

WORLD PREMIERE

the Language of Flowers

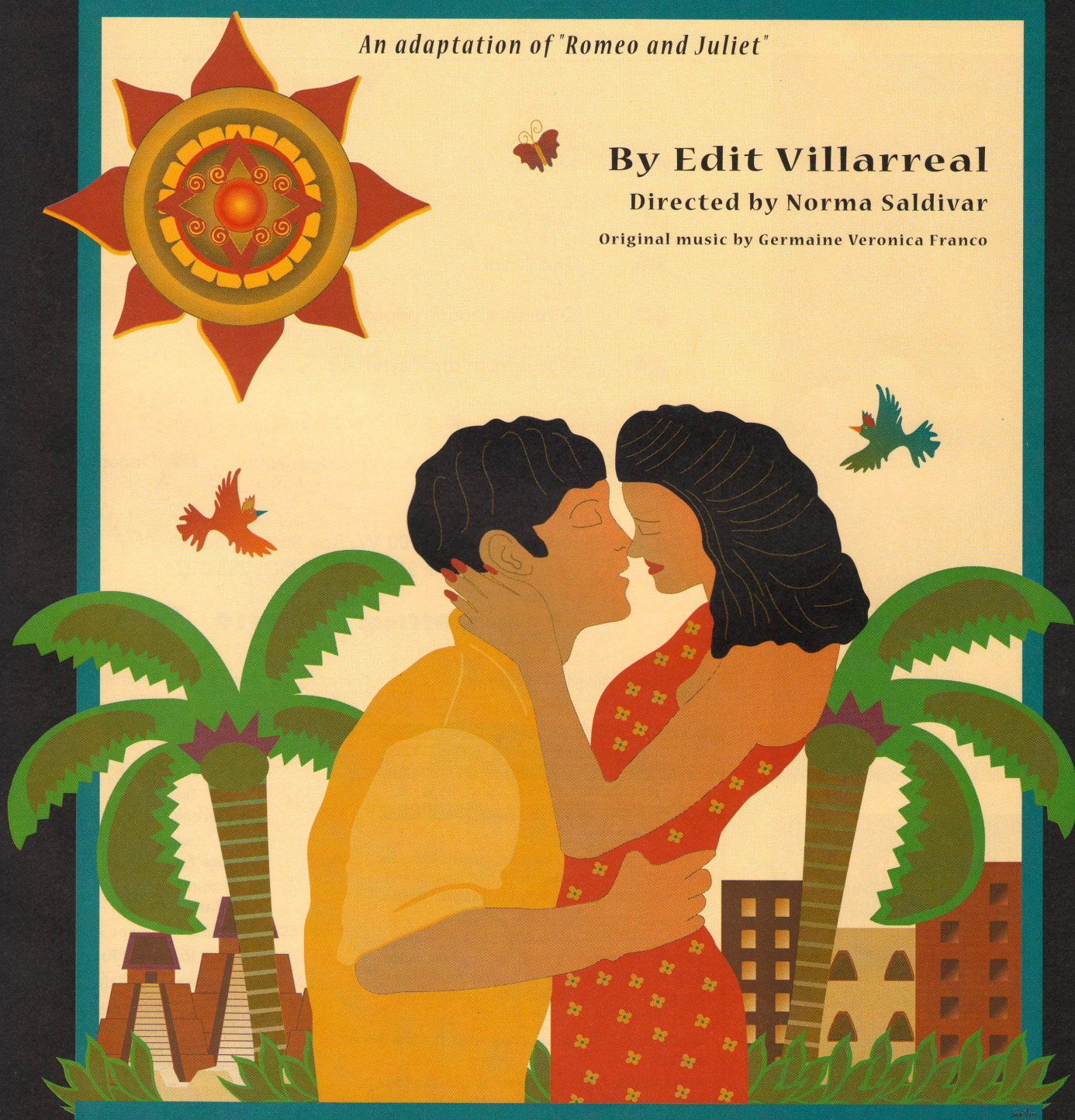
An adaptation of "Romeo and Juliet"



By Edit Villarreal

Directed by Norma Saldivar

Original music by Germaine Veronica Franco



Yazdi
 DISTINCTIVE IMPORTED
 CLOTHING
 COMFORTABLE NATURAL FABRICS
 CREATE YOUR OWN STYLE
 WALLINGFORD CENTER PIKE PLACE MARKET
 BROADWAY MARKET

THE GROUP THEATRE
COME JOIN US
FOR A SEASON OF
Spectacular
THEATRE!
 High quality
PROFESSIONAL THEATRE
AT THE
lowest ticket price
IN TOWN!
CALL 441-1299
FOR MORE INFORMATION
THE GROUP
THEATRE LOCATED
 AT THE
 CENTER
 HOUSE AT
 SEATTLE
 CENTER
1995-96 SEASON

the GREEN ROOM CAFE
 coffee • beer • wine
 homemade pie • soup • sandwiches
It's late.
But we're open.
 Until midnight Tues., Wed. & Thurs.
 Until 1:00 a.m. Fri., Sat. & Sun.
 Closed Mondays
 4026 Stone Way North • 632-6420

the Language of Flowers

book and lyrics by Edit Villarreal

original music by Germaine Veronica Franco

directed by Norma Saldivar

October 14 – November 12, 1995

- 4** Next at ACT
- 9** Title Page
- 10** The Actors
- 12** Directors and Production Staff
- 14** Notes from the Playwright
- 3** ACT Board & Staff
- 7** General Information & Acknowledgements
- 15** Donors

A Contemporary Theatre • 100 W. Roy Street • Seattle, WA 98119
 Administration: 285-3220 / TDD: 285-3224

Box Office: 285-5110

Cover design and illustration by Clark + Gable Design. Illustration by Tanya Sharp.

ENCORE

PUBLISHING, INC.

87 Wall Street • Seattle, WA 98121

ENCORE is a regional publishing services company serving the performing arts and business community. For information regarding publishing services, contact Paul Heppner, Publisher.

For information about advertising in publications for: A Contemporary Theatre; Bumbershoot; Broadway Center for the Performing Arts; KCTS/9; Pacific Northwest Ballet; Seattle Art Museum; Seattle Opera; Seattle Repertory Theatre; Seattle Symphony or Tacoma Actors Guild please call 206.443.0445 or fax 206.443.1246.

All rights reserved. Reproduction without written permission is prohibited.

Member: **GSBA**, Corporate Council for the Arts, Council for Corporate Responsibility, Greater Seattle Chamber of Commerce and Seattle Ad Federation.

Printed by Times Litho.

