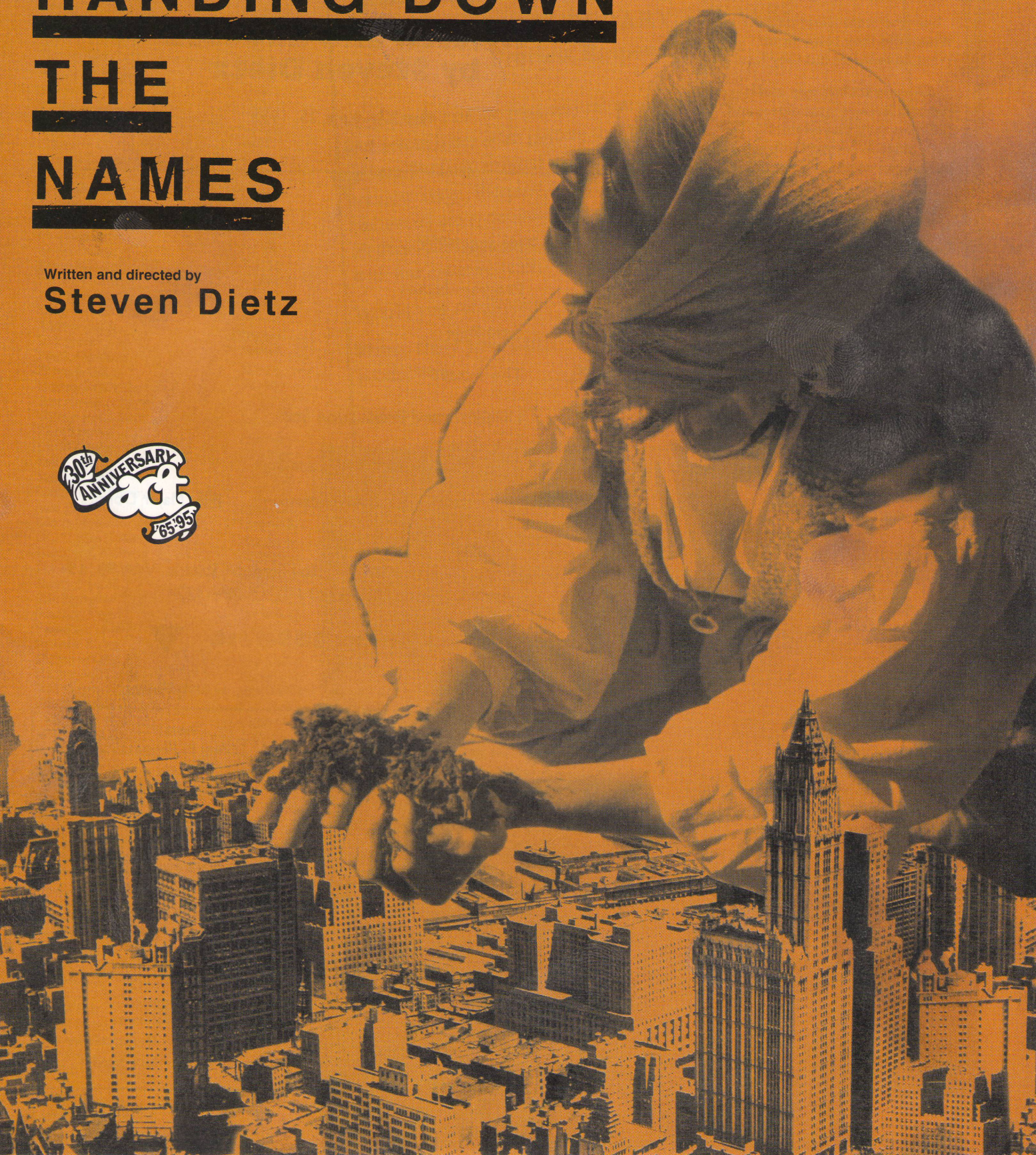


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Written and directed by
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Handing Down the Names

**written and directed
by Steven Dietz**

May 27 – June 25, 1995

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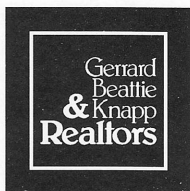
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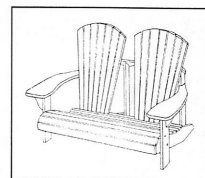


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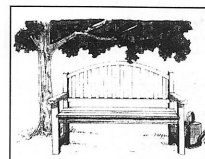
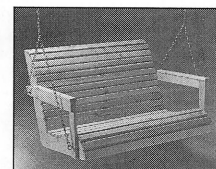
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HISTORICAL BACKGROUND

1762-1796 • Catherine The Great rules Russia.

