

Pater Noster, qui is in Caelis: Sanctificetur



Tuum. Adveniat-regnum Tuum fiat voluntas

Tua, sicut in Caelo, et in Terra, panem nostrum

quotidianum da nobis hodie. Et dimitte nobis debita

nostra sicut et nos dimitimus debitoribus nostris.

nos inducas in temptationem. Sed libera nos a malo.

Amen.

THE

RED

AND
THE

Black



The Red and the Black

By Jon Klein

Adapted from the novel by Stendhal

Directed by Jeff Steitzer

April 24-May 23, 1993

Tickets: 285-5110

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A Contemporary Theatre
100 W. Roy Street
Seattle, WA 98119

Volume 6, No. 1
29th Mainstage Season
1993

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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ENCORE publications are produced for:

A Contemporary Theatre, Pacific Northwest Ballet, Broadway Center for the Performing Arts, Seattle Chamber Music Festival, Seattle Opera, Seattle Repertory Theatre, and Seattle Symphony.

Seattle: 87 Wall Street
Seattle, WA 98121
(206) 443-0445

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THE COVER OF LIFE

by R. T. Robinson

Three Louisiana war brides are the focus of a morale-boosting story for *LIFE* magazine during WWII. The big city journalist dispatched to cover the story finds the home fires burning — but growing increasingly out of control.

"The play has bite, humor and heart...and boasts the kind of roles actresses live for."

— *Variety*

May 29 - June 27

LONELY PLANET

by Steven Dietz

With a nod to Ionesco's classic *The Chairs*, *Lonely Planet* tells the warm and humorous tale of two men with a compelling secret who are trying desperately to come to grips with a world of frightening uncertainty. Created for the special talents of actors Laurence Ballard and Michael Winters.

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

— *Chicago Sun-Times*

July 3 - August 1

ALKI

A version of Ibsen's *Peer Gynt*

by Eric Overmyer

American legends and lore are the inspiration for this homegrown retelling of Ibsen's poetic masterpiece. *Peer Gynt*'s epic search for fulfillment now takes him on an adventurous journey from the Pacific Northwest to the coast of California during the pioneering 1880s.

August 7 - September 5

AGNES SMEDLEY: OUR AMERICAN FRIEND

by Doris Baizley

The colorful and tumultuous true story of trailblazing journalist Agnes Smedley. The year is 1937 and Agnes is in China to interview the Red Army's charismatic leader, General Chu Teh. As the General's story unfolds, Agnes is flooded with memories of her own — and discovers with Chu a surprising kinship of the heart and mind.

September 11 - October 10

DREAMS FROM A SUMMER HOUSE

by Alan Ayckbourn

music by John Pattison

A magical musical confection that puts an enchanting spin on the age-old battle of the sexes. Beauty and the Beast crash a suburban English garden party when they are conjured up by a disenchanted artist and his ex-wife. The fairy tale collides with reality for a fanciful cliff hanger that raises hilarious new questions about "happily ever after."

"Enchanting, ingenious and often uproariously funny!"

— *Daily Telegraph, London*

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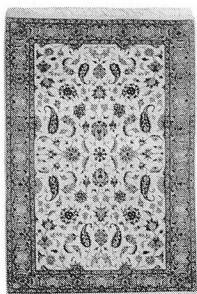
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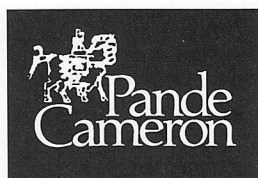
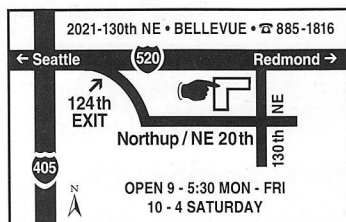
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General Information

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.:

The Red and The Black - May 14

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, the designers, and actors. It includes short segments of the actors' voices in characters as an aid to identification. During the performance, a narrator gives an ongoing description of the action. Audio-described performances are scheduled for the following Sundays at 7 p.m.:

The Red and The Black - May 16

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.