Publisher
Paul P. Heppner
 Founder
Philbrook Heppner
 Controller
Candace Frankinburger
 Production Manager
Barb Switzer
 ACT Managing Editor • **Yvonne Randle**
 ACT Editor • **Noreen O'Brien**
 Publications Coordinator • **Michele Burns**
 Account Executives
Loren Lavinthal
Robin Pfoutz
Paula Sowers
Lenore Waldron
 Sales Assistant • **Harry Oesterreicher**
 Production Associate • **Rich Gerdes**

ACT Board and Staff

Gregory A. Falls
Founding Director

Board of Trustees

Katherine L. Raff
Chairman

George V. Willoughby
President

David E. Skinner
Vice President

Walter Walkinshaw
Secretary

Deetsy Armstrong
Treasurer

Ellsworth C. Alvord, Jr., M.D.
Victoria D. Anderson

Joan Barokas

Brian Bogen

Gail Mason Brilling

Jay Brown

Margaret Bullitt

Kevin Callaghan

Philip M. Condit

Patrick J. Dineen

Dan Ederer

Margo Fagerholm

Andrew Fallat

Jack Faris

Frank Fleetham

Bruce T. Goto

Lawton Henry Hansell

Sara Comings Hoppin

George Hutchinson

Kate Janeway

David Landes

Keith Larson

Neil McCurdy

Louise J. McKinney

Jane H. Milholland

Gloria Moses

Dr. Charles Nolan

Douglas E. Norberg

Donald B. Paterson

Sherry Paulsell

Eric Pettigrew

Suzanne Ragen

Catherine Roach

Jo Anne Rosen

Gilbert Scherer

Nadine H. Troyer

Jane Warner, *ex officio*

Dr. William Womack

Advisory Council

Rosemary (Wade) Ballinger

Richard Clotfelter

Aubrey Davis

P. Cameron DeVore

Gregory A. Falls

Jean Burch Falls

Jacquetta Blanchett Freeman

Carolyn H. Grinstein

C. David Hughbanks

George Lhamon

Jane W. Lyons

Ray Moore

Nadine H. Murray

Pamela Powers

Brooks G. Ragen

Sam Rubinstein

George S. Schairer

Mrs. Walter E. Schoenfeld

Marvel Stewart

Samuel N. Stroum

Dr. Robert Willkens

David E. Wyman, Jr.

Artistic Staff

Peggy Shannon

Artistic Director

Leslie Swackhamer

Associate Artistic Director

Margaret L. Wolff

Artistic Assistant

Scott Strode

Directing Intern

Lacy Altwine

Rebecca Brown

J.C. Crabbe

Chris Danowski

Z. Sharon Glantz

Stuart Greenman

Katie Johnson

Paul Kramer

Aaron Levy

Kara Morin

Tonia Steed

Scott Strode

Tamara Underiner

Readers

Administrative Staff

Susan Trapnell Moritz

Managing Director

Mark Crawford

Operations Director

Gartha Ferrand

Administrative Assistant

Jeffrey Kagan-McCann

Receptionist

Teri Mumme

Marketing Director

Yvonne Randle

Public Relations Director

Noreen O'Brien

Marketing/PR Assistant

Mary K. Stevens

Development Director

David Gow

Development Manager

Heather Mueller

Development Assistant

Gaynor M. Hills

Capital Campaign Manager

Deanne England

Brooks Whitehead

Capital Campaign Assistants

Patricia Burget

Audience Services Director

Kathy Robertson

Box Office & Group Sales

Coordinator

Brant Allen

Kathy Cowles

Karyn Hargis

Michael Murdock

Kim Pavlak

Box Office Assistants

Karl Freitag

House Manager

Lacy Altwine

Nick Della Giustina

Claudine Hansen

Gina Herman

Emily Mitchell

Suzanne A. Motherall

Elisabeth Price

House Staff

Production Staff

Phil Schermer

Producing Director

James Verdery

General Manager

Adam Perna

Technical Director

Richard Hogle

New Facilities Project Manager

Chris Lyons

New Facilities Consultant

Ann Ciecko

Company Manager

Renee D. Reilly

Dory DeJong

Rebekah Wong

Bookkeepers

Carolyn Keim

Costume Shop Manager

Connie Rinchiuso

Cutter

Paula Tankersley

Jody Myers

Andrea Cherniak

Stitchers

Sally Mellis

Jan Saarela

Dressers

Joyce Degenfelder

Wig Master

Sharon McNeil

Scenic Artist

Kimber Weaver

Glynn Bartlett

Painters

Richard Bruvold

Jeffrey A. Carson

Shop Carpenters

(IATSE #15)

Jason Lang

Apprentice Carpenter

Shawn Robertson

Properties Master

Giles Thompson

Properties Assistant

Steven Cochran

Master Electrician

Don Littrell

Sound Engineer

Jeffrey K. Hanson

John Kingsbury

Ann Ciecko

Stage Management

Elisabeth Sloat

Amanda Tait

Kristina Wicke

Production Apprentices

Gary Smith

Sign-Interpreted Performances

Coordinator

Jesse Minkert

Audio Description Coordinator

Chris Bennion

Photographic Services

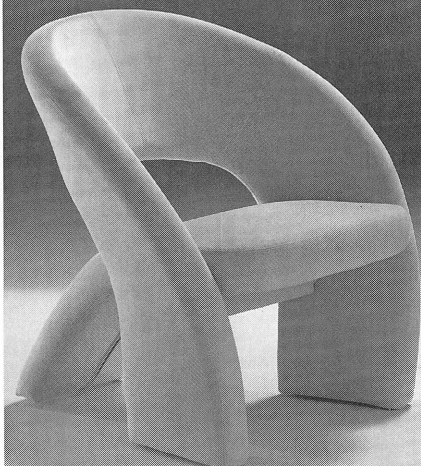
All Seasons Cleaning

Janitorial Service

CHEZ SHEA

Restaurant & Lounge
Pike Place Farmers Market
Reservations 467.9990

When you're looking for
an exciting combination
of comfort and
distinctive design,



Set your home apart
from the ordinary at...

SKARBOS

Classic Craftsmanship, Contemporary Design.

16705 Southcenter Parkway 575-3730

Seattle, WA 98188

Open Daily 10-8 Sat. 10-6 Sun. 12-5

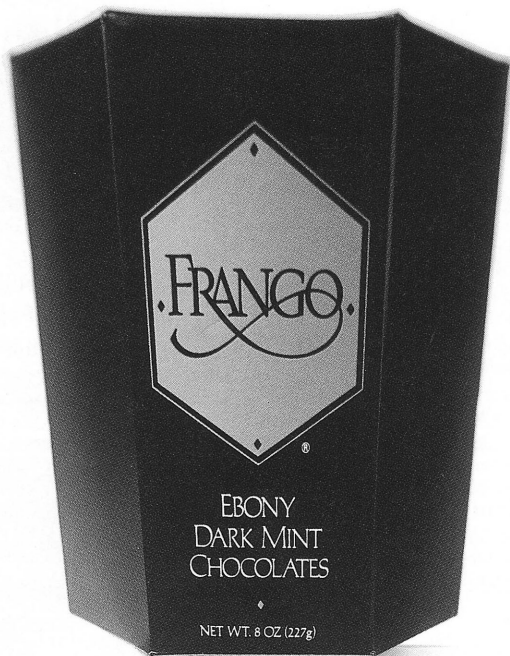


Perkins
elementary

INDEPENDENT ELEMENTARY
EDUCATION FOR
GRADES K-5

**Kindergarten Class
added for '95-'96.**

4649 Sunnyside Avenue N.
Seattle, Washington 98103
632-7154



DELICIOUSLY DARK.

DELICIOUSLY RICH. THE ULTIMATE MINT FOR DARK CHOCOLATE LOVERS.
JUST ONE OF 10 DELECTABLE FLAVORS, ONLY AT THE BON MARCHÉ. 8 OZ. BOX, \$6.95.