1762-63 • Catherine the Great issues two Manifestos providing basis for German emigration to Russia.

1764-1767 • An estimated 27,000 Germans settle the lower Volga in Russia. The voyage involved sailing across the Baltic from the German States to St. Petersburg, Russia. From St. Petersburg, the German settlers rafted thirty miles up the Neva to Lake Lagoda then sailed 150 miles to Lake Ilmen. They then carried their boat 200 miles to the headwaters of the Volga river. They traveled for 12 months on the Volga River to Saratov.

1892-1924 • 20,003,041 people immigrate to the United States.

1882-1906 • A series of crop disasters in the Lower Volga spurs emigration by the Volga Germans.

1894-1917 • Nicholas II reigns as last czar of Russia

1904 • Theodore Roosevelt elected President of the United States.

1905 • Russian Revolution of 1905, transforming the Russian government from an autocracy into a constitutional monarchy.

1907 • U.S. immigration reaches its peak. 1,285,349 people immigrate in this single year.

1914 • Assassination of Archduke Francis Ferdinand triggers the onset of World War One. At least 500,000 Germans inhabit the lower Volga.

1917 • March 15 - Czar Nicholas II abdicates the throne. November 7 - The Bolsheviks, led by Lenin proclaim the overthrow of the Provisional Government and establish the first Communist state.

1918 • World War I ends. Czar Nicholas and the royal family are executed.

1918-22 • Russian Civil War. Counterrevolutionaries and the White Russian Army attempt to topple the Communists and the Red Army. Eventually, the Red Army triumphs.

1922 • The Union of Socialist Republics forms.

1924 • Bolsheviks establish the autonomous Volga German Republic. Lenin dies. Stalin begins to consolidate his power in the USSR.

1925-1954 • 4,175,428 people immigrate to the United States.

1933 • Famine strikes the lower Volga. At least 140,000 Germans die.

1936-38 • Purge Trials initiated by Stalin eliminate his rivals, consolidating his power which he holds until 1953.

1939-1945 • World War II. The Allied Powers are Britain, US. and France. The Axis Powers are Germany, Italy, Japan and Russia.

1941 • Hitler invades Russia. Russia joins the Allies. Stalin disbands the autonomous Volga German Republic, deporting 380,000 Volga Germans to Siberia and Central Asia. The United States enters World War II after the Japanese attack Pearl Harbor.

May, 1942 • Prisoner of War camps are established in the United States.

May, 1945 • The number of German Prisoners of War held in the United States reaches its peak: 371,683 German POW's in 155 base camps, including Fort Lewis, Washington.

July, 1992 • Russian President Boris N. Yeltsin signs an agreement with Chancellor Helmut Kohl of Germany to recreate the Volga German Republic and repatriate those Volga Germans displaced by Stalin in 1941.

Playwright's Note

We build our families both forward and back.

Looking ahead, we seek our partners; we parent our children, we plan our future. And, often at the same time, we are glancing at the past — finding our place amid our ancestors, putting together the jigsaw of our lineage piece by piece, until we arrive at that most mysterious inevitability... our own life. In this way, as we age, we are moving close to the past. We are becoming history.

It is perhaps too elegant to say that the stories of our ancestors are "handed down." Often, they are not so much handed as abandoned; left behind, like hope-chest lace. Unwittingly bequeathed to the lives that will follow.

My ancestors left the German states for Russia in the 1700s, becoming farmers along the Volga River, then came to America at the beginning of this century. (By this time, of

course, none of their ancestors had lived in Germany for nearly 200 years; in fact, few of them had ever even met anyone from Germany.) Upon arrival, they considered themselves, first and foremost, Americans. They fought the wars, they flew the flag. Over time, they gave up their German language and, in many cases, their customs. And much was lost because of that. But, their reasons for a quick assimilation are simple: In the first part of this century, through two World Wars, an American was careful to disavow any link with Germany; and, similarly, in the second part of this century, any link with Russia. They wished — like many immigrants after them — to be judged by their place in society, not in history.

My ancestors were not heroes. However, some of their actions — the audacity to cross oceans and continents with nothing to shelter them but hope,

Each year the dead grow less dead, and nudge

Close to the surface of all things.

They start to remember the silence that brought them there.

They start to recount the gain in their soiled hands.