Tickets, Please

"Tickets, Please" is a program, sponsored in part by WestOne Bank, 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.

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Tuesday - Thursday 7:30 p.m.
Friday - Saturday 8:00 p.m.
Sunday 7:00 p.m.
Matinees 2:00 p.m.
School performances - 10:30 a.m.

SCRIPTS AVAILABLE

Scripts of *The Red and the Black* are on sale in the lobby for \$3.25 (including tax) during intermission. 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. Teachers are invited to call our office to request free study guides for their lesson plans.

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*.
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Next at ACT

West Coast premiere

The Cover of LIFE

by R.T. Robinson

Directed by Pamela Hunt

June 3 - 27

Previews May 29 - June 2

Set in a backwater Louisiana town during World War II, *The Cover of LIFE* introduces Kate, a savvy reporter assigned to write a morale-boosting story. The article is scheduled to become a LIFE magazine feature focusing on the wives left behind, particularly three women married to three brothers who enlisted in three different branches of the service on the same day. The young war brides have moved in with their no-nonsense mother-in-law. But as the big city journalist quickly learns, the home fires are burning — and growing increasingly out of control. Poignant and bittersweet, what begins as a picture-perfect vision of patriotism becomes a smoldering portrait of misplaced hopes and harbored dreams.

"The play has bite, humor and heart...and boasts the kind of roles actresses live for." —*Variety*

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—*The Independent (London)*

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by Brian Friel

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Previews May 7 to 11
May 12 to June 5

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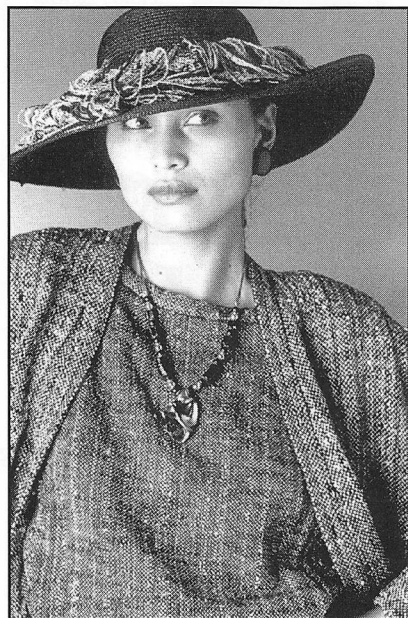
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The Playwright

Jon Klein is a native of Kentucky now living in Seattle, and the author of 11 produced plays. Seattle productions include *Four Our Fathers* at ACT, *T Bone N Weasel* (winner of an HBO Playwrights USA Award) at the Seattle Group Theatre, and *Peoria* in the Seattle Fringe Festival.

Other plays include *Life Class—The Final Lesson of Thomas Eakins*, *The Einstein Project* (co-author) and *Losin' It* (winner of an FDG/CBS New Play Award). He also wrote the recent Turner Network film version of *T Bone N Weasel*, starring Gregory Hines and Christopher Lloyd. His plays have been produced Off-Broadway and at such prominent regional theatres as Center Stage in Baltimore, Alley Theatre in Houston, Alliance Theatre in Atlanta and Actors Theatre of Louisville.

Four of his plays have been developed at Midwest PlayLabs, and one at Robert Redford's Sundance Institute in Utah. He has received fellowships from the National Endowment for the Arts, the Minnesota State Arts Board, and the Bush, McKnight and Jerome Foundations. An alumnus of the Playwrights' Center in Minneapolis and an active member of the Dramatists Guild, Klein was a playwright-in-residence at the Alliance Theatre in Atlanta.

Currently Klein is developing a commissioned script, *The Hardy Boys*, for Seattle Children's Theatre, and Citiarts Theatre in San Francisco is producing his play, *Southern Cross*. ACT commissioned this adaptation of Stendhal's *The Red and the Black*, as well as a work still in progress, *Betty the Yeti*.

