and we feel that both the play and our audience will be better served by moving it to next season."

Of course, subscription tickets are still good for the dates on them. If you need any additional information, please contact the ACT Box Office.



4' *Melodia* by Jim Millar

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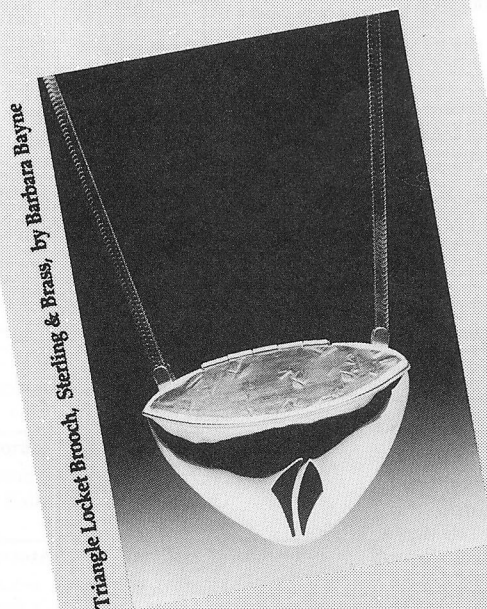
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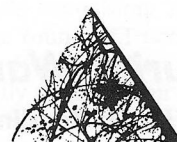
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