*They stand there, vague and without pain,
under their fingernails an unreturnable dirt.*

They stand there and it comes back.

The music of everything, syllable after syllable

Out of the burning chair, out of the beings of light.

It all comes back.

*And what they repeat to themselves, and what they repeat
to themselves,*

Is the song our fathers sing.

Charles Wright

Excerpted from "Homage to Paul Cézanne"

nothing awaiting them but promises — I find heroic. My ancestors were not famous, they were common. They were, and in some cases still are, farmers. But, like millions of families seeking refuge, freedom of religion, land of their own — be they Irish, Italian, Jewish, Catholic, Cuban, Laotian, Russian, Polish, Hispanic, Haitian, the list goes on and on — these common people made an uncommon choice.

This play is a combination of the following: family history, gathered stories, historical research and sheer invention. All historical invention, however, is based on documented facts and events. Like the lineage of any family, this is a story which evolves out of the struggle with circumstance, the caprices of fate, the power of memory, and the resilience of faith.

My ancestors picked sugar beets for generations so that now, in 1995, I can pick words. Tell stories. I am part of their own inevitability. And, somewhere still in Russia are my cousins. Those who, by choice or chance, never made it to America. They are there — somewhere along the Volga river; or to the north, in Siberia, where many were sent as part of Stalin's purges in the 1930s. A story is a quiet hand, it is a way to reach across time and distance. A story needs no passport, must swear no allegiance. It is the secret code of a family.

For, in the end, our family's history is as close as we want it to be. It is all the time in our midst — written on our faces and peering from the eyes of our children. It does not necessarily require elaborate research in dusty archives. Our history can be conjured in the simplest of ways: by thinking of our parents, and of our grandparents — and *imagining them young*.

We can look back — with wonder, with fear, with thanks or regret — because they chose to look forward. We owe them, at the very least, this acknowledgement: they handed us our lives.



25 April 1995

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presents

Handing Down the Names

written and directed
by **Steven Dietz**

Set Design	Scott Weldin	Costume Design	Carolyn Keim
Lighting Design	Rick Paulsen	Sound Design	Steven M. Klein,
Dramaturg	Steven E. Alter		Thomas W. Utterback
	Stage Manager	Craig Weindling	

The Company

Kate Brickley	Anne Christiansen	Alban Dennis
Katie Forgette	Allen Galli	Lori Larsen
James Marsters	Michael Winters	R. Hamilton Wright
		Liz McCarthy

1766: Germany and Russia

Ruth Dorn, a German peasant farmer	Liz McCarthy
Phillip Dorn, her husband's brother	Alban Dennis
Mother Dorn; Constanze; Land Owner's Wife	Kate Brickley
Father Dorn; The Registrar; Captain; Land Owner	Allen Galli
Gunter, Ruth's brother; Herr Grunwald	R. Hamilton Wright
The People Catcher; Eye Doctor; Wagonmaster	Michael Winters
Frau Grunwald, a German peasant farmer	Anne Christianson
Lydia, her sister	Katie Forgette
Eye Doctor's Son; Russian soldier; Provisioner	James Marsters
Catherine the Great; Serf	Lori Larsen

1907 - 1917: Russia and United States

Elizabeth Dorn, Ruth's great, great granddaughter; Female Official	Lori Larsen
John Dorn, her husband	Michael Winters
Carl Dorn, their son	Alban Dennis
Eva Dorn, their eldest daughter	Liz McCarthy
Katie Dorn, their youngest daughter	Anne Christianson
Village Rider, Clerk, Teddy Roosevelt	Allen Galli
Fred Hunsinger, Dr. Bailey, Minister	R. Hamilton Wright
Aunt Clara, Hannah	Kate Brickley
Jacob Bauer	James Marsters
Malina	Katie Forgette

1939 - 1947: United States

Adam Bauer, Katie and Jacob's son	R. Hamilton Wright
Straub, German prisoner of war	Allen Galli
American Soldier	Alban Dennis
American Officer	James Marsters
Irina, a farmer in northern Colorado	Katie Forgette
Pearl, Irina's older sister	Lori Larsen
Dr. Burg	Michael Winters

Understudies do not perform unless announced at the beginning of the performance. The understudy for Liz McCarthy is Lisa Carswell.

Production Consultants: German Language - Gregory S. Fleming; Russian Language - Gorsha Paramonov;
Birthing Coach - Stephanie Shine, C.C.E.; Fight Consultant - Geoffrey Alm, S.A.F.D.