Author's Notes

Although *Madame Bovary* is often called the "first modern novel," Stendhal's *The Red and the Black* predates Flaubert's book by 30 years. On the surface, it reads like a typically romantic tale of unreleased passion and tragic consequences. But just as Flaubert takes a skeptical point of view toward his famous heroine, so Stendhal expresses a remarkably modern attitude in his examination of Julien Sorel. It's a fascinating portrait, but not an admirable one. Stendhal turns the whole concept of "heroism" upside down.

I was left both enthralled and disturbed by the novel. My main objective in doing this adaptation was to duplicate, as much as possible, that same effect.

France in 1830. After global upheaval and the creation of new governments, there is a tenuous peace. But times are not prosperous. Opportunities for advancement are severely limited, and as a result corruption is rampant. The old social order is under attack. Change is in the air.

In the midst of this political confusion and economic uncertainty, an idealistic young man tries to find a route to success and acceptance. But at what cost?

I cannot think of a more relevant story for our own day and age.



Marie-Henri Beyle (his real name) lived a thoroughly ordinary life. He achieved moderate success as a soldier, a limited reputation as a wit, occasional satisfaction as a lover, and utter failure as a playwright — his most profound disappointment. His essays and novels ("Stendhal" was one of 171 pen names) went mostly unnoticed.

But he was blessed with the gift of foresight. "I shall be understood about 1880," he remarked, and that was certainly true. His champions have included a variety of literary figures, including Proust, Andre Gide, Sartre, Simone de Beauvoir, Nietzsche, Joseph Conrad, Graham Greene and Irving Howe.

Today, however, *The Red and the Black* is generally found on the list of famous novels that nobody ever reads. I hope this play will encourage people to re-discover this marvelous writer for themselves.

Jon Klein

Stendhal

"Stendhal" is the most famous of the 171 pen names used by French author Marie-Henri Beyle. Born in Grenoble, France, on January 23, 1783, he was the son of a well-to-do landowner and lawyer with whom he never got along. His mother, whom he idolized, died when he was seven, and it was his maternal grandfather whom called his "real father."

*I seem to see a
man throwing himself
out of the window
but trying
nonetheless to land
gracefully on the
pavement below.*
—Stendhal

At 16, he left for Paris; at 17, he joined Napoleon's dragoons and formed his lifelong admiration for both Italy and the general. In 1814 Stendhal retired from military life and settled in Milan, his favorite city, where he began to write.

When he returned to Paris in 1821, he was 38 years old. During the next nine years, he published six books, including *The Red and the Black*, which was to become his most famous novel. Always in search of an elusive happiness and love, he never had a lasting residence or love affair. His great unrequited love, Mathilde Dembowsky, inspired his soul-searching treatise, *Love*. He claimed to write for "the happy few," those not bound by convention and who live by their own instincts. His other famous work, *The Charterhouse of Parma*, was written in the space of 53 days during a visit to Paris in 1839.

Stendhal was never recognized in his lifetime, and when he died of a stroke at the age of 59, only three people followed his coffin to its grave. He is now considered one of the great writers of the 19th century, along with Balzac and Flaubert.

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A Message from The Boeing Company

The Boeing Company is pleased to provide financial support to A Contemporary Theatre's production of *The Red and the Black*.

Our sponsorship of this event is part of Boeing's overall commitment to corporate citizenship — a basic part of our approach to doing business. We believe that the true quality of any company is measured not only by the quality of its products and services, but also by the strength of its partnership with the larger community.

This commitment is also illustrated by the involvement of Boeing's President, Phil Condit, who is currently serving a three-year term on ACT's Board of Directors.

Boeing and its employees take great pride in supporting a wide range of educational, human service, civic and cultural programs. In 1992, total gifts (company and employee) were more than \$58 million.

Support of A Contemporary Theatre is in recognition of the positive contribution the arts make to our quality of life and especially the large benefit that the theatre provides to this community. We hope the performance is an enjoyable one for you.