The **BONMARCHÉ**

*The idea of a personal trust developed
nearly 1,000 years ago. A knight
needed someone he could trust to
preserve, protect and nurture his estate
while he was off to the Crusades. A
trust was service, pure and simple.
With our company, it still is.*

The Trust Company
OF WASHINGTON

Bellevue
825 Skyline Tower
10900 NE 4th Street
(206) 637-4650

Tacoma
2050 First Interstate Plaza
1201 Pacific Avenue
(206) 627-6547

Next at ACT



A Charles Dickens' CHRISTMAS CAROL

A local tradition for 20 years

November 25 – December 27

ACT Box Office
285-5110

TDD (Hearing Impaired)
285-3224

Sponsored in part by Southwest Airlines

Yuletide Theatre Tour

Join ACT on our 2nd annual
Yuletide Theatre Tour to
NEW YORK CITY
December 26 - January 1

 \$1595 includes: 

Round-trip airfare from Seattle
7 days/6 nights at
first-class Hotel Macklowe
Orchestra seats to 3 Broadway
shows including *Victor/Victoria*
with Julie Andrews

Breakfast at Tavern-on-the-Green
Guided walking tours
Backstage look at Carnegie Hall
Fascinating tour of Ellis Island

**For more information, please call
Heather Mueller at 285-3220.**

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 for *The Language of Flowers* on November 3 and *A Christmas Carol* on December 8.

Audio-described performances are provided by AVIA (Arts and Visually Impaired Audiences), funded in part by the Seattle Arts Commission, the King County Arts Commission, the Washington State Arts Commission and the National Endowment for the Arts. These are scheduled for *The Language of Flowers* on November 5, and *A Christmas Carol* on December 9.

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.

REMINDERS

Sales of art in the lobby benefit the theatre. Please see the House Manager about purchases.

Share your appreciation of live theatre by telling friends about this performance. Subscribers, remember to give a friend the \$2 vouchers that came with your tickets.

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.

Gift certificates are available.
Call 285-5110.

ACKNOWLEDGEMENTS

ACT thanks the following for their assistance with this production:

Karen Gjellesten
Daniel Keane, Market Place Salon
Seattle Children's Theatre
Seattle Opera
Seattle Repertory Theatre
Tacoma Actors Guild
University of Washington
School of Drama

ACT thanks the following for their contributions to Opening Night parties:

A La Française
Ozaki Cafe
R.O. Ruppin Florist
Tup Tim Thai

Major Support

ACT gratefully acknowledges the following institutions for ongoing major support.



CORPORATE COUNCIL FOR THE ARTS



PONCHO



SEATTLE ARTS
COMMISSION



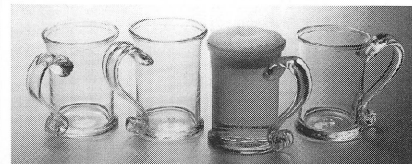
NATIONAL
ENDOWMENT
FOR THE
ARTS

WSAC Washington State
Arts Commission



King County Arts Commission

GLASS BY
SIMON PEARCE



THE BEST OF ALL WORLDS
523 UNION STREET SEATTLE (206) 623-2525

The Magic Mrs. Piggle-Wiggle

SEATTLE CHILDREN'S THEATRE

November 17 1995
January 20 1996

Book, Music and Lyrics by Chad Henry • Adapted from stories by Betty MacDonald • Directed by Linda Hartzell

Children and grown-ups alike just love Mrs. Piggle-Wiggle! She's witty, wise, warm and wonderful and she lives in an upside-down house with a talking parrot! But best of all, Mrs. Piggle-Wiggle is an expert problem solver. Her solutions to the most common everyday kid problems are full of gentle humor, rollicking song and dance and some sensational surprises!

TICKETS
(206) 441-3322

Charlotte Martin Theatre

TUP
TIM
THAI

THAI
CUISINE



Lunch Mon-Fri 11:30-3:00
Dinner Mon-Sat 5:00-10:00
Closed Sunday

Walking Distance to
Seattle Center. Just 1 Block
West of Queen Anne Ave!

"Thai food at its best"

118 West Mercer • 281-8833

A Contemporary Theatre

Peggy Shannon
Artistic Director

Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

Gregory A. Falls
Founding Director

presents
World Premiere

the **L**anguage of **F**lowers

freely adapted from Shakespeare's *The Tragedy of Romeo and Juliet*

By Edit Villarreal

Book and lyrics by Edit Villarreal

Original music by Germaine Veronica Franco

Director	Norma Saldivar
Set Designer	Michelle Riel
Costume Designer	Rose Pederson
Light Designer	Michael Wellborn
Sound Designer	Tom Utterback
Fight Director	Geoffrey Alm
Vocal Director	Richard Gray
Assistant Director	Scott Strode
Stage Manager	John Kingsbury

Cast in alphabetical order

Sgt. Lopez, Coyote Calavera	Alex Balderrama
Julian Bosquet, Curandero	Laurence Ballard
Tommy Bosquet	Chris Boscia
Maria	Kate Brickley
Zoot Suiter Calavera, Ensemble	Mario Burrell
Benny Martinez	Hassan El-Amin
Fr. Lawrence	Seán G. Griffin
Candelaria, Tijuana Calavera	Laura Kenny
Migrant Worker Calavera, Ensemble	Paul Kramer
Romeo Martinez	Benito Martinez
Juliet Bosquet	Dawnie Mercado
Ruben Gutierrez, Revolutionary Calavera, Ensemble	Eric Salamon
Corradista, Manuel	Meg Savlov
Catrina Calavera, Ensemble	Stephanie Stephenson

Time:	The present
Place:	Los Angeles

Original music for this production was recorded by Germaine Veronica Franco, percussion and keyboards; Gary Lemos, Native American flutes; Federico Ramos, guitars, silbato, and guitar arrangements; and Jaime Valenzuela, recording engineer.

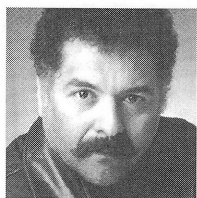
Under its previous title, *R and J*, *The Language of Flowers* was stage read and developed at South Coast Repertory Theatre in its annual Hispanic Playwrights Project. Special thanks go to Jose Cruz Gonzalez, California State University, Los Angeles, Cliff Harper, Gilbert Cates, Robert Israel, Rich Rose and the UCLA School of Theatre, Film and Television.

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance. Please check the castboard in the lobby for program changes.

This production is sponsored in part by



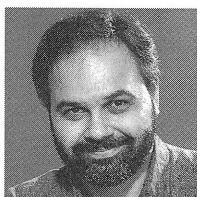
The Actors



Alexander Balderrama
Sgt. Lopez, *Calavera*

Alex was last seen at ACT in the 1991 touring production of *The Falcon*, playing the

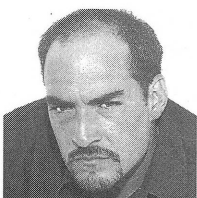
dual role of Ivane and the Father. Originally from L.A., Alex was assistant stage manager for the improvisational theatre project at the Mark Taper Forum before moving to the Northwest in 1980. Local audiences may recognize him from his work at The Group and various fringe theatres. His film and TV credits includes *Not In My Church*, *The Year of My Japanese Cousin*, *Facing Up*, *Bill Nye the Science Guy* and numerous industrial films.



