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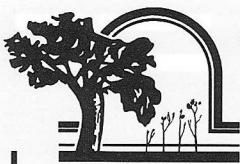


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BY ALAN AYCKBOURN



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MAN OF THE MOMENT

BY ALAN AYCKBOURN DIRECTED BY JEFF STEITZER

August 6 – September 4, 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:

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.:

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 *Man of the Moment*:

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REMINDERS

Share your appreciation of live theatre by telling friends about this performance. Subscribers, remember to give friends the **\$2 voucher** in your subscription packet!

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 *Man of the Moment* we are pleased to exhibit the work of Betty Merken. A teacher for 20 years, Merken has been on the faculty of the Art Institute of Seattle and the Pratt Fine Arts Center since 1990, and also teaches at the Seattle Art Museum's Art Studio Program. Her work has been exhibited around the U.S. and in Tokyo, and is in the collections of more than a dozen businesses from Atlanta to Singapore.

If you are interested in purchasing any of the work on display 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 ACT.

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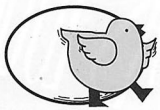
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Next at ACT

Tickets are on sale now for **FISH HEAD SOUP**

by Philip Kan Gotanda
September 10 - October 9

With beautifully lyrical language and stunning imagery, *Fish Head Soup* paints a moving portrait of a Japanese American family struggling to hold together as cultural and generational conflicts threaten to tear them apart. When Mat returns after a mysterious disappearance, he finds a family falling apart at the seams: Papa clutching to a dream world of life before the internment camps; his mother immersing herself in her work to avoid her husband's senility; an older brother still healing from the scars of the Vietnam war. Mat's sudden arrival upsets the family's tenuous balance, forcing them to exorcise the secrets and demons of their past in order to realize their dreams of the future.

Philip Kan Gotanda is the critically acclaimed author of *Yankee Dawg You Die*, *A Song for a Nisei Fisherman* and *The Wash*.

This production will be a unique collaboration between ACT, The Group Theatre and Northwest Asian American Theatre, and will be directed by The Group's Tim Bond.

"The play's dramatic focus and dig-up-the-past urgency also places it smack in the center of the Ibsen-descended mainstream of American family drama... Gotanda claims a portion of this turf just as O'Neill once did for Irish Americans and Miller did for Jews."
— *San Francisco Examiner*

"[The scene is] .. representative of Gotanda's brand of magical realism which illuminates people and issues with sudden lightning-like strikes of humor and pathos."
— *Oakland Tribune*

Join ACT on a Yuletide Theatre Tour to New York City

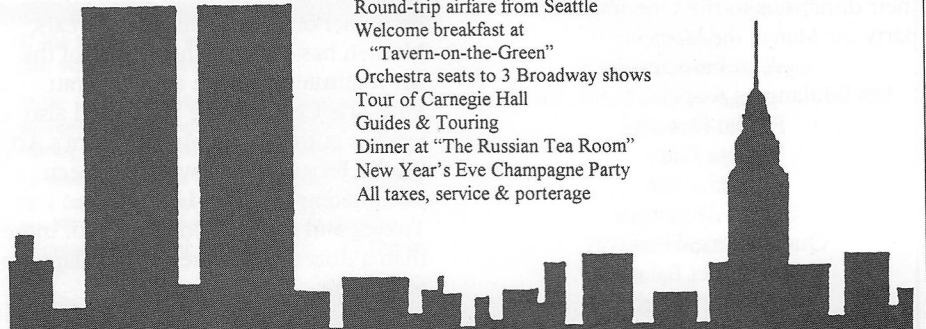
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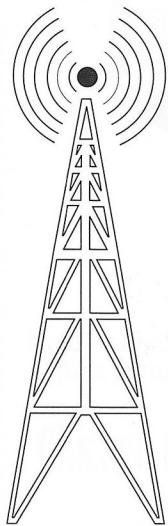
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Reflections on Television

by David Schulz



Television, these days, is everywhere. Once the luxury of a few, most households own at least one, many own several. To most Americans, the television is regarded as a necessary item, a home utility; its absence marks loss, isolation, and cultural deprivation. Without a doubt, television has changed our society, our expectations, and how we relate to each other globally and on the most intimate of levels. We blame the media for our social ills, even as we turn to it to tell us how to live our lives and show us how others live theirs. We like to blame the media as if it were a corporate conspiracy to manipulate us—media bashing is quite fashionable these days, especially by the media itself—but perhaps it's important to remind ourselves that as