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Founding Director

Jeff Steitzer
Artistic Director

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Managing Director

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presents
the world premiere of

The Red and the Black

by Jon Klein

adapted from the novel by Stendhal

Director	Jeff Steitzer
Scene Designer	Neil Patel
Costume Designer	Catherine Meacham Hunt
Lighting Designer	Brenda Berry
Composer	Adam Stern
Sound Designer	Malcolm Lowe
Production Dramaturg	Steven E. Alter
Assistant Director	Thom Sweeney
Stage Manager	Rebecca Barnett

The Cast

in order of appearance

Count Altamira	Stephen Yoakam
Baron	Anthony Lee
Lady	Geraldine Librandi
Julien Sorel	Mathew Vipond
Monsieur de Renal	Craig D. Huisenga
Old Sorel	Glenn Mazen
Fouqué	Darryl Scott
Valenod	Frank Corrado
Madame Louise de Renal	Kate Fuglei
Elisa	Karen Meyer
Madame Derville	Geraldine Librandi
Father Chelan	Anthony Lee
Father Pirard	Glenn Mazen
Marquis de la Mole	Craig D. Huisenga
Madame de la Mole	Geraldine Librandi
Mademoiselle Mathilde de la Mole	Chelsea Altman
Marquis de Croisenois	Anthony Lee
Madame de Fervaques	Karen Meyer
Manservant, Porter, various roles	Bill Johns

Other roles are played by the company.

The action takes place between 1828 and 1830 in Verrieres,
Besançon, Paris and other locations in France.

There will be two intermissions.

New York casting by Bernard Telsey Casting.

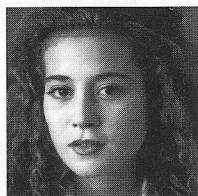
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*Karen
Louise*
LINGERIE

The Actors



**Chelsea
Altman**
Mathilde de la Mole

Chelsea makes her Seattle debut in this production. Her other regional credits consist of *Junk Bonds* by Thomas Babe at the Denver Center of Performing Arts and most recently *Fugue* at the Cleveland Play House. Her television credits consist of leading roles in the HBO movie *An Unnecessary Death* (winner of two ACE awards), *Law and Order* and *Another World*. She graduated from the High School of Performing Arts in New York City in 1990 and currently studies at the William Esper Studios there.



Frank Corrado
Valenod

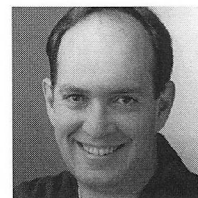
Frank will be remembered by ACT audiences for his Richard Roma in *Glengarry Glen Ross*, Jake in *A Lie of the Mind*, Verkoff in *Breaking the Silence* and roles in *The Jail Diary of Albie Sachs* and *An American Comedy*. He has worked at most of the major theatres locally, playing lead roles in *Arms and the Man*, *A Midsummer Night's Dream* and *Antigone* at Intiman Theatre Company; *Red Beads*, *Vampires*, and *American Buffalo* at The Empty Space, and numerous appearances at Seattle Repertory Theatre, The Bathhouse Theatre and Tacoma Actors Guild. He was a founding member of the Signal 1 Company in his native New York City, and his regional credits include the roles of Hamlet, Richard III and Leontes with Shakespeare in the Park in Fort Worth, as well as Bobby Gould in *Speed-the-Plow* at the Virginia Stage in Norfolk. In 1991 he received both the Denver Drama Critics Circle and Best of Boulder awards for his portrayal once again of Richard III at the Colorado Shakespeare Festival. He is also a writer and teacher and an eternal student of his constantly enlightening triumvirate of daughters.



Kate Fuglei
Madame Louise de Renal

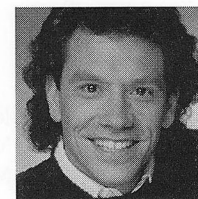
Kate Fuglei's credits include *Love's Labour's Lost* at the New York Shakespeare Festival, *Crime and Punishment* at the Arena Stage, *A Shayna Maidel* at Hartford Stage, *Dark Sonnets of the Lady* at the McCarter Theatre, *A Christmas*

Carol at the Guthrie Theater, and Richard Foreman's *Africanis Instructus* with The Music/Theater Group, as well as *The Miser* at Lincoln Center Institute, *Galileo* at Studio Arena and *A Man's a Man* at Portland Stage. Kate co-founded the DearKnows Theater Company in New York City. The company's signature piece was Joyce's *The Dubliners*, which was performed frequently at the Off-Off Broadway venue, Home for Contemporary Theater and Art. As an associate artist with the Illusion Theater Company of Minneapolis, she appeared in *Spring Awakening*, *Becoming Memories* and *The Cocoanuts*. She recently moved to Los Angeles, where she has made guest appearances on *Empty Nest*, *Picket Fences* and *Jack's Place*.



