



A PONCHO World Premiere

GRAY'S ANATOMY

By Jim Leonard, Jr. May 28 - June 26





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GRAY'S ANATOMY

By Jim Leonard, Jr.

Directed by Steven Dietz

May 28 – June 26, 1994

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General Information

ACCESS

A Contemporary Theatre is pleased to offer these services. The building itself is accessible for the physically challenged.

We invite you to attend **sign-interpreted performances** at 8:00 p.m. on the third Friday of each play:

Gray's Anatomy, June 17
Keely and Du, July 22
Man of the Moment, August 26
Fish Head Soup, September 30
Voices in the Dark, November 4

Audio-described performances are provided by AVIA (Arts and Visually Impaired Audiences), funded in part by the Seattle Arts Commission, King County Arts Commission, Washington State Arts Commission, National Endowment for the Arts, The Boeing Company, Airborne Express, and Nesholm Family Foundation. These are scheduled for the third Sunday of each play's run at 7 p.m.:

Gray's Anatomy, June 19
Keely and Du, July 24
Man of the Moment, August 28
Fish Head Soup, October 2
Voices in the Dark, November 6

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

Large print programs are available upon request.

ACKNOWLEDGMENTS

ACT acknowledges the following for their donations to the Opening Night party for *Gray's Anatomy*:

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If you are not keeping your program, please give it to an usher or place it in the marked containers near the exit so that we can **re-use** or **recycle** it. ACT also recycles cans and bottles from our concessions and we appreciate your cooperation.

TICKETS, PLEASE

is a program developed by ACT and Leadership Tomorrow that offers complimentary tickets to community groups and social service agencies. To become a private or corporate sponsor of this program, please contact the Development Office at 285-3220.

Art in the Lobby

Since 1978, ACT has donated space to display the works of more than 300 visual artists. During *Gray's Anatomy*, we are pleased to present the photograph of Diann Knezovich. A graduate of the University of Pittsburgh, Knezovich attended graduate school at Rutgers University and has participated in many exhibitions. She recently moved to Seattle.

If you are interested in purchasing any of the work on display here or have questions about the Art in the Lobby program, please see the House Manager or call the ACT administrative office at 285-3220. All sales directly benefit the theatre.

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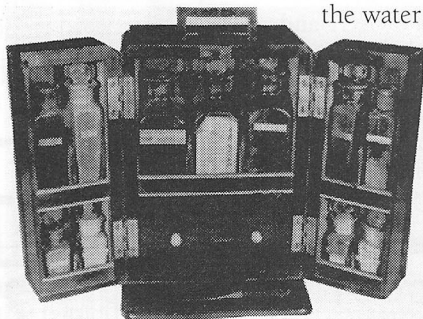
Welcome to Gray



In 1982, I directed my first full-length play. It was called *The Diviners*. It was written by a man named Jim Leonard, Jr. I had seen a production of it in Washington, D.C. and was now, to my delight, directing it at a small theatre in St. Paul, Minnesota.

The Diviners tells the story of a man who arrives in a small, midwestern town, determined to give up his career as a preacher. He develops a unique and remarkable friendship with a young boy named Buddy, who is deathly afraid of water. The climactic scene of the play is the preacher taking Buddy down to the river to wash him. With new-found bravery, Buddy ventures into the water — and the preacher, distracted by the townspeople who want to believe they are witnessing a baptism, loses his grip on the boy. Buddy slips and falls into the river. He is taken away by the current. The preacher, who has made him fearless, cannot save him.

At a performance of the play one night, we arrived at this climactic scene. My pal Kevin Kling was playing Buddy.



As he ventured into the “water” — dark blue sidelight, waist-high — a man near the back of the theatre began to slowly stand, his eyes riveted on the stage.

Then, when Buddy slipped and fell into the water, the man *raced toward the stage to save him.*

As the man reached the front row of the theatre, it dawned on him that this was a play. That the “water” was just blue light. That the actor, three feet in front of him, was lying on a painted wood floor pretending to drown. The man stood there, motionless. Helpless. He betrayed no embarrassment, and ultimately sat in the aisle near the front row to watch the play conclude.