receivers we are equally implicated in its vicious cycle. The public creates the demand. Television did not invent the current system of information dissemination, advertisement and the scandal-mongering that gives it its drive. Television's technology did, however, increase the media's scope, their range and voracity. With television, the media exploded, reshaping our cultural landscape. The following quotes were taken from a number of published sources, both British and American, that question the role of media in our society and the issues that face our society and

its current broadcast culture. Unlike much that happens on television, they are meant to provoke thinking.

"Fiction; acting; idle dreaming and vicarious spectacle; the simultaneous satisfaction of sloth and appetite; distraction from distraction by distraction... Till the eyes tire, millions of us watch the shadows of shadows and find them substance; watch scenes, situations, actions, exchanges, crises. The slice of life, once a project of naturalist drama, is now a voluntary, habitual, internal rhythm; the flow of acting, of representation and performance, raised to a new convention, that of basic need."

—Raymond Williams, British drama scholar and cultural critic, on drama in a televised society.

"[We were] talking earlier about the hypocrisy of the media in deciding what's a story and what's not. What about the hypocrisy of the viewers and readers? They say they don't like us; they're disgusted with the press for covering all this sleaze, and then they create a market for it. That's why it feeds the fire."

—Michael Kinsley, CNN

"We are going to be loathed and despised for one reason or another no matter what we do. That's the goal; that's our job. . ."

—Leslie Stahl, CBS

"News has gotten to be more and more like entertainment. It's very market-driven, and that has made the journalist as a professional with some notion of ethics less and less important. But

"A good television programme is more than a profit centre. It has a cultural resonance and importance. It impinges on the mind as well as on the wallet."

—Sir Richard Attenborough, British broadcaster and producer

there's another truth in something like the Kerrigan story, about the desperation of a woman who's facing a life of waitressing if she doesn't win somehow... We do have to be critical about the media, but not in a way that prepares us to go back for the next orgy of trash journalism."

—Barbara Ehrenreich, *TIME* Magazine

(From the *New York Times Magazine* forum discussion "Is the Media Out of Control?" June 26, 1994)

"We are all ghouls. We all crave ghoulish fodder. 'Human interest' drives the tabloid press to celebrate the sex-lives of the stars, with details, on one page and to vilify the crimes of the child-rapist, with details, on the next. 'Human interest' demands pictures of the bodies in the air-crash, and the weeping faces of the bereaved. 'Human interest' has nothing to do with compassion, or aid, or information: it is the appetite for risk-free sensation. Such stories in the popular press, and they are its staple diet, destroy lives and erode moral sensibility. And now, they are coming to television."

—A media expert consulted for the Broadcasting Research Unit's 1989 report on British broadcasting

"You see, there's an art to being interviewed. First, you've got to be able to use an interview to your own advantage. I mean, after all, what is an interview? This guy is more often than not trying to get you to say one thing— usually incriminating. And you, on the other hand, are wanting to say something of your own, entirely different to what he wants you to say. So it's a battle to the death, isn't it?"

—Vic Parks, in Alan Ayckbourn's *Man of the Moment*

David Schulz is a Ph.D. candidate in the School of Drama at the University of Washington.

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Gregory A. Falls
Founding Director

Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

in association with
Corporate Council for the Arts
presents

MAN OF THE MOMENT

BY ALAN AYCKBOURN

Director	Jeff Steitzer
Scene Designer	Paul Owen
Costume Designer	Laura Crow
Lighting Designer	Greg Sullivan
Sound Designer	Jim Ragland
Composer	David Hunter Koch
Stage Manager	Jeffrey K. Hanson

The Cast

in order of appearance

Jill Rillington	Suzanne Bouchard
Trudy Parks	Lauren Tewes
Kenny Collins	R. Hamilton Wright
Ruy	Peter Silbert
Douglas Beechey	Michael Winters
Vic Parks	John Aylward
Cindy Parks	Lise Bachwitz, Rachael Sofian
Sharon Giffin	Leslie Law
Marta	Lori Larsen
Ashley Barnes	Rex McDowell
David	Larry Paulsen
Company	Greg Foran, Bruce Holmes, Jennifer Jett, Stephanie Parker, Christopher E. Shanahan, Julie Thornton

Place: Mediterranean villa

Time: The present

There will be one intermission.