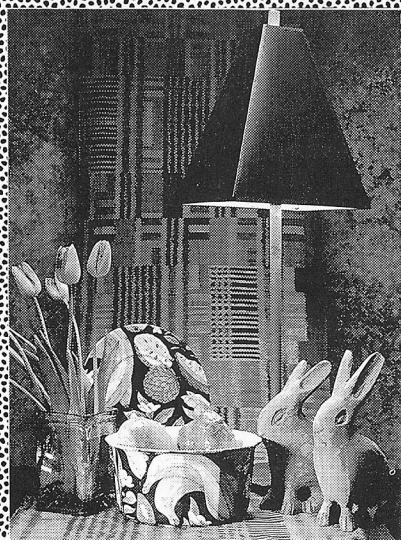
**Craig D.
Huisenga**
De Renal, Marquis de la Mole

Craig has appeared at ACT in *Merrily We Roll Along* and *A Christmas Carol*. Most recently, he played the title role in *Doctor Doolittle in the Moon* at the Seattle Children's Theatre. He toured around the U.S., to Japan and to the Olympic Arts Festival in Barcelona as Bert Thibodeaux in the musical, *Labor of Love*, a Japanese-American collaboration about rice farmers. He has also worked at Intiman Theatre Company, Tacoma Actors Guild and the Bathhouse Theatre, where he was a founding member of the company and Associate Artistic Director from 1985 to 1987. Favorite roles include Banquo in *Macbeth*, Mr. Almaday in *The Play's the Thing*, Leonato in *Much Ado About Nothing*, Andrei in *The Three Sisters*, Vladimir in *Waiting for Godot* and several roles in *The Big Broadcast*.



Bill Johns
Napoleon, King Charles, Porter, et al.

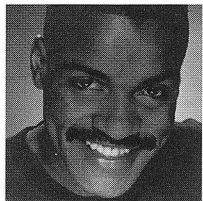
No stranger to quick costume changes, Johns recently played both Polonius and Horatio in *Hamlet, the Musical* at the Annex Theatre. Other recent work includes Puck in *A Midsummer Night's Dream* at the Village Theatre and Roderigo in *Othello* with the Seattle Shakespeare Festival, as well as roles at Taproot Theatre, Seattle Public Theatre and Bellevue Repertory. Before arriving in Seattle from Atlanta, Bill worked five years with the Academy Theatre's Resident Company, and as a member of a *commedia dell'arte* and mime troupe in Cortona, Italy.



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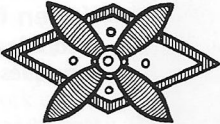
Anthony Lee last appeared at ACT as Agent Wates in *Hapgood*. Since then he has played Othello for the Seattle Shakespeare Festival and has originated roles in the premiere productions of *The Snowflake Avalanche* at the Seattle Group Theatre, *Moot* at Milwaukee Repertory Theater and in the Pulitzer-Prize-winning *The Kentucky Cycle* at Intiman Theatre Company. At the Seattle Repertory Theatre, Anthony was a member of the *Spunk* ensemble and also appeared as Caius Ligarius in *Julius Caesar* and Hambone in the Yale Repertory touring production of August Wilson's *Two Trains Running*. Elsewhere in town, he has performed at The Empty Space, New City Theater and On The Boards. Out-of-town credits include HOME for Contemporary Theatre and Art in New York City, The McCarter Theatre in Princeton, NJ, and the Oregon Shakespeare Festival/Ashland. Film and TV credits include *Face of a Stranger* with Tyne Daly, *Past Midnight* with Rutger Hauer and the role of Alan Dixon in the series *Wiseguy*.