Laurence Ballard
Julian Bosquet, *Curandero*

In the past 10 years, Laurence has performed in numerous productions at ACT, including

Gray's Anatomy, *Lonely Planet*, *Life During Wartime*, *Shadowlands*, *The Revengers' Comedies*, *Sunsets and Glories*, *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*, *Tales from Hollywood*, *True West*, *Maydays* and *Other Places*. In 1992, Laurence directed *Eleemosynary* and *A Christmas Carol*. He has performed locally with several theatres, most recently as Roy Cohn in *Angels in America* at the Intiman Theatre Company. Nationally, other theatres include Arena Stage, Arizona Theatre Company, Berkeley Repertory Theater, Eureka Theatre, Joyce Theatre, Milwaukee Repertory Theater, Oregon Shakespeare Festival, San Jose Repertory, and StageWest. Internationally, Laurence has performed with Tadashi Suzuki's company in Tokyo, Toga-Mura, and Mito City, Japan.



Chris Boscia
Tommy Bosquet

Chris performed this year in John Leguizamo's one-man show, *Mambo Mouth*, at both New City Theatre

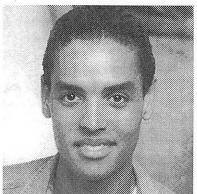
and at AHA! Chris has also performed locally with Alice B. and with Seattle Group Theatre. *The Language of Flowers* marks his debut with ACT.



Kate Brickley
Maria

Kate was last seen by Seattle audiences as Mother Dorn, Constanze, Aunt Clara, Hannah and others in

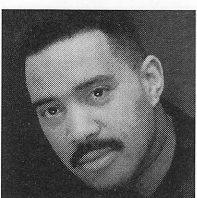
this season's production of *Handing Down the Names*. Prior to that, she was seen as Mrs. Darling in the Intiman Theatre's production of *Peter Pan*. She also appeared this season as the cook and baker in the Seattle Children's Theatre production of *Sara Crewe*. She has appeared out of town at the American Conservatory Theatre in San Francisco, where she was a company member for six years, at PCPA in Santa Maria, CA, the San Jose Repertory Theatre, and American Inside Theatre in Wisconsin. Audiences may have spotted Kate in a recent episode of *Northern Exposure* where she played Margaret Spencer.



Mario Burrell
Calavera, *Ensemble*

The Language of Flowers will be Mario's first production at A Contemporary Theatre.

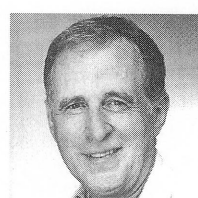
Originally from the Los Angeles area, he received his undergraduate theatre degree in San Diego. He is currently working toward his MFA degree in the University of Washington's Professional Actor Training Program, where he has enjoyed being in such productions as *The Colored Museum*, *A Midsummer Night's Dream* and *West Side Story*. Locally, Mario has been seen at the Village Theatre and as Daniel in the Tacoma Actors Guild production of *Once On This Island*.



Hassan El-Amin
Benny Martinez

Hassan played Theseus and the Messenger in *The Gospel at Colonus* earlier this season. He recently performed at

Milwaukee Rep as James Hewlett in *The African Company Presents Richard III*. Other roles include Caliban in *The Tempest* at the Oregon Shakespeare Festival, Edmund in *King Lear*, and Prospero in *The Tempest* at the Colorado Shakespeare Festival. He also played Corporal Lestrade in *Dream on Monkey Mountain* and the Prince of Morocco in *The Merchant of Venice* at the Guthrie Theater, to name a few. Hassan received his MFA (Theatre) from the Professional Theatre Training Program at the University of Delaware.



Seán G. Griffin
Fr. Lawrence

Seán's Broadway credits include: *Dancing at Lughnasa*; *Ned and Jack*, directed by Colleen Dewhurst; *The Queen*

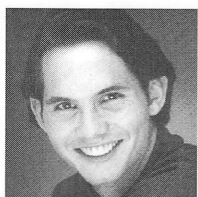
and *the Rebels*, playing opposite Colleen Dewhurst; *The National Health*; *Ah! Wilderness* and *Poor Murderer*. Off-Broadway credits include *The March on Russia*, *Immigrant Voices* (Ellis Island) and *Elektra* (Carnegie Hall), with Colleen Dewhurst. Seán has been a member of many regional theatre companies including Seattle Rep, Long Wharf Theatre, Pittsburgh Public, Cleveland Playhouse, Goodman Theatre, Syracuse Stage and The Huntington Theatre, and was a founding member of the PAF Playhouse on Long Island. He has appeared in films and on TV including PBS specials, *Movies of the Week* and many popular series and commercials. He has toured Eastern Europe for the State Department, the U.S. in *Cyrano de Bergerac* and the East Coast in *Dancing at Lughnasa*. His wife Bernadine Griffin is Director of the Annual Fund for Seattle Symphony and Seán is also very proud of his daughter, Heather, who recently graduated from college.



Laura Kenny
Candelaria, *Calavera*

Laura is delighted to be back at ACT where she last appeared in *The Cover of Life* and *A Christmas Carol*. At the

Seattle Repertory Theatre, she was seen in *The Good Times Are Killing Me*, *Six Characters in Search of an Author*, *The Prize*, *The Merry Wives of Windsor* and *My Uncle Sam*. For Tacoma Actors Guild she has done *Noises Off*, *A...My Name is Alice*, *A Christmas Carol*, *I Hate Hamlet*, *Adventures of Huckleberry Finn*, *The Comedy of Errors* and *The Night of the Iguana*. Some of her other work includes *You Can't Take It With You* and *A...My Name is Alice* at Seattle Group Theatre, and *Daddy's Dying (Who's Got the Will?)* and *Angry Housewives* at Pioneer Square Theatre. Some film and TV credits include *Harry and the Hendersons*, *Love at Large* and *Northern Exposure* as well as a number of TV and radio commercials. Laura dedicates her performance to Raymond Lee Malott.

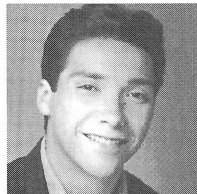


Paul Kramer
Calavera, *Ensemble*

Paul recently finished his MFA at Mankato State University in Minnesota, where he enjoyed lead roles in

South Pacific, *Oklahoma!*, *1776*, *42nd Street*, *Antigone*, *Richard III*, *Love's Labour's Lost* and *Lend Me a Tenor*. This past summer he was the company manager for the Peterborough Players in New Hampshire. Other professional credits include stage manager for Highland Summer

Theatre, assistant director/stage manager for Mixed Blood Theatre's *The Grapes of Wrath*, stage manager for Illusion Theater's *Miss Evers' Boys*, and assistant director/production assistant for Playlabs at the Playwrights' Center in Minnesota.



Benito Martinez
Romeo Martinez

Benito is a native of Albuquerque, where he started acting at age 10. Now a resident of L.A., he has done several L.A.

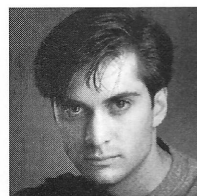
performances including *The Comedy of Errors*, *Taming of the Shrew*, *The Merchant of Venice*, and *The Time-Out* among others. His most recent screen credits include *Outbreak* and *Mi Familia*, and with this production he joyfully makes his Seattle debut.