This production is made possible in part by King County Arts Commission
with additional support from Graham and 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.

The Actors



John Aylward
Vic Parks

Over the years, John has performed numerous roles at ACT. Some of his favorites include Teddy in *When You Comin' Back, Red Ryder?*, Zangler in *On the Razzle*, Shelly Levine in *Glengarry Glen Ross* and David Ap Llewellyn in *A Chorus of Disapproval*. John is a member of the Seattle Repertory's resident acting company where he has played leading parts in *The Miser*, *The House of Blue Leaves*, *Curse of the Starving Class*, *Inspecting Carol*, *A Flea in Her Ear* and *Tartuffe* among many others. Last season John appeared on Broadway with Stacy Keach in *The Kentucky Cycle* and he just finished an engagement with the Dallas Theatre Center playing the mad Inspector Truscott in Joe Orton's *Loot*. He has worked in numerous theatres throughout the U.S. and Canada and is a founding member of Seattle's Floating Theatre Company and Empty Space Theatre, where he has also directed several productions.



Lise Bachwitz
Cindy Parks

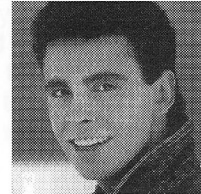
is eight years old. She has studied drama at the Seattle Children's Theatre for the last three years, including Dramatic Imagination and Theatre Splash. She has appeared on *Ready Set Read*, a locally-produced educational television show. Now entering the third grade at Lawton Elementary in Magnolia, Lise enjoys performing and plans to continue attending SCT. She alternates the role of Cindy with Rachael Sofian.



Suzanne Bouchard
Jill Rillington

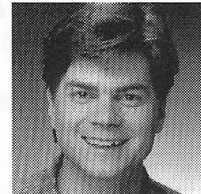
Suzanne has appeared on our stage as Amanda in *Dreams* from a *Summer House*, Karen Knightly in *The Revengers' Comedies* and as Beth in *A Lie of the Mind*. Other local credits include Emilie in *Les Liaison Dangereuses* and Josie Finn in *Hogan's Goat* with the Seattle Repertory Theatre; and Helena in *A Midsummer Night's Dream*, Stella in *A Streetcar Named Desire*, Billie in *Born Yesterday* and Nora in *A Doll's House*, at the Intiman Theatre. Other roles include Petra in *A Little Night Music* and Mistress Hibbins in *The Scarlet Letter* with the Denver Center, and Kate in *Other People's Money* and

Constance in *Amadeus* with Arizona Theatre Company.



Greg Foran
Actor

is a newcomer to Seattle. He moved here from Arizona, where he studied theatre at Arizona State University. There he appeared in *One Man's Dance*, written by Aaron Levy and directed by Steven Dietz. The production went to the American College Theatre Festival, where Greg received an award for Best Performance in a Leading Role.



Bruce Holmes
Actor

graduated from the U.W.'s Professional Actor Training Program and is pleased to make his ACT debut with this production. Some of his favorite roles at the U.W. include Sir John in *Woman of No Importance* and Dogberry in *Much Ado About Nothing*. You may have seen him at The Empty Space in *Rumble Soup* or most recently as Rod, Dick and Peter Lance in *Blood Orgy of the Chainsaw Chorus Line*.



Jennifer Jett
Actor

marks her ACT debut with this production. A Seattle resident, she recently experimented with cabaret at Hamburger Mary's. Other performances include Cinderella in Civic Light Opera's *Into the Woods* and Eileen in *Wonderful Town*. Jennifer spent five months in Orlando where she "did time" on the Florida dinner theatre circuit with credits including *Fiddler on the Roof* and *Most Happy Fella*. She has also completed a national tour of one of her favorite musicals, *Camelot*. A graduate of the U.W., Jennifer studied vocal performance and communications.