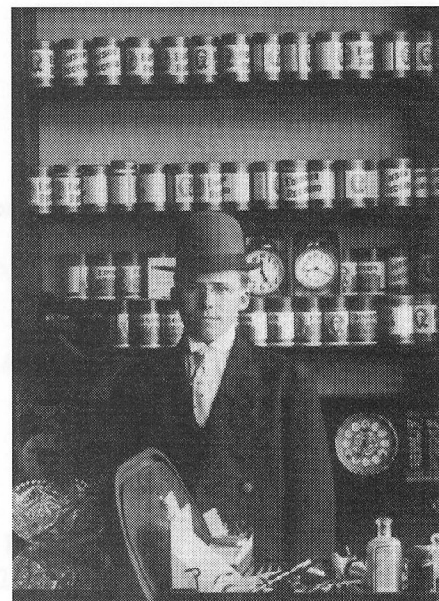
From that moment on, I understood the power of Jim Leonard’s writing. The gift of making an audience familiar with his characters. And the grace to make us want to follow them, laugh with them, root for them... save them.

Welcome to a small town by the name of Gray. Welcome to the writing of Jim Leonard, Jr.

Steven Dietz
Director

Author’s Notes

A friend recently said to me—this friend having been through sleepless nights of riots and earthquakes and mourning the loss of what little sky there was left in the soot from endless fires and landslides borne of torrential rains—this friend said to me: Everything wrong with L.A. is everything right with L.A. And I think this is true. The earthquakes bred neighbors and charity. The riots gave notice. And the fires and rains reminded a traffic-bound city of the inescapable presence of power and weather in our lives. So...everything wrong is right.



I write again and again of the landscape and life in imagined small towns of my native Midwest, I think, for the same reasons my disaster-prone friend loves his city—because of what’s right. I live in the desert now, in the shadows of tall cacti and the marvelous lightning of late summer storms. And yet my imagination makes a home in small towns with towering oak trees and sycamores and the shade of red maples—because of what’s wrong and what is right.

Jim Leonard, Jr.
May 6, 1994

Photos from *Images of Healing* ©1980 by Media Projects Inc. and Macmillan Publishing Co., Inc.

A Contemporary Theatre

Gregory A. Falls
Founding Director

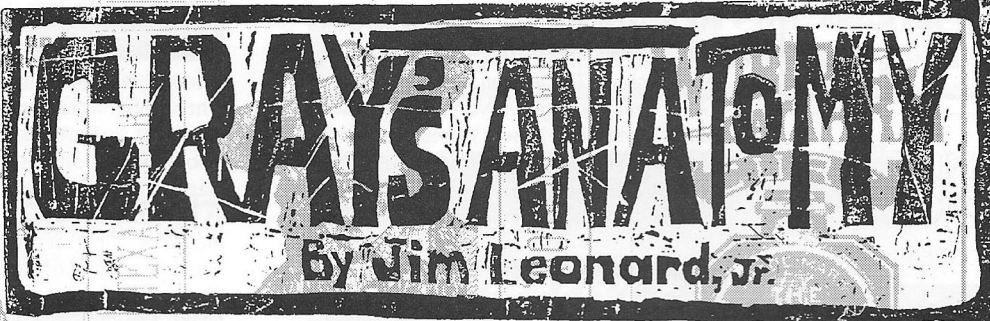
Steven E. Alter
Acting Artistic Director

Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

presents

The PONCHO World Premiere of



Director: Steven Dietz
 Scene Designer: Karen Gjelsteen
 Costume Designer: Catherine Meacham Hunt
 Lighting Designer: Dennis Parichy
 Sound Designer: Jim Ragland
 Composer: Peter Ostroushko
 Dramaturg: Steven E. Alter
 Stage Manager: Craig Weindling

The Cast

in order of appearance

Cash Beeman
 Maggie
 Crutch Collins
 Belva Collins
 Tiny Wingfield
 June
 Homer
 Phineas Wingfield
 Becky Muldoon
 Galen P. Gray
 Laurence Ballard
 Dee Dee Van Zyl
 Larry Paulsen
 Jeanne Paulsen
 Barbara Dirickson
 Alyson Bedford
 Alban Dennis
 Michael Winters
 Keely Madden
 Peter Silbert

Place: The town of Gray, Shannon County, in the American heartland

Time: The late 19th century

Musicians for original music are Peter Ostroushko, mandolin and flute; Dean Magaw, guitar; and Sarah Lewis, cello.

There will be one intermission.

Produced in association with **SEAFIRST BANK** and **GTE Northwest**
with additional underwriting provided by **Graham & Dunn**.