Dawnnie Mercado
Juliet Bosquet

Dawnnie has played Juliet before, in the touring production of *Romeo and Juliet* staged by the National Theatre

for the Performing Arts. She appeared as Miranda in *The Tempest* at the Colorado Shakespeare Festival, where she also understudied Cordelia and The Fool in *King Lear*, and has worked in several industrial films. After earning her BA in Theatre at UC/Santa Barbara, Dawnnie earned an MFA degree at New York University/The Tisch School for the Arts, where she appeared in *Richard III*, *Twelfth Night*, *Hay Fever*, *The Cherry Orchard*, *Threepenny Opera* and other productions.



Eric Salamon
Ruben Gutierrez, Ensemble

Eric appeared in last year's *A Christmas Carol*. His other local credits include Seattle

Children's Theatre touring production of *The Secret of N Power*; AHA! Theatre's productions of *Translations*, *Star Trek: The Musical*, and *Bent*; and Seattle Theatre Project's production of *Jack's House*. He has also been seen locally as Sebastian in *Twelfth Night* and Orlando in *As You Like It*. Eric earned his BFA at Carnegie-Mellon University.



Meg Savlov
Corridista, Manuel

Meg participated in the First ACT playwrights' workshop last spring. Meg has appeared in *Harvest Moon* and *Voices*

of *Christmas* at the Group Theater, and has also worked with Annex and Theater Schmeater. Recent TV credits include *Medicine Ball* and



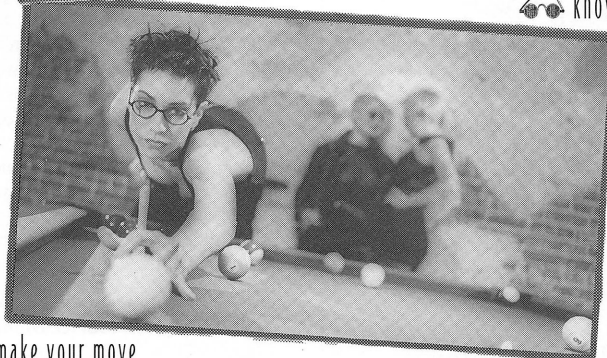
COMING OF AGE

At Seattle Academy, college-bound students in grades 6 through 12 thrive in a school community that provides an exciting education within a framework of solid, recognizable values and a culture of performance.

For information about admissions call 324-7227.



SEATTLE ACADEMY
OF ARTS AND SCIENCES
1432 15th Avenue ■ Seattle WA 98122



MARKET OPTICAL
EYE WEAR
448 - SPEX

- Oliver Peoples Paul Smith Bada - Available Exclusively at Market Optical
Voted - Best of Seattle - Again Seattle Weekly Readers '95



WANDER IN BY DAY
OR BY NIGHT

WILD
GINGER

ASIAN RESTAURANT
& SATAY BAR

1400 WESTERN AVENUE
RESERVATIONS 623.4450

BLUE RIBBON SCHOOL
Selected by U.S. Dept. of Education



ETON
SCHOOL

founded 1978

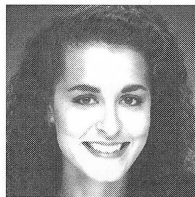
*I Am Becoming...
learning for lifelong growth*

Elementary • Middle School
Contemporary Montessori

2701 Bellevue - Redmond Road
Bellevue, Washington 98008

Phone 881-4230

Under One Roof. Some favorite roles are Masha in *Three Sisters*, Angustias in *The House of Bernarda Alba*, and Lucky in *Waiting for Godot*. Meg has made Seattle her home after living in Santa Fe, New Mexico for several years, where she worked in the creation and performance of original flamenco theater pieces. This work is dedicated to Clarence Berg — *Que viva la vida!*



Stephanie Stephenson
Calavera, Ensemble

Stephanie performed this summer in Montana with The Virginia City Players in *The Drunkard*, *A Secret Wife*, and *Rip Van Winkle*, in addition to musical/vaudeville variety shows. A third year student in the UW's Professional Actor Training Program, her roles there include Ellen and Priscilla in *The Gut Girls*, Monica in *Present Laughter*, Hermia in *A Midsummer Night's Dream*, Mimi in *The Workroom*, and Meg in *Away*. Other roles include Katherine in *The Taming of the Shrew*, Lady Sneerwell in *A School for Scandal*, and Luciana and Nurse Duckett in *Catch-22* at Florida State University.

Directors and Production Staff

Peggy Shannon Artistic Director

arrived at ACT last fall from Los Angeles, where she was associate producing director of L.A. Theatre Works and the artistic director of the School of Theatre at the University of Southern California. Seattle audiences may remember her work at The Empty Space, The Group Theatre, Pioneer Square Theatre and Theatre Off-Jackson. She directed *Hunting Cockroaches* at the Seattle Rep in 1988 and earlier served as assistant director and dramaturg at ACT. Peggy's credits as a free-lance director include work at the Los Angeles Theatre Center, The Matrix Theatre, Portland Repertory, San Jose Rep, and most recently *You Can't Take It With You* at the Oregon Shakespeare Festival in Ashland. She has also directed many plays for National Public Radio.

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.

Edit Villarreal Playwright

Edit Villarreal's comedy, *My Visits with MGM (My Grandmother Marta)*, has received productions throughout the country, including productions at San Jose Repertory, Milwaukee Repertory Theatre and The Bilingual Foundation of the Arts. Her teleplay, *La Carpa*, co-written with film director Carlos Avila, aired on American Playhouse on PBS in 1993. A member of the Writer's Guild of America, and a graduate of the Yale School of Drama, she is currently Acting Head of the Playwriting Program at the UCLA School of Theatre, Film and Television.

Germaine Veronica Franco Composer

Originally from El Paso, Germaine is of both Mexican and Native American descent and has woven the cultural styles from both sides of her heritage to create this music. Her credits include *Women of Fire — A Celebration of La Mujer*, *Highways*, *Santa Monica, CA*; *The Young Conservatory* and *Noche de Risa y Susto*, L.A. Theatre Center; *La Carpa*, for American Playhouse on PBS; *Break Pan with Sol* and *a Tanto Tiempo* for Universal Television; *El Festival Internacional de la Raza*, Mexico; and The Getty Museum's Summer Concert Series in Malibu, CA. A composer, performer and teacher, she received the Latinas in Music award from *Comision Femenil* in L.A. and is listed in the current "Who's Who in Composing" by the Hollywood Reporter.

Norma Saldivar Director

is a Chicago native who earned her MFA at the University of Illinois. She worked for three years with Blind Parrot Productions in Chicago, where she coordinated and co-authored *Exploits of the Living Newspaper*, the Joseph Jefferson Citation winner for New Works. While resident director of the Milwaukee Repertory Theatre, she directed *An Evening with Mamet, Gray and Linney* (one-acts); *Mother Jones: The Most Dangerous Woman in America*, written and performed by Ronnie Gilbert; Edit Villarreal's *My Visits with MGM (My Grandmother Marta)*; Harold Pinter's *Betrayal*, and

the critically acclaimed *The Baltimore Waltz*, by Paula Vogel. Among her many other credits are *Seascape*, *Getting Out*, *Artaud at Rodez*, *Bloody Poetry*, *Sweeney Todd*, *The Fantasticks*, *They're Playing Our Song*, and *The Lucky Spot*.