Lori Larsen
Marta

Lori first appeared at ACT 25 years ago as Rossignol in *Marat-Sade*. She has also been seen here in *May Days*, *Woman in Mind*, *Sunsets and Glories*, *A Christmas Carol*



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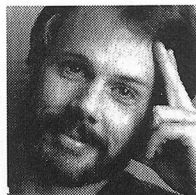
and the title role in *Hapgood*. This spring she played Heidi in *Black Forest* at the Seattle Repertory Theatre and was seen on *Northern Exposure* as the mysterious Mrs. LeFleur. Lori has directed *Tales of Hoffman*, *The Ballad of Baby Doe* and *Tosca* for the Seattle Opera, and will direct *Rigoletto* there next May. She is also directing ACT's production of *A Christmas Carol* this year.



Leslie Law
Sharon Giffin

Leslie has appeared previously at ACT as Weetsie in *The Cover of Life* and as Norma,

the klutzy maid, in *The Revengers' Comedies*. Recent local credits include laying golden eggs as The Hen in *Jack and the Beanstalk* for Seattle Children's Theatre and wielding a bullwhip as Matilda in AHA! Theatre's *Zastrozzi*. Other Seattle roles include Angelique in *The Imaginary Invalid* at the Bathhouse Theatre, Merteuil in *Quartet* at the New City Theatre and Fremont Palace, various roles in *Louisiana Purchase* at Alice B. Theatre, and Lucinda in *Into the Woods*, Carrie in *Carousel* and Sally in *Me and My Girl* for Civic Light Opera.



Rex McDowell
Ashley Barnes

Rex has appeared at ACT in *The Revengers' Comedies*, *Hapgood*, *The Downside*, *God's*

Country, *Glengarry Glen Ross*, *On the Razzle*, *Tales from Hollywood* and four productions of *A Christmas Carol*. With The Ensemble Project at The Empty Space Theatre, Rex performed in *Dr. Terror's 3-D House of Theatre*, *Dark Rapture* and, more recently, *Kiss of Blood*. He has worked extensively at The Bathhouse Theatre as well as at the Seattle Repertory Theatre, Tacoma Actors Guild, Pioneer Square Theater and Intiman Theatre Company. Rex is also the co-author of *The Day They Came From Way Out There*, *The Ming Trilogy* and co-adaptor of The Empty Space production of *Scaramouche*.



Stephanie Parker
Actor

is thrilled to make her debut at ACT.

She was recently involved in *Funny Girl*, *Heartbeats* and *Jesus Christ Superstar* at the Village Theatre, and played Wendy in *Peter Pan* at Civic Light

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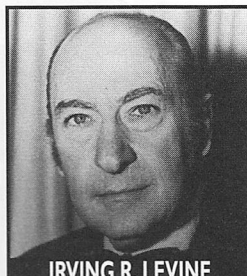


MARGARET THATCHER

"The New World Order"

October 13, 1994

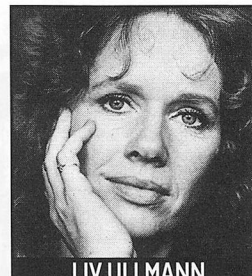
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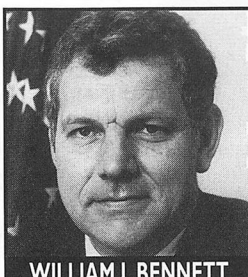
November 8, 1994



LIV ULLMANN

"An Evening with Liv Ullmann"

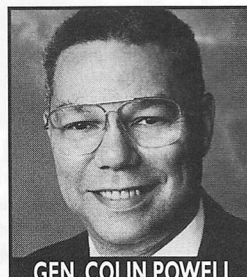
December 7, 1994



WILLIAM J. BENNETT

"Our Children and Our Country"

January 11, 1995

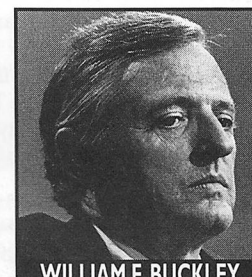


GEN. COLIN POWELL

"The Management of Crisis and Change"

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WILLIAM F. BUCKLEY

"Reflections on Current Contentions"

April 6, 1995



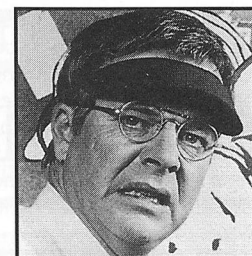
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The Actors

Opera. Her favorite roles include Ruby in *Dames at Sea*, Rhetta Cupp in *Pump Boys and Dinettes* and Sara Westwood in *Jungle Queen Debutante*.