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

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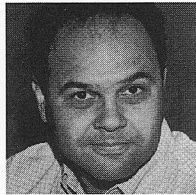
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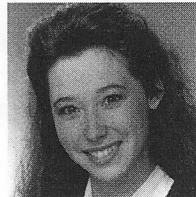
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The Actors



Laurence Ballard
Cash Beeman

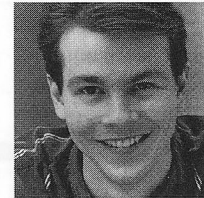
Laurence has performed in numerous productions at ACT, most recently in *Lonely Planet*, *Life During Wartime*, *Shadowlands*, *The Revengers' Comedies* and *Sunsets and Glories*. His previous plays at ACT include *The Illusion*, *Our Country's Good*, *Halcyon Days*, *A Normal Life*, *A Walk in the Woods*, *Red Noses*, *Woman in Mind*, *The Voice of the Prairie*, *Principia Scriptoriae*, and *Tales from Hollywood*, in addition to *True West*, *Maydays* and *Other Places*. In 1992 Laurence directed *Eleemosynary*. He has performed locally with several theatres. Nationally, other theatres include Arena Stage, Berkeley Repertory Theatre, Eureka Theatre, Joyce Theatre, Milwaukee Repertory Theater, Oregon Shakespeare Festival (Ashland and Portland), San Jose Repertory and StageWest.



Alyson Bedford
June

Alyson appeared at the Seattle Fringe Festival for the fourth year with her husband, playwright/director David Baldwin, in *Velveteen*. She performed at The Gathering, a forum for playwrights held in Bigfork, Montana. Before that she had been an intern at Intiman Theatre, understudying roles in *The Rivals* and *Aristocrats* and appearing on stage in *Three Sisters* during the Goodwill Arts Festival. A graduate of Cornish College of the Arts, Alyson performed such roles as Jessie in *'night Mother*, Diana in *All's Well That Ends Well*, Girl in *Hot L Baltimore*, Eye in *Gas Heart* and Lesbia in *Getting Married*. Alyson is a member of Open Door Theatre, touring

schools to teach about sexual abuse prevention.



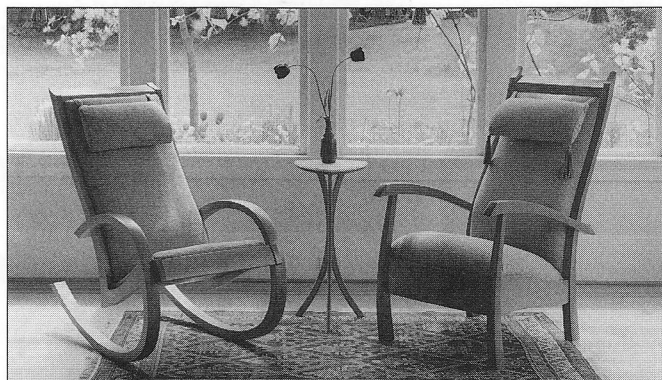
Alban Dennis
Homer

Making his ACT debut with this production, Alban was seen most recently at The Bathhouse Theatre as Christopher Wren in *The Mousetrap* and the Dinosaur in *The Skin of Our Teeth*. He has also appeared on the Seattle Repertory stage as Curio/Officer in *Twelfth Night* and as Bart in the original production of *Inspecting Carol*. Alban received his MFA from the University of Washington under Jack Clay, playing such roles as Orsino in *Twelfth Night*, Joey/Eddie in *Road* and Alceste in *The Misanthrope*. He also spent a summer at Colorado Shakespeare Festival as Jack in *The Importance of Being Earnest* and Antipholus of Ephesus in *Comedy of Errors*.



Barbara Dirickson
Tiny

Barbara was last seen on our stage playing Joy Davidman in *Shadowlands*. Since then she has appeared at the Seattle Repertory Theatre as Ouisa in *Six Degrees of Separation*, Hesionie Hushabye in *Heartbreak House*, Chloe Haddock in *Lips Together, Teeth Apart* and M.J. in *Inspecting Carol*. Previous productions at The Rep include *Twelfth Night*, *Hedda Gabler*, *The Heidi Chronicles*, *The Playboy of the Western World*, *Truffles in the Soup*, *Les Liaisons Dangereuses*, *Cat on a Hot Tin Roof*, *Frankie and Johnny in the Clair de Lune*, *Tartuffe*, *Hogan's Goat*, *The Beauty Part* and *A Moon for the Misbegotten*. Other local work includes the role of Amanda in



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The Actors

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Keely K. Madden
Becky Muldoon

Keely came to Seattle 3½ years ago from Florida. She was last seen in *Seattle Experiments*,

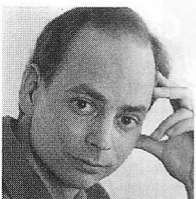
directed by Bill Irwin at the Seattle Repertory Theatre, where she also played Elizabeth in *Six Degrees of Separation*. She has worked in the fringe theatres, mainly at Freehold Acting Studio.