Geoffrey Alm Fight Choreographer

is pleased to return to ACT, where his previous credits include *Hospitality*, *Handing Down the Names*, *Voices in the Dark*, *Life During Wartime*, *Red Noses* (in which he appeared as Charlie Bembo), *The Illusion* and *Voice of the Prairie*. His other local credits include *Julius Caesar*, *Lips Together*, *Teeth Apart* and *Twelfth Night* at the Seattle Repertory; *Angels in America: Millennium Approaches* and *Perestroika*, *The Kentucky Cycle*, *Hamlet* and *Macbeth* at Intiman; and *Naomi's Road* and *The Hardy Boys* at Seattle Children's Theatre. He also worked on *Henry V* for Montana Shakespeare in the Parks. Geoffrey is a certified teacher for the Society of American Fight Directors, as well as the national certified teachers' and regional representative for the SAFD.

Richard Gray Vocal Director

recently composed *Little Rock* for Seattle Children's Theatre and four shows for the GAP Theater. At Cabaret de Paris, he has written *Forbidden Xmas '93, '94* and is hard at work on '95. At Tacoma Actors Guild, he has musical directed *Ain't Misbehavin'*, *Guys and Dolls*, *Beehive*, *Pump Boys and Dinettes*, *Oil City Symphony*, *A Chorus Line* and *Once on This Island*. He also composed the "Moscow Train" number for TAG's recent production of *The Quick Change Room*. Seattle credits include *Buckskin to Satin* and *BlackStageViews* at the Bathhouse; *Falsettos* and *A... My Name is Still Alice* at the Group Theater and *Too Marvelous for Words* at the Cabaret de Paris. As an actor, he has appeared at the Bathhouse in five versions of *The Big Broadcast* and as the title role in *The Hostage*.

John Kingsbury Stage Manager

Celebrating his 20th year of theatre work, John has staged managed at The Old Globe Theatre, The Alley Theatre, PCPA, The Shakespeare Theatre and Seattle Repertory. Most recently ACT's production of *Das Barbecü* was added to the list. John has also served as production manager at Seattle Rep, The Shakespeare Theatre at the Folger and PCPA/Theaterfest; associate professor at the University of Wisconsin/Milwaukee; producing director of ART in Amsterdam; and director for *Greater Tuna* and *Season's Greetings* among others.

Rose Pederson Costume Designer

has designed numerous productions at ACT including *Life During Wartime*, *Sunsets and Glories*, *Shadowlands* and *Eleemosynary*. She designs regularly at the Seattle Repertory Theatre, where her credits include *Marvin's Room*, *The Lisbon Traviata*, *Elliot Loves*, *House of Blue Leaves* and *The Heidi Chronicles*. On Broadway she designed costumes for Bill Irwin's *Largely/New York*. Other recent work includes *Enter the Night* by Irene Fornes at New City Theatre, where she also designed costumes for Theatre Zero productions of *Eddie Goes to Poetry City* by Richard Foreman and

Fefu and her Friends by Irene Fornes. Rose's work has been seen at The Kennedy Center, Berkeley Repertory Theatre, Arizona Theatre Company, The Empty Space, The Bathhouse Theatre, Seattle Group Theatre, Tacoma Actors Guild and Seattle Children's Theatre.

Michelle Riel Set Designer

Michelle makes her debut at A Contemporary Theatre with *The Language of Flowers*. Recent work includes *An Almost Holy Picture* at La Jolla Playhouse, *El Paso Blue* at San Diego Repertory Theatre and *Marvin's Room* at Gaslamp Quarter Theatre. Other credits include costumes for *No Time Like the Present* at the Whitney Museum of American Art, *Performance on 42nd* series with Sledgehammer Theater and *Last Summer at Bluefish Cove* at Theatre Geo, for which she received a Dramalogue Award. Upcoming projects include *La Posada Magica* with Norma Saldivar at San Jose Repertory Theatre. Michelle is a founding member of the San Diego based company Theater E and a University of California, San Diego MFA alumna.

Tom Utterback Sound Designer

received his MFA in sound design from the University of Illinois. He has designed in New York, San Diego, North Carolina and with Tacoma Actors Guild. Recently he collaborated with Steven Klein on *Handing Down the Names* at ACT, and designed the sound effects system for the *Ring* cycle at Seattle Opera.

Michael Wellborn Lighting Designer

previously designed *Das Barbecü* and *Agnes Smedley* at ACT. He has designed lighting for many organizations in the Northwest, including the Seattle Repertory Theatre, Intiman, Tacoma Actors Guild, Empty Space, Seattle Children's Theatre and Spectrum Dance Theatre. Nationally he has designed six seasons at the Colorado Shakespeare Festival, and has toured the U.S. and Southeast Asia with the Ririe-Woodbury Dance Company. Michael is also the Technical Director/Lighting Designer for the University of Washington Dance Program.

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, an independent national labor union.

THE FINE ART OF ATTRACTING ATTENTION



**HOW TO GET
YOUR
ADVERTISING
NOTICED
BY ALL
THE RIGHT
PEOPLE**

FOR A FREE BROCHURE CALL

443-0445

ENCORE PUBLISHING, INC.

Notes from the Playwright

Jn *Romeo and Juliet*, Shakespeare brings vividly to life many questions which young people all over the world answer in one way or another. How can I accommodate the will of an overly protective and demanding parent? What does it mean to be someone's friend? Should I leave the place where I was born? Is death better than life? Young people also have to answer extremely perplexing questions about love. How do I know when I'm in love? Can I love someone that I shouldn't love? Can I love someone else more than I love myself? Is love passion? What is passion? Romeo and Juliet answer all these questions in the course of a three-day romance which begins with joyous playfulness and excitement and ends with acute fear and loneliness.

When I began this adaptation of *Romeo and Juliet*, I decided to stage it during the Mexican holiday of Day of the Dead, a time of carnival not unlike the one Shakespeare mentions in his play. Day of the Dead, *Día de los Muertos* in Spanish, is an ancient holiday with Mesoamerican cultural roots which go back to both Aztec and Mayan civilizations. During this holiday it is commonly believed that the dead come back to visit with family and friends. It is commonly accepted that the dead decide voluntarily to return at this time and that the living should welcome them without fear.

Though the holiday is called Day of the Dead, it actually comprises two days of celebration. The first Day of the Dead is set aside to welcome home dead children; the second Day of the Dead is set aside to welcome home dead adults. Interestingly, Day of the Dead occurs on November 1st and 2nd, immediately after our American holiday of Halloween. I thought it would be dramatically interesting to include both holidays in my adaptation, since the American Halloween emphasizes the horror of death, while the Mesoamerican Day of the Dead emphasizes the wisdom and gentle irony which the dead offer the living.

As I re-read *Romeo and Juliet* with my adaptation in mind, I was stunned by the multitude of references to death in Shakespeare's play. But the Mesoamerican attitude towards death, which I wanted to present in my adaptation, is very different from our modern Western idea of death.