Geraldine Librandi
Lady, Madame
Derville, Madame
de la Mole

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

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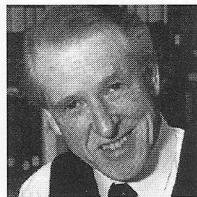
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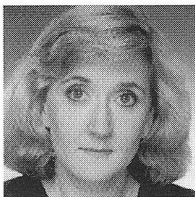
The Actors (cont.)



Glenn Mazen
Old Sorel,
Father Pirard

Glenn last appeared at ACT in *Lloyd's Prayer*. His other

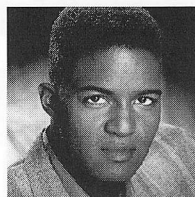
local credits include roles at The Empty Space, Seattle Repertory Theatre, Intiman Theatre Company, Pioneer Square Theatre and Tacoma Actors Guild. Previously he toured Washington State playing Justice William O. Douglas in a one-man show, *Douglas*. Glenn trained at the Royal Scottish Academy of Music and Drama. In Scotland he performed with the Citizens' Repertory Theatre, the BBC Scottish television and the Edinburgh International Arts Festival. In the U.S., his extensive regional credits include work with the Academy Theatre in Atlanta, San Francisco Actor's Workshop, Lincoln Center and Oregon Shakespeare Festival/Ashland. Most recently he appeared at the Portland Repertory Theater in *The Price* and the world premiere of *The Explorators Club*. A native of Alaska, Glenn makes his home in Seattle.



Karen Meyer
Elisa, Madame de Fervaques

Karen has appeared at ACT as Anne in *Tears of Rage*, Bridget

in *A Chorus of Disapproval* and Belle in *A Christmas Carol*. She has performed with Seattle Children's Theatre, Portland Repertory Theater, Colorado Shakespeare Festival and a season with Theatre III in Dallas. She enjoys collaborating with Book-It, "transforming great stories into great theatre," and has her own business as a licensed massage therapist in Pioneer Square.

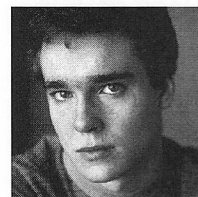


Darryl Scott
Fouqué

Darryl recently completed the Young ACT Company tour of *Face 2*

Face, playing Benno at elementary schools in King County and throughout Southwest Washington. Last fall, he appeared as Felix in the Seattle Children's Theatre production

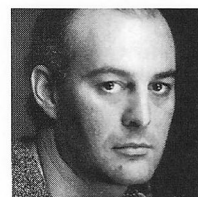
of *Invisible Friends*. Other regional credits include *Fraternity* at the Oakland Ensemble Theatre, *Twelfth Night* at South Coast Repertory and *Savage/Love* at the San Francisco Theatre Project. He was a member of the Classical Theatre Lab at Los Angeles Theatre Center and has performed at the Edinburgh Fringe Theatre Festival. Television credits include *Midnight Caller* and *The Port Chicago Mutiny: A National Tragedy*. Darryl holds a B.A. in Dramatic Literature from Franklin & Marshall College and trained at American Conservatory Theatre.



Mathew Vipond
Julien Sorel

Mathew's New York credits include David in *Torch Song Trilogy*

on Broadway, Prince Edward in *Richard III* at the New York Shakespeare Festival and *Sharon and Billy* at the Manhattan Class Company. His regional credits include *Junk Bonds* at the Denver Center for the Performing Arts and *The Lion in Winter* at Walnut St. Theatre in Philadelphia. He has also appeared in the film *Bloodrush*, as well as on television in *One Life to Live* (playing Kevin), in commercials, and in after-school specials.



Stephen Yoakam
Count Altamira

Steve last appeared at ACT as Eddie in *Fool for Love*. A

founding member of the Mixed Blood Theatre in Minneapolis, he appeared there in *100 Years of Solitude*, *K2*, *Accidental Death of an Anarchist*, and the *Warp!* trilogy, among many other works. He played Roma in *Glengarry Glen Ross* at the Arizona Theatre Company, and Nick in *The Woods*, directed by Jeff Steitzer, at Actors Theatre of St. Paul. Currently Steve is a company member of the Guthrie Theater, where he has played Leontes in *The Winter's Tale*, Jason in *Medea*, Bosola in *The Duchess of Malfi* and Astrov in *Uncle Vanya*, as well as Bolingbroke and Henry IV in both *Richard II* and *Henry IV*.