Larry Paulsen
David

Larry has performed on our stage most recently as Crutch Collins in *Gray's*

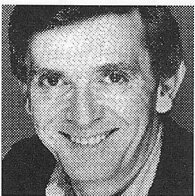
Anatomy. Previous ACT productions include *Sunsets and Glories*, *Our Country's Good*, *Shadowlands*, *Four Our Fathers*, *The Marriage of Bette and Boo* and *A Christmas Carol*. Other Seattle-area credits include *Inspecting Carol*, *The Caucasian Chalk Circle* and *Curse of the Starving Class* at Seattle Repertory Theatre as well as *Tales of the Lost Formicans* at The Empty Space and *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, Arizona Theatre Company, San Diego Repertory Theatre, Denver Center Theatre Company, the PCPA/Theaterfest and on Broadway in *The Kentucky Cycle*.



Christopher E. Shanahan
Actor

Christopher received a BFA in acting from Boston University's

School for the Arts in his home state of Massachusetts. Locally, for the past three seasons, he has appeared with the Seattle Shakespeare Festival. Christopher has also been seen at the Empty Space Theatre in *Dr. Terror's 3-D House of Theatre*, Eric Overmyer's *Dark Rapture* and, most recently, in this season's Late Night series.



Peter Silbert
Ruy

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 during the past two years in *Gray's Anatomy*, *A Christmas Carol*, *Sunsets and Glories* and *The Revengers' Comedies*. Prior to that he appeared at ACT in *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.



Rachael Sofian
Cindy Parks

Rachael has been taking classes at the Seattle Children's

Theatre since she was three and a half years old. Now eight, she is a student at Stevens Elementary School and alternates the role of Cindy with Lise Bachwitz.



Lauren Tewes
Trudy Parks

This production marks Lauren's Pacific Northwest debut. She has

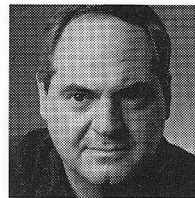
performed onstage recently as Maggie in *Jake's Women*, Katherine in *The Taming of the Shrew* and as Beth in the Arizona Theatre Company's production of *Fertility Rights* directed by David Ira Goldstein. Lauren is well known for her work on television (*The Love Boat*) and can be seen in Showtime's upcoming Julie Brown comedy special, *Attack of the 5'2" Women*, and in Gregg Araki's latest film, *doom generation*. Lauren looks forward to her life in Seattle where artists are a vital and respected part of the community and appreciates the warm welcome.



Julie Thornton
Actor

is another Seattle resident happy to make her first appearance on ACT's

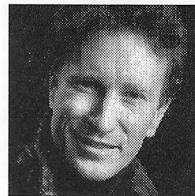
stage. Since earning her degree in music at Oberlin Conservatory and graduating from the U.W.'s Professional Actor Training Program, she has appeared at Civic Light Opera as the grown-up Wendy in *Peter Pan* and as Julie Jordan in *Carousel*. Other local work includes the role of the White Witch in *Narnia* at The Village Theatre.



Michael Winters
Douglas Beechey

Michael last appeared at ACT as Phineas Wingfield in *Gray's Anatomy* and before

that 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 as 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.



R. Hamilton Wright
Kenny Collins

Bob has appeared at ACT in *Our Country's Good*, *Red Noses*, *On*

the Razzle, *The Jail Diary of Albie Sachs* and *End of the World*, as well as the American premieres of three other Alan Ayckbourn plays, *A Chorus of Disapproval*, *The Revengers' Comedies* and *Dreams from a Summer House*. He is a member of the Seattle Repertory Theatre's resident acting company and a charter member of The Acting Ensemble at the Empty Space Theatre, where he appeared in *Dr. Terror's 3-D House of Theatre* and Eric Overmyer's *Dark Rapture*.