Mesoamerican Indian culture, which to this day still thrives in many parts of

Mexico, long ago addressed the two ultimate metaphysical questions, namely, what is life and what is death? The ancient Mesoamericans answered both questions with a surprisingly simple answer. Life and death, they decided, were really the same thing, alternate spectrums of the same energy. When we are alive, the life force is very strong within us. After we die, that same force, though unseen by most of us most of the time, stays in the world. The foremost scientist of our time, Albert Einstein, discovered a fixed mathematical relationship between energy and matter ($E = MC^2$). Long before Einstein, the ancient Mesoamericans came to the same conclusion, if you accept matter as representing the bodies of the living, and energy representing the spirit of the dead.

Our Mesoamerican ancestors concluded that death was not only near, but as present, in its own way, as life. Furthermore, they concluded that since life and death were actually the same thing, both states were equally sacred and equally profane. To our Mesoamerican ancestors, life and death, the spiritual and the mundane, the awesome and the ridiculous were equally present *all the time*. In this context, one can begin to understand the humor, playfulness and even fondness with which death is viewed in Mexico.

In the course of writing this adaptation, I myself learned many things. If life and death are equally present in the world, *maybe* the living can see the dead, particularly as they get closer to their own deaths. *Maybe* the dead help the living. *Maybe* the dead continue to be the same as they were when they were alive. *Maybe* we never leave. *Maybe* we just change. *Maybe* death is as transitory as life.

With life and death equally present in my Mesoamerican adaptation, *The Tragedy of Romeo and Juliet* doesn't necessarily end in death. For though they do indeed die tragically, *after* death my Mexican-born Romeo and his Chicano Juliet, descendants of a Mesoamerican world view, continue to celebrate their love. For them, death is merely a stopping point in a relationship begun in that part of the energy spectrum called life.

As you watch *The Language of Flowers*, I hope you'll discover, as I did, new ways of looking at death and the tragedy of two teenagers named Romeo and Juliet.

Edit Villarreal

GLOSSARY OF TERMS AND SYMBOLS

Calaveras: Skeletons, or spirits of the deceased. Because bone is the last part of the human body to decompose, many people believe bone to be the primary place where the spirit dwells. The play casts several typical calaveras: *La Catrina*, a servant girl dressed flamboyantly in the latest fashion as a parody of the wealthy; the *Charro*, a landowner and horseman who recalls the days of the hacienda; the *Migrant Worker*, a common figure in California agriculture, popularized by Luis Valdez and his *Teatro Campesino* troupe; the *Revolutionary*, a soldier in the Mexican Revolution of 1910; and the *Zoot Suiter*, wearing a style popular among African-American, Jewish and Latino youth in the 1920s and '30s.

Corridistas: Musicians, usually singers, who document the life of their community.

Coyote: A middleman who, for a fee, helps people enter the U.S. illegally and serves as a conduit for jobs on farms.

Curandero: One who cures the sick with both psychiatry and applied herbal remedies, following the long Mexican tradition of herbal and folk medicine.

Marigolds: Sometimes called "flowers of the dead," marigolds are believed to attract souls back to Earth with their aromas and vivid colors. They are widely used as decorations on home altars and in cemeteries during Day of the Dead in Mexico.

Día de los Muertos: Celebrated throughout Mexico and among Chicano communities in the U.S., this two-day event honors dead relatives and friends. Special objects associated with it include effusive decoration with marigolds; special breads; toys in the form of caskets, skeletons and skulls; and paper cutouts. During this holiday, adults and children dress as *calaveras* to remember the ephemeral quality of life and to make the visiting dead feel comfortable.

La Llorrona: The poor, beautiful mistress of a wealthy man, who fathered her children and then left her for a woman of his own class, driving her to drown her children. It is believed she still wanders at night, wailing, either looking for her children or looking for more children to drown.

Nahuatl: The primary language of the Aztec Indians, Nahuatl has been spoken in Central Mexico for at least 800 years.

Paper cutouts (papel picado): Paper has long been used in Mexico for ceremonies as well as for the practice of good and bad magic. Since ancient times, one edge of the cutout has been glued onto a string or pasted onto a thin pole. The fluttering of this "flag" indicates that a spirit is passing by.

The Sun: Believed by the Aztecs to be the source of all spiritual, biological and creative energy in the world. For this reason the Aztecs called themselves "People of the Sun."

Tezcatlipoca: A protean Aztec god with good and bad qualities, he was considered the god of sorcery because he could see all things, and into people's hearts, with his magic mirror. Sometimes called "Smoking Mirror," he was believed to influence human destiny as he moved through our world "invisible like the night and wind."

The Thirteenth Heaven: The Aztecs believed there were 13 heavens above the earth and 9 hells below. The supreme deity, Ometeotl, both male and female, resided in the 13th and highest heaven, where all dualities — masculine/feminine, spirit/matter, life/death — were reconciled.

Major Contributors to ACT's 1994-95 Sustaining Fund

A Contemporary Theatre is deeply grateful for the generous support of many individuals, corporations, foundations and government agencies. These contributors make excellent contemporary theatre possible, and we are proud to salute them. (Please note that the contributor listings reflect gifts received prior to September 15, 1995.)

ACT BENEFACTORS (\$10,000+)

Buster & Nancy Alvord
The 5th Avenue Theatre Endowment Fund
Kathryn & Norman Gerlich
The Gordon Fund
*National Arts Stabilization Fund
National Endowment for the Arts
PONCHO (Patrons of Northwest Civic, Cultural & Charitable Organizations)
Seattle Arts Commission
The Shubert Foundation, Inc.
Washington State Arts Commission/ISP Program
Washington State Arts Commission/CEP Program

FOUNDERS CIRCLE (\$5,000+)

Bruce & Marge Bradburn
Dr. & Mrs. Gregory A. Falls
Key Bank of Washington
King County Arts Commission
Nesholm Family Foundation
+Katherine & Douglass Raff
1 Anonymous

PATRONS CIRCLE (\$1,500+)

Chap & Eve Alvord
+Jerry & Sally Block
Charlie, Mandy, Susan & Nicki Ainslie
+Gail & Steve Brilling
Stimson Bullitt
Mr. & Mrs. Kevin Callaghan
Margo & Rodger Fagerholm
Mr. & Mrs. George P. Hutchinson
Keith & Joan Larson
Charles & Eleanor Nolan
Doug & Nancy Norberg
Mr. & Mrs. George Marshall Paris
Sherry & Fred Paulsell
+George & Polly Schairer
David & Catherine Skinner
Mr. & Mrs. Samuel N. Stroum
Mary Ann & John Underwood

PLAYWRIGHTS CIRCLE (\$1,000+)

The ACT Staff
Victoria & Kermit Anderson
+John & Deetsy Armstrong
Larry & Joan Barokas
Mr. & Mrs. Jack Benaroya
Marilyn Bergstrom
+Mr. & Mrs. David Buck
Mr. & Mrs. Louis Burzycki
+Bill Campbell
Jane M. & David R. Davis
Aubrey & Henrietta Davis
Patrick J. Dineen/U.S. Bank
Mr. & Mrs. Daniel D. Ederer
Fales Foundation Trust
Davis Fox & Jil Spitzer-Fox
The Junior League of Seattle
+Mr. & Mrs. James A. Lyons
Mrs. Margaret McEachern
Mr. & Mrs. Frank Meyer
Gloria & David Moses
The Motoda Foundation
Mary Pigott
Andrea & Alan Rabinowitz
+Suzanne & Brooks Ragen
Mr. & Mrs. Thurston Roach
Jo Anne & Donald Rosen
Judy & Kermit Rosen
Mr. & Mrs. Herman Sarkowsky
Mr. & Mrs. Alexander Stewart
Nadine H. Troyer
David & Shirley Urdal
Walter & Jean Walkinshaw