Jeanne Paulsen
Belva Collins

Jeanne has appeared in numerous ACT productions including *The Revengers'*

Comedies, *Our Country's Good*, *A Christmas Carol*, *A Normal Life*, *Top Girls* and *Cloud 9*. On Broadway, she played Mary Anne Rowan in the Pulitzer Prize-winning *The Kentucky Cycle* for which she earned a Tony nomination. She created the role at the Intiman Theatre and later performed it at the Mark Taper Forum and the Kennedy Center. In seven seasons at the Oregon Shakespeare Festival she performed in many productions, including *And a Nightingale Sang*, *Ghosts* and *Strange Snow*. Jeanne has appeared at The Empty Space, American Conservatory Theatre, Philadelphia Drama Guild, Milwaukee Repertory Theater, Denver Center Theatre Company, San Jose Repertory Theatre, Oregon Shakespeare Festival/Portland, PCPA/Theaterfest, South Coast Repertory and Actors Theatre of Louisville. She has been seen on *Law and Order* on television.



Larry Paulsen
Crutch Collins

Larry has performed on our stage in *Sunsets and Glories*, *Our Country's Good*,

Shadowlands, *Four Our Fathers*, *The Marriage of Bette and Boo* and *A Christmas Carol*. Other Seattle-area credits include *Inspecting Carol*, *The Caucasian Chalk Circle* and *Curse of the Starving Class* at Seattle Repertory Theatre as well as *Tales of the Lost Formicans* at The Empty Space Theatre, *The Dining Room* and *The Glass Menagerie* at Tacoma Actors Guild. In addition to performing for seven seasons with the Oregon Shakespeare Festival, Larry has appeared with Alaska Repertory Theatre, South Coast Repertory,

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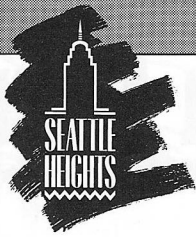
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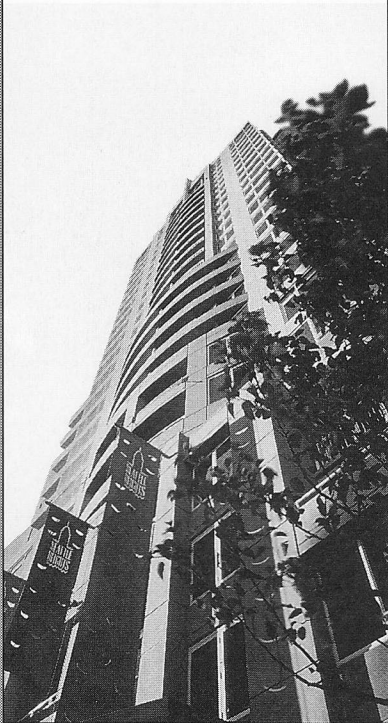
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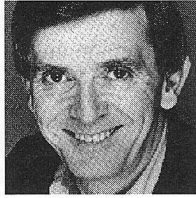
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The Actors

Arizona Theatre Company, San Diego Repertory Theatre, Denver Center Theatre Company, the PCPA/Theaterfest and on Broadway in *The Kentucky Cycle*.



Peter Silbert
Galen P. Gray

Peter spent last year playing Chandebise/Poche in *A Flea in Her Ear* at the Oregon

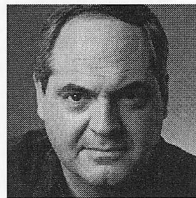
Shakespeare Festival in Ashland. He has appeared at ACT in *A Christmas Carol*, *Sunsets and Glories*, *The Revengers' Comedies*, *Halcyon Days*, *Our Country's Good*, *A Normal Life*, *An American Comedy*, *Red Noses* and *Breaking the Silence*, among others. Other Seattle credits include performing at The Empty Space, Intiman Theatre Company, Tacoma Actors Guild, Seattle Repertory Theatre and Center Stage. Nationally, he has appeared at Berkeley Repertory Theatre, La Jolla Playhouse, The Goodman Theatre, Portland Repertory Theatre, Actors Theatre of Louisville and Milwaukee Repertory Theater. In memory of Nathan Silbert, M.D., a healer.