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Gregory A. Falls, Founding Director

is the founder of ACT and the Young ACT Company. He has directed over 70 productions and adapted ACT's version of *A Christmas Carol* in 1976. He created five original children's theatre revues and three Christmas shows, plus a scripted version of *The Odyssey* with playwright Kurt Beattie which was selected by *Time* magazine as one of the Ten Best Plays of 1985. His other original scripts include *The Persian Princess*, *Aladdin and the Magic Lamp*, *The Forgotten Door*, *The Pushcart War*, *Ali Baba and the Forty Thieves* and *A Wrinkle in Time*. For ten years he was the Executive Director of the University of Washington School of Drama. He is past president of the National Theatre Conference and the Washington Association of Theatre Artists, a founding member of the United Arts Council of Puget Sound, and founder of the Champlain Shakespeare Festival. 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, Director and 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 *The Revengers' Comedies*, *Our Country's Good* and *Halcyon Days*. Locally, he has directed extensively at The Empty Space Theatre (where he began his career as an actor and director), Seattle Children's Theatre, The Bathhouse Theatre, and Village Theatre in Issaquah. Outside Seattle, he has directed for the Goodman Theatre, Milwaukee Repertory, Berkeley Repertory, the Alliance Theatre (Atlanta) and the Oregon Shakespeare Festival in Portland and Ashland. In 1981 he was an NEA Directing Fellow at The Guthrie Theater in Minneapolis and in 1982 he served as an NEA Artistic Associate to Actors Theater of St. Paul. Jeff has also been an on-site evaluator for the NEA theatre program and was recently elected to serve 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 9-1/2 year old Caitlin and 7-1/2 year old Ben.

Susan Trapnell Moritz, Managing Director

has been with ACT since 1982. Before that she spent four years with Dance Theatre Seattle as Educational Director and then General Manager. She has served as a UNESCO bilingual aide in Paris and has held writing and editing positions in the Washington, D.C., area. Other experience includes work with the National Urban

League and a teaching position in Algeria. She holds a B.A. in French from the University of North Carolina, attended the University of Lyons in France, and has done graduate work in dance education at George Washington University. Susan is a member and past president of the Washington State Arts Alliance and is a member of the King County Arts Commission.

Phil Schermer, Producing Director

has been working in professional theatre for over 25 years. He began his career at the Seattle Repertory Theatre as a painter and then scenic carpenter. He has also designed lighting for the Seattle Rep and its Second Stage, The Bathhouse Theatre, The Empty Space Theatre, The Seattle Group Theatre, Tacoma Actors Guild and Montana Repertory Theatre as well as numerous productions at ACT. 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, Production Dramaturg

enters 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.

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Rebecca Barnett, Stage Manager

received her B.A. in Theatre from Goucher College in Baltimore. *The Red and the Black* is her first production at ACT. She recently stage managed *Tod, The Boy, Tod* for the Seattle Group Theatre and *Virtus* for Tacoma Actors Guild. She also worked on *Virtus* at The Empty Space, where she spent six years as Production Stage Manager. Becky has also stage managed for Intiman Theatre Company and Seattle Repertory Theatre, as well as serving as production manager for One Reel's presentation of *Gumbo Ya-Ya* at the Festival Olimpic de les Artes in Barcelona last summer.

Brenda Berry, Lighting Designer

designed her first show at ACT, *Sunsets and Glories*, last season. Her credits include *A Funny Thing Happened on the Way to the Forum* at La Jolla Playhouse; *Cymbeline*, *Slingshot*, *Rocky Horror* and *Creve Couer* for San Diego Repertory and *Emiliano* at El Teatro Campesino. Most recently she designed *The Women* for Anne Bogart. The recipient of Drama-Logue and San Diego Theatre Critics Circle awards, Brenda was a 1991-92 NEA design fellow with the Theatre Communications Group.