Directors and Production Staff

Jeff Steitzer Director

has had extensive experience with the plays of Alan Ayckbourn. Previously he directed productions of Ayckbourn's *A Chorus of Disapproval*, *The Revengers' Comedies* (in which he played the role of Jeremy Pride) and *Dreams from a Summer House*. He also directed Ayckbourn's *Henceforward* at Portland Repertory Theatre and the KUDOS Award-winning production of *How the Other Half Loves* for the Actors Theatre of St. Paul. Jeff has directed over 100 productions since beginning his professional career in Seattle in 1975. His work has been seen at regional theaters across the country including Chicago's Goodman Theatre, Actors Theatre of Louisville, Berkeley Repertory Theatre, Atlanta's Alliance Theatre, Milwaukee Repertory Theatre and the Oregon Shakespeare Festival. He can be heard in many local radio commercials and be seen this autumn in American Playhouse's *The Beans of Egypt, Maine* with Martha Plimpton and Kelly Lynch. Jeff currently serves as a board member for Theatre Communications Group. Future projects include *The Real Inspector Hound* for the Seattle Rep, *Absurd Person Singular* for Portland Center Stage and *Much Ado About Nothing* for the Alabama Shakespeare Festival.

Alan Ayckbourn Playwright

is England's most popular and prolific contemporary dramatist with nearly 50 plays to his credit. As artistic director of the Stephen Joseph Theatre in the Round, Ayckbourn is able to premiere his plays in Scarborough. More than 20 of them have gone on to either London's West End or the National Theatre, including such titles as *Absurd Person Singular*, *The Norman Conquests*, *Bedroom Farce*, *A Small Family Business*, *Henceforward* and *Wildest Dreams*. He has recently turned his attention to writing plays for young audiences, including *Invisible Friends*, *My Very Own Story* and *Mr. A's Amazing Maze Play*. In recent seasons, ACT has produced *Woman in Mind* and the American debuts of *A Chorus of Disapproval*, *The Revengers' Comedies* and *Dreams from a Summer House*. One of his newest plays, *Time of My Life*, was nominated for a 1993 Olivier Award as Best Comedy in London.

Jeffrey K. Hanson Stage Manager

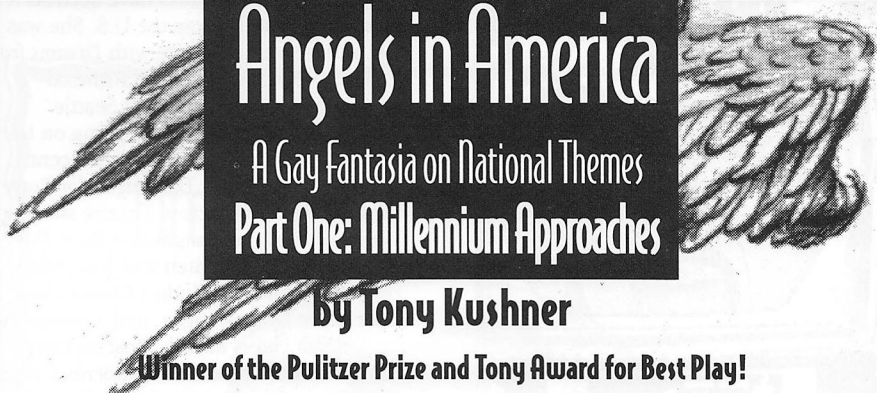
returns to ACT after stage managing *Betty the Yeti*, *Dreams from a Summer House*, *Life During Wartime* and *The Cover of Life*. Previously he managed *The Revengers' Comedies*, *Sunsets and Glories*, *Halcyon Days*, *The Illusion*, *Lloyd's Prayer* and, as part of the Goodwill Arts Festival, *The Falcon*. Other local credits include productions with The Bathhouse Theatre, Intiman Theatre



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Directors and Production Staff

Company, The Empty Space and the Seattle Repertory Theatre. Regional credits include the Arizona Theatre Company and two seasons at New Mexico Repertory Theatre. A native of Minnesota, he earned his graduate degree from UCLA while stage managing a Los Angeles dance company.