Dee Dee Van Zyl
Maggie

Dee Dee recently appeared in *Death and the Maiden* at Portland Repertory

Theatre, where she also had the pleasure of playing Martha in *Who's Afraid of Virginia Woolf* and Kate Jerome in *Brighton Beach Memoirs*. Since moving to Seattle in 1987 with *Greek*, she has worked at Intiman Theatre Company, Empty Space Theatre, New City, the Bathhouse Theatre and others. Her favorite Seattle roles include Marthy in *Anna Christie*, Mary Tyrone in *Long Day's Journey into Night* and Ghost E in *Ghosts*. Dee Dee has appeared in the films *The Hand That Rocks the Cradle* and *The Danger of Love*. She is currently working on a project with Shadowcatcher and The Flying Karamazov Brothers.



Michael Winters
Phineas Wingfield

Michael last appeared at ACT as Jody in *Lonely Planet*, a role he re-created for San

Jose Repertory. Other roles on our stage were in *Shadowlands*, *Our Country's Good*, *Hapgood*, *Red Noses*, *Woman in Mind*, *Principia Scriptoriae*, the world premieres of

God's Country, *Happenstance* and *Halcyon Days*, and *Scrooge in A Christmas Carol*. He appeared in *The Kentucky Cycle* at the Intiman Theatre Company and at Mark Taper Forum in Los Angeles. Michael has also performed with the American Conservatory Theatre, 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.

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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. In 1992 he received a community service award from the Corporate Council for the Arts in recognition of his leadership in regional theatre.

Steven E. Alter *Acting Artistic Director and Dramaturg*

is in his sixth season at ACT after coming to Seattle to work on the world premiere of Steven Dietz's *God's Country* in 1988. At ACT he directed the world premiere of *Agnes Smedley* and the Young ACT touring productions of *Face 2 Face* and *The Falcon*, in addition to co-directing the American premiere of Alan Ayckbourn's *The Revengers' Comedies* and serving as assistant director on over a dozen plays. He has also directed plays for Actors Theatre of Phoenix, Tacoma Actors Guild, Gathering at Bigfork, Annex Theatre, New City Theatre and Ohio University. Steven has served as Production Dramaturg on almost 30 new plays, and is particularly proud of his ongoing relationships with playwrights Doris Baizley, Erik Brogger, Steven Dietz, Jon Klein and Kevin Kling. In addition to his work for ACT, he has been a Guest Dramaturg at the Philadelphia Drama Guild, Arizona Theatre Company, the Group Theatre, Actors Theater of St. Paul, Brass Tacks Theatre, The Playwrights' Center and Quicksilver Stage. 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 Plays. In Minneapolis, he was Marketing Director at the Illusion Theatre and Assistant to the Executive Director at the Playwrights' Center.

Susan Trapnell Moritz *Managing Director*

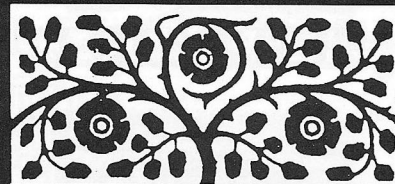
joined ACT in 1982 as Administrative Manager and became Managing Director in 1989. Susan holds a B.A. in French from the University of North Carolina and attended the University of Lyons in France. She also did graduate work in dance education at George Washington University. Prior to coming to ACT, 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 Dietz *Director*

has directed his plays *Lonely Planet*, *Trust* and *Happenstance* for ACT, as well as Doris Baizley's *Tears of Rage*. He also has directed, among others, the world premieres of Jon Klein's *T Bone N Weasel*, John Olive's *The Voice of the Prairie*, Jaime Meyer's *Harry and Claire*, Tom Williams' *New Business*, and the American premiere of Eskil Hemberg's opera, *Saint Erik's Crown*. He has directed numerous plays by his pal Kevin Kling, including *Home and Away*, *Lloyd's Prayer*, *21-A*, *Auguste Moderne*, and the ACT workshop of *The 7 Dwarfs*. Seattle audiences have also seen his plays *God's Country* and *Halcyon Days* at ACT, *To The Nines* at Annex, and *The Rememberer* at Seattle



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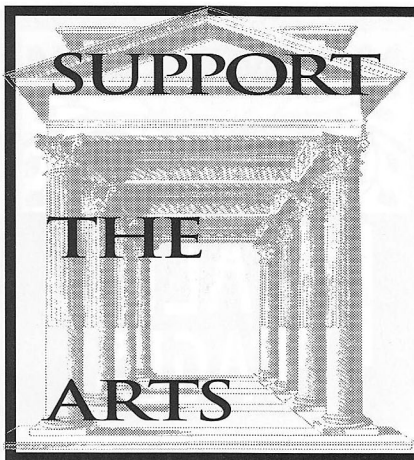
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Children's Theatre. *Lonely Planet* — written for actors Michael Winters and Larry Ballard — recently won the 1994 PEN Center USA West literary award in drama.