Malcolm Lowe, Sound Designer

has a broad background as a musician, actor, composer and sound designer. He spent three years at the Oregon Shakespeare Festival performing early music and acting. There he began composing for choreographers, going on to get 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. In conjunction with the Oregon Cabaret Theater, he composed the score for the musical *Miracle at Graceland*, which is presently in production at Society Hill Playhouse in Philadelphia. He appeared on the ACT stage as Jonathan in the 1987 *A Christmas Carol*.

Catherine Meacham Hunt, Costume Designer

recently designed the Seattle Children's Theatre productions of *The Velveteen Rabbit* and *Dr. Doolittle in the Moon*. She has also designed *City of Gold* for the Seattle Repertory Theatre and *Real Women Have Curves* for the Seattle Group Theatre. Other design credits include *The Women*, directed by Anne Bogart, for which she won a Drama-Logue Award, and work for the Gaslamp Quarter Theatre, A Director's Theatre and L.A. Theatre Works. Catherine received her MFA from the University of California-San Diego, and was a 1990

recipient of a Theatre Communications Group/National Endowment for the Arts Design Fellowship.

Neil Patel, Set Designer

is pleased to make his debut at ACT with this production. Recent credits include *The Dybbuk*, directed by Todd Saloney at the San Diego Rep, Jon Klein's *T Bone N Weasel* directed by Jackson Phippin for Center Stage, Charles L. Mee, Jr.'s *Orestes* directed by Tina Candan for the American Repertory Theatre, and *Faith, Hope and Charity* directed by Maria Mileaf for B-Attitudes. Other credits include designs for the La Jolla Playhouse, the Mark Taper Forum Lab and Hard Place Theatre in New York City. Neil earned a 1991-92 design fellowship from the Theatre Communications Group and National Endowment for the Arts, and received an MFA from the University of California-San Diego.

Adam Stern, Composer

is the Assistant Conductor of the Seattle Symphony and the newly-appointed Resident Conductor of the Northwest Chamber Orchestra. A Los Angeles native, Adam was graduated from California Institute of the Arts with an MFA in conducting. He has since been active as a conductor, composer and pianist. His theatrical credits include original scores for *A Midsummer Night's Dream*, *Richard III*, *The Winter's Tale*, *King Lear*, *Sweet Eros*, *Waiting for the Parade* and others. Adam's recording debut as conductor/composer can be heard on a Delos CD, an album of classical music for children entitled *Gerald McBoing Boing and Other Heroes*, featuring narrators Werner Klemperer and Carl Reiner. Adam also has been a producer of classical recordings; he won a Grammy in 1990 for Classical Producer of the Year.

Thom Sweeney, Assistant Director

is honored to once again be Assistant Director on a Jon Klein play, having assisted Robert Farley on *Southern Cross* at the Alliance Theatre in Atlanta. Also while at the Alliance, he assisted on productions directed by Kenny Leon and Fran Soeder. In New York, he directed *The Two Toms* and *Brontosaurus Off-Off Broadway*. Locally, Thom recently directed *Dead Stop* for New City Theatre's Directors Festival. As an actor, he has been nominated for Best of Kansas City awards — Best Actor in a Musical (*Little Shop of Horrors*) and Best Supporting Actor in a Musical (*Angry Housewives*). He has worked at numerous other theatres, including Missouri Repertory Theatre, American Heartland, Ensemble Studio Theatre in New York and Theatre League of Kansas City.

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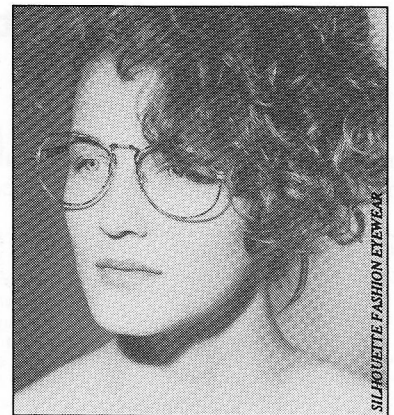
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