Laura Crow Costume Designer

is pleased to be returning to ACT and continuing a collaboration with director Jeff Steitzer. She is an internationally-known designer whose costumes have been seen in Asia, Europe and across the U.S. She was last represented in Seattle with *Dreams from a Summer House* at ACT and *Redwood Curtain* by Lanford Wilson at Seattle Repertory Theatre, the latter going on to Broadway last season. Her other recent Broadway credits are *The Seagull* for Tony Randall's National Actors Theatre starring Tyne Daly and Jon Voight and *Burn This* starring John Malkovitch and Joan Allen. Her many awards include a Drama Desk, an Obie and a Drama-Logue, and a nomination for a Helen Hayes award. Most recently Laura was nominated for a Phoenix Critics Circle Award for *Dreams from a Summer House* at Arizona Theatre Company.

David Hunter Koch Composer

is a familiar face at ACT as a performer, director and designer. He appeared on stage in *March of the Falsettos* and *Merrily We Roll Along*, and two Songworks shows. He has composed scores and created sound designs for 18 productions at ACT, including *Hapgood*, *Woman in Mind*, *The Voice of the Prairie* and *Biloxi Blues*, and has served as music director of *A Christmas Carol*. Previously the Songworks Director for ACT, David has since composed the music for Seattle Children's Theatre productions as well as for *The Mystery of Irma Vep* at The Empty Space. David has performed at all the major theatres in Seattle and currently is the producing director of Cabaret de Paris since its beginning in 1989.

Paul Owen Scene Designer

worked for 10 years at the Alley Theatre in Houston and is now the resident scenic designer for Actors Theatre in Louisville, KY. He has designed lights and costumes for numerous plays in addition to his primary task of designing the environments for the majority of ATL's productions. He completed his 23rd season with designs for the ten plays in the 18th Humana Festival of New American Plays and *Shadowlands*. Earlier in the season he guest-designed *Keely and Du* for Hartford Stage. Paul's designs have traveled with ATL's international tours to Hungary, Canada, Bulgaria, Romania,

Hong Kong, Ireland, Greece, Australia, Israel, Japan and the former Yugoslavia as well as with national tours to Baltimore, the Kennedy Center, the Spoleto Festival, and seven Kentucky tours. In 1992 he received the 1992 Governor's Award in the Arts for artistic achievement.

Jim Ragland Sound Designer

has composed music and designed sound for *Our Country's Good*, and designed sound for *Gray's Anatomy*, *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.

Greg Sullivan Lighting Designer

recently designed light for *Who's Afraid of Virginia Woolf?*, *Peter Pan* and *The Importance of Being Earnest* at Intiman Theatre Company. Other credits include *Eye of God* and *Harvey* at Seattle Repertory Theatre; *Just So Stories* at Seattle Children's Theatre; *Harvey* at La Jolla Playhouse; *Blood Wedding*, *Billy Budd* and *The Suicide* at PCPA/Theatrefest in Solvang, CA; *The Hostage* and *Man of La Mancha* at the Denver Center Theatre; *Macbeth* and *Good* at the American Conservatory Theatre; Vaclav Havel's *A Private View* for Elizabeth Huddle at the Mark Taper Forum; *Fallen Angels* and *Richard III* at the Old Globe in San Diego, and the Randy Newman revue, *Maybe I'm Doing It Wrong*, at the Roxy Theatre in Los Angeles.



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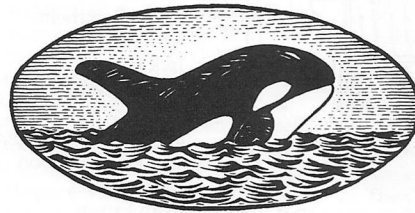
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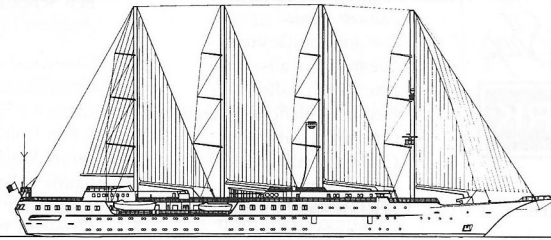
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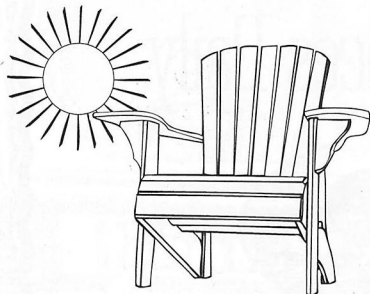
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