Karen Gjelsteen Set Designer

is a Seattle-based freelance designer returning to ACT for her 11th season, having designed *Life During Wartime*, *Four Our Fathers*, *Breaking the Silence*, *For Colored Girls...*, *The Club* and *As You Like It*, among others. She has designed extensively for Seattle area theatres, and some of her more recent designs include *Madragola Unchained* and *Mad Forest* at The Empty Space and *Peter Pan* at Intiman. She has also designed for the Seattle Repertory Theatre, The Alliance Theatre, Alaska Repertory, Anchorage Opera, Berkeley Repertory Theatre, Honolulu Theatre for Youth, Oregon Shakespeare Festival and Portland Repertory Theatre. Karen teaches scenic design at Cornish College of the Arts.

Catherine Meacham Hunt Costume Designer

designed *The Red and the Black* for ACT last season. Recent credits include *Oil City Symphony* for Tacoma Actors Guild; *The Women*, directed by Anne Bogart, for the Hartford Stage Company; and *Seattle Experiments*, directed by Bill Irwin, for the Seattle Repertory Theatre. She has also designed for the Intiman Theatre Company, Seattle Children's Theatre, The Group, Tacoma Opera and the San Diego Repertory Theatre. Cathy was chosen as a Design Fellow by Theatre Communications Group/ National Endowment for the Arts, and holds a Masters Degree from the University of California, San Diego.

Peter Ostroushko Composer

was last at ACT to work on *The Voice of the Prairie*. A mandolin and fiddle player, he was music director of Garrison Keillor's *A Prairie Home Companion* for many years. He has composed and performed scores for numerous theatrical productions as well as the PBS documentary, *The Dakota Conflict*. Most recently, Peter composed music for *The Seagull* at Arizona Theatre Company. In addition to touring across North America and Europe, Peter has performed with such Nashville greats as Jethro Burns, Emmylou Harris and Willie Nelson and played lead ukelele with the Minnesota Symphony Orchestra. He has played on over 200 recordings including six of his own albums. His release *Duo with Dean Magraw* received an Honorable Mention for NAIRD's Best String Album and named of the Ten Best Albums of 1993 by *TowerPulse!* Magazine.

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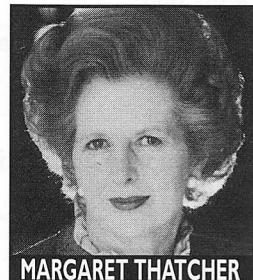


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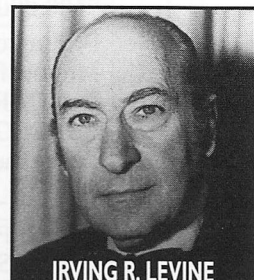
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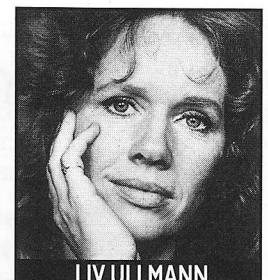
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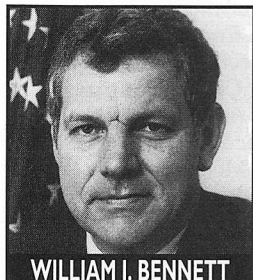
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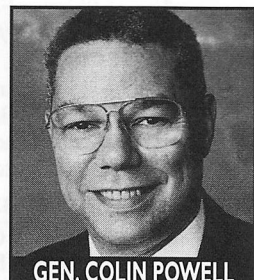
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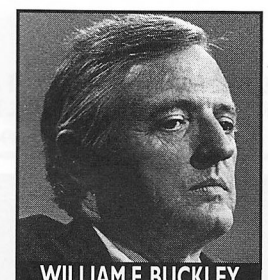
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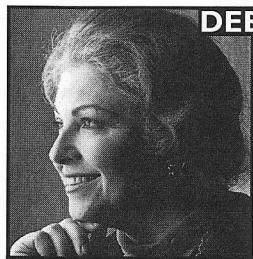
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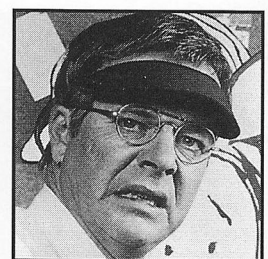