Robert Weeks
George & Colleen Willoughby

DIRECTORS CIRCLE (\$500+)

+Mr. & Mrs. Gilbert W. Anderson
Mr. & Mrs. Robert Ash
Mr. & Mrs. Stewart Ballinger
Margaret Bullitt & Andrew Schmechel
John P. Dickover & Valerie LaBerge
Daniel Dierks
Mr. & Mrs. Klaus Engel
Andrew Fallat
Jack & Karen Faris
Frank Fleetham & Regina LeFevre
Dr. & Mrs. Abby Franklin
David Ira Goldstein
Dawn & Bruce Goto
Mr. & Mrs. James C. Gray
+Elizabeth & Lewis J. Hale
Nina Hale
Lawton Henry Hansell
Mr. & Mrs. Michael Harris
Sara Comings Hoppin
Mr. & Mrs. L.P. Hughes
Anne & Ralph Johnson
Rick & Harriett Kirk
David V. Landes
George & Mary Bruce Lhamon
Mr. & Mrs. Everil E. Loyd Jr.
+Alice Mailloux
Christina Marra & Paul Silver
+Rick & Susan Martin
Elizabeth A. Mayberry
Jane H. Millholland
John A. & Nadine M. Murray
Melinda & David Olson
+Kevin Haup & Cathy Wissink
Dr. & Mrs. Glen Rice
Lance & Lucinda Richmond
Helen Rosen
+Phil & Shelley Schermer
Mr. & Mrs. J. Randolph Sealey
Simpson Reed Fund
Jack J. & Charlotte Spitzer
+Jack Yager & Kathryn Crandell
Richard & Catie Wilson
Mr. & Mrs. Willard J. Wright
Winslow & Catherine Wright
Mrs. T. Evans Wyckoff
2 Anonymous

ARTISTS CIRCLE (\$250+)

Mr. & Mrs. Edward W. Andrews Jr.
Robert M. Arnold
Dr. Kathleen Baxter
Gloria Bement
Sylvia Bender
Louise Bevens
+Rachael Black & Ron Barensten
Daniel & Ellen Blom
Brian Bogen
Robert & Janis Bolstad
Carolyn Frattessa Brennan
Adele Burnett
Doris B. Burns
Bob & Lorna Butler
Caroline Butler
Eric & Susan Campbell
Hugh & Suzanne Clark
Corbis Corporation
John Currie
King & Lois Curtis
+Nancy Cushwa
Berthal & Linda Downey
Lisa Ely
+Deryl & Cathy Emmons
Sydney L. Engel
+Emily Evans & Kurt Wilson

Deborah & Clay Fleck
Mr. & Mrs. Albert M. Franco
Betty Fuchs
Pat Gervais
Mr. & Mrs. Robert E. Gilman
Theodore & Sandra Greenlee
Mr. & Mrs. Max Gurvich
+Cathie & Donald Haff
Mr. & Mrs. Bill Hanlin
Mr. & Mrs. Peter Hanson
Charles M. Henderson
Howard & Judy Herrigel
Susan R. Hulbert
Jay Hurwitz
Mrs. Ruth Husfloen
Mr. & Mrs. Lewis H. Johnson
+Paul Kassen
Owen King & Joan Thacker
+K.G. Larsen & W.L. Rankin
Mark Levine
Ken & Peggy Long
Charles & Aileen Mangham
Elaine McBea
Larry & Suzi McKinney
Donald McLaren
Drs. John & Gail Mensher
Col. Norman D. Miller
Pam & Curt Miller
Mr. & Mrs. Stanley N. Minor
Megan Lee Moholt
Mr. & Mrs. Clyde Moore
Susan Trapnell Moritz
Bill & Margaret Neudorfer
Judith O'Brien
Michael Otani/Air Commodities, Inc.
Don & Bonnie Paterson
Marilyn Pavel
Mark & Barbara Phillips
Mr. & Mrs. Charles Pigott
John Polstra & Peggy Means
Elizabeth Proctor
Shirley Rappaport
Christopher & Ginny Rice
Anne Grosvenor Robinson
Judy Soferman & Marc Rosenshein
Abbe Sue Rubin
Mr. & Mrs. John C. Rudolf
+Myrna L. Schaevitz
Nennette W. Scott
Sheila Scott
Alan Simmons
Debra Sinick & David Ballenger
+Adelaide & Laurence Smith
+George & Anita Snyder
+Julie Sonnichsen
+Yolanta & Ronal Spaulding
Sonia Spear
Mr. Donald E. Spickard & Dr. Joan C. Ullman RM
+William M. & Rosslyn Staab
Jan Stewart
Dr. & Mrs. Walter C. Stolov
Hermine Stusser
Jane M. Subjally
Linda & David Tennesen
+Bill Thomas
Janet L. Upjohn
Sandy Van Tilburg
Joyce & David Veterane
Kenneth S. Weiner & Katherine Fletcher
Edie & John Weller
Carol A. Westlie
Robert & Marjory Willkens
Kathleen Wilson
Phyllis Wilson
Jeanne C. Wintz
Dr. William M. Womack
Mr. & Mrs. Bagley Wright

Carol Venable Yund
Lorna & Norbert Zahn
+Mark E. Zell
3 Anonymous

*for cash reserves
+acquired employee matching funds from their companies

1994-95 CORPORATE SPONSORS

CORPORATE PARTNERS (\$25,000+)

The Boeing Company
Corporate Council for the Arts

CORPORATE CO-SPONSORS (\$10,000+)

American Passage Media Corp.
Coopers & Lybrand
SAFECO Insurance Companies
Seafirst Bank
Southwest Airlines
U.S. Bank of Washington

CORPORATE UNDERWRITERS (\$5,000+)

BreakAway Tours
The Callison Partnership
Graham & Dunn
GTE Northwest
Key Bank of Washington
U.S. West Communications, Inc.

CORPORATE CIRCLE MEMBERS (\$1,000+)

Airborne Express
Alaskan Copper & Brass Co.
AT&T Wireless Services
Ballard Computer
Black Tie Valet
Caterina Winery
The Commerce Bank of Washington
The Harbor Club
Larry's Markets
Lunstrum Grabow Design
Metlife Capital
Quality Food Centers, Inc.
Ragen MacKenzie
Riddell, Williams, Bullitt & Walkinshaw
Totem Ocean Trailer Express, Inc.
WRQ, Inc.
Wright Runstad & Co.

SUPPORTERS (\$500+)

Foster Pepper & Shefelman
Johnson & Higgins
Laird, Norton Trust Co.
The Ruins
Talking Rain Beverage Company
The Westin Hotel Resorts

Special Gift in Memory of Ruth Brilling

The Liberated Strikers