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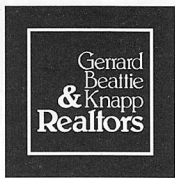
Dennis Parichy Lighting Designer
has designed several shows for the Seattle Repertory Theatre, the latest being the premiere of Lanford Wilson's *Redwood Curtain*. He has just designed *Hello and Goodbye* at the McCarter Theatre, and *Twelfth Night, The African Company Performs Richard III* and *A Doll House* for The Acting Co. Other recent work includes Frank Gilroy's *Any Given Day* on Broadway, the American premiere of *Playland* by Athol Fugard, the New York premiere of Arthur Miller's *The Last Yankee* and last season's Broadway production of *Redwood Curtain*, for which he received his third Tony nomination. Other Broadway credits include *Talley's Folly*, *Fifth of July*, *The Water Engine*, *Crimes of the Heart*, *Coastal Disturbances*, *Penn & Teller* and *As Is*. He has been resident lighting designer for Circle Repertory Co. since 1976 and often designs for The Manhattan Theatre Club. He frequently designs at regional theaters throughout the country including The Long Wharf Theatre, Philadelphia Drama Guild, Pittsburgh Public Theatre, The Mark Taper Forum, The Old Globe and La Jolla Playhouse. Dennis has received an Obie and Drama Desk, Maharam, and DramaLogue Awards for his designs and teaches lighting design at Brandeis University.

Jim Ragland Sound Designer
has composed music and designed sound for *Our Country's Good*, and designed sound for *Trust*, *An American Comedy*, *God's Country* and *Happenstance*. He was composer, sound designer and musician for The Kentucky Cycle at the Intiman Theatre Company, the Mark Taper Forum in L.A. and on Broadway. Other Seattle credits include *Julius Caesar* at Seattle Repertory Theatre; *In Perpetuity Throughout the Universe*, *Etta Jenks*, *Tales of the Lost Formicans* and *The Rocky Horror Show* at the Empty Space; *Faith Healer*, *Hamlet*, *Catherine* and *Electra* at Intiman Theatre; *Subrosa* at Alice B. Theatre; and *The Tooth of Crime*, *The Unseen Hand*, *Limbo Tales*, and *A History of Sexuality* at New City Theatre. Other resident theatres for which he has worked include Berkeley Repertory Theatre, The Old Globe Theatre in San Diego, Touchstone Theatre in Chicago and Soho Rep in New York.

Craig Weindling Stage Manager
is happy to return to ACT after stage managing *Lonely Planet* last season. Other ACT credits include *Eleemosynary*, *Willi*, *God's Country*, *A Walk in the Woods*, *Happenstance* and *The Voice of the Prairie*. He has also stage managed with the Seattle Repertory Theatre and Intiman Theatre



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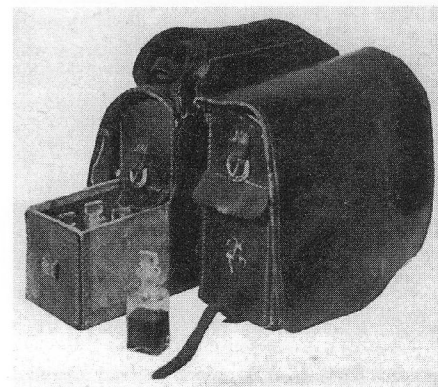
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Company. He has served as production stage manager for Actors Theatre of Louisville and taken tours to Bulgaria, Vancouver BC, Dublin, Spoleto USA and the Kennedy Center. Other work around the country has included StageWest, Arizona Theatre Company, North Carolina Shakespeare Festival and national tours with CAJY and MUCYR covering 49 states. Craig keeps amused in his spare time by volunteering at the Seattle Aquarium and operating Smiley Dog, the one and only Neighborhood Dog Toy Delivery Service.

The Playwright

Jim Leonard, Jr.'s plays include *The Diviners*, *Home Base* and *V & V Only*, all of which premiered at the Circle Repertory Theatre in New York. Since its premiere in the early 1980s, *The Diviners* has become a contemporary classic through its critical acclaim and its popularity with regional and high school theatres. His other plays and publications include *And They Dance Real Slow in Jackson*, *One Family* and *Crow & Weasel*, which opened this Spring at the Children's Theater Company in Minneapolis. Leonard has also worked extensively in TV and film. He has received several Villager Awards, NEA fellowships, the Dramatists Guild New Play Award and the Midland Writers Award.



God and the doctor we alike adore
When on the brink of danger, not before.
The danger past, both are alike required;
God is forgotten and the doctor slighted.

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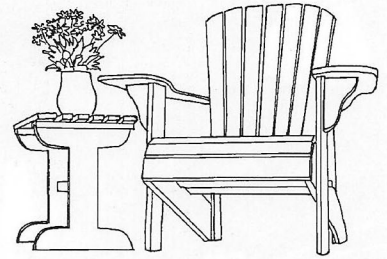
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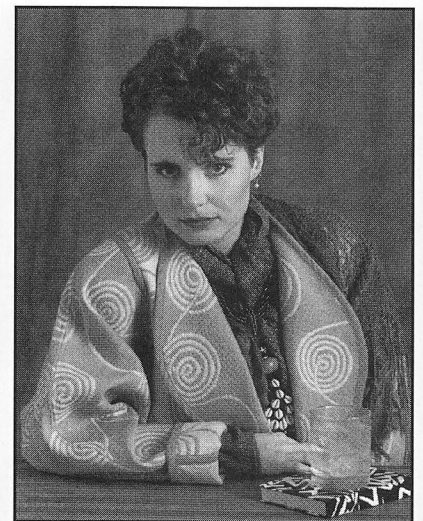
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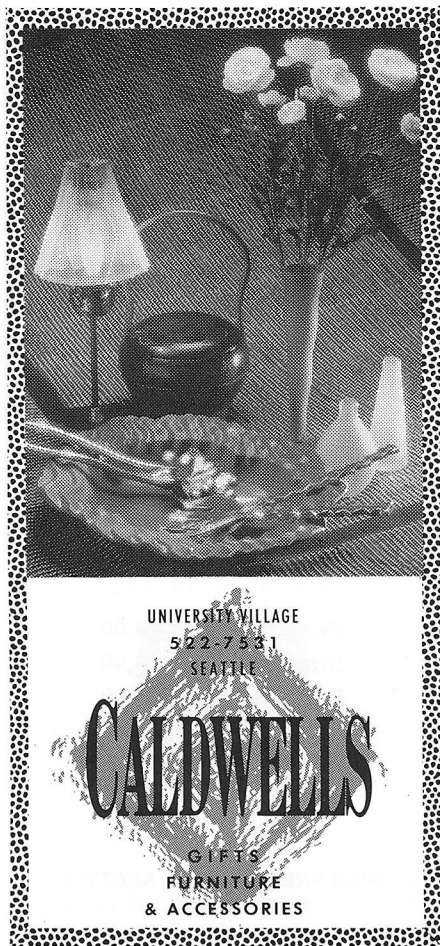
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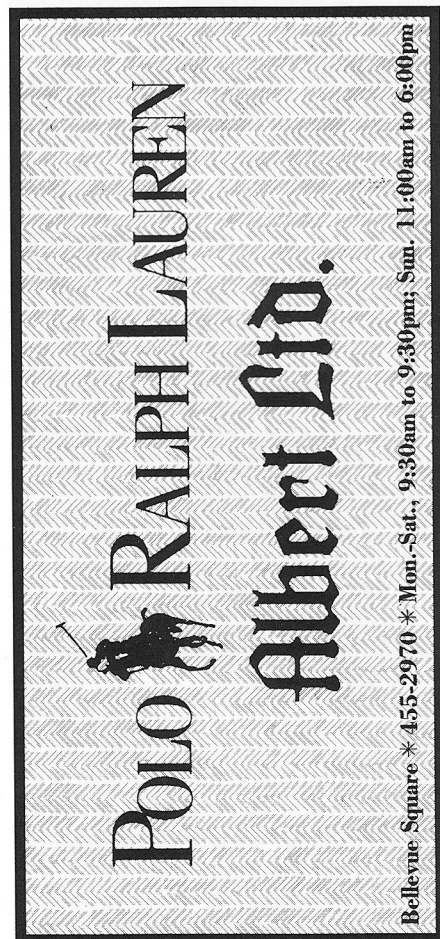
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Caravali Coffees
Gull Industries
Manlove Travel
Palmilla/Vitulli Ventures
Redhook Ale Brewery, Inc.
Seattle Chocolate Company