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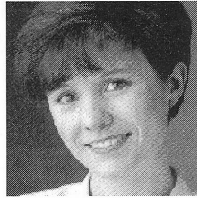
The Actors



Kate Brickley
*Mother Dorn,
Constanze, Aunt Clara,
Hannah and others*

Kate was last seen by
Seattle audiences as

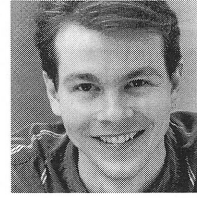
Mrs. Darling in the Intiman Theatre's production of *Peter Pan*. She also appeared this season as the cook and baker in the Seattle Children's Theatre production of *Sara Crewe*. She has appeared out of town at the American Conservatory Theatre in San Francisco, where she was a company member for six 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. Kate is thrilled to make her ACT debut in *Handing Down the Names*.



Anne Christianson
*Frau Grunwald, Katie
Dorn and others*

Anne is thrilled to
join the wonderful

cast of *Handing Down the Names*. Her last appearance at ACT was as Echo in *Eleemosynary*. She performed in another Steven Dietz premiere, *God's Country*, as Actor Six. She has worked in most Seattle theaters since arriving here in 1983 and was last seen at CenterStage as Patricia in *Sight Unseen*. Some of her favorite performances include the title roles in *Anne of Green Gables* at the Seattle Children's Theater, *Anna Christie* at the Bathhouse and *Rita in Educating Rita* at the Village Theater. This spring she was featured as a new bride opposite her real-life husband, Charley McQuary, in several episodes of the Fox television series *Medicine Ball*. Her other film and television credits include *Home-ward Bound: The Incredible Journey* and *Northern Exposure*.



Alban Dennis
*Phillip Dorn, Carl Dorn
and others*

Alban returns to the
ACT stage with this
production after

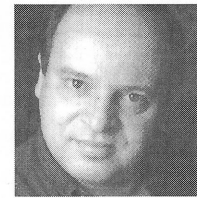
playing Homer in Gray's *Anatomy* last year. He was seen most recently as Eddy/Chorus in *The Yellow Boat* at Seattle Children's Theatre. He has also appeared at the Bathhouse Theatre as Christopher Wren in *The Mousetrap* and as the Dinosaur in *The Skin of Our Teeth*, and at the Seattle Repertory Theatre 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.



Katie Forgette
Lydia, Malina, Irina

is pleased to be back
at ACT where she
was last seen as Lydia
Lucas in *Revergers'*

Comedies. At the Seattle Repertory Theatre she has appeared in *Scapin*, *Dancing at Lughnasa*, *The Miser*, *Six characters in Search of an Author*, *Long Day's Journey into Night*, and on the Rep's Other Season, *Strangers on Earth*, *End of the Day* and *Love Diatribe*. As an Empty Space Ensemble member she performed in *Dr. Terror's 3-D House of Theatre* and Eric Overmyer's *Dark Rapture*. Katie's other credits include *The Importance of Being Earnest*, *Aristocrats* and *Misalliance* at Intiman Theatre Company, and *Fefu* and *Her Friends* at New City.



Allen Galli
*Father Dorn, Registrar,
Captain, Roosevelt and
others*

Allen is pleased to be
back at ACT. He last

appeared here as Tony in *An American Comedy*. His other ACT credits include Gloucester in *King Lear* and Peremides in the Young ACT touring production of *The Odyssey*. Most recently Allen appeared as Eddie in *Winnie the Pooh* at Seattle Children's Theatre where he has also played Malloy in *The Hardy Boys* and Branch Rickey in *Most Valuable Player*. Allen was one of the original members of the Bathhouse Theatre's Acting Company. Of his 52 productions there, he counts among his favorite roles *Fistula* in *Temptation*, *Polonius* in *Hamlet*, *Friar Lawrence* in *Romeo and Juliet*, *Estragon* in *Waiting For*

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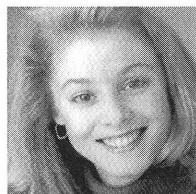
Godot and Iago in *Othello*. Allen has also directed three Bathhouse shows: *Stop the World, I Want to Get Off*, the 1988 edition of *The Big Broadcast* and *The Mousetrap*.



Lori Larsen

*Catherine the Great,
Elizabeth Dorn, Pearl
and others*

Lori directed last year's *A Christmas Carol* for ACT as well as appearing in *Man of the Moment*. Past seasons have also seen here in the title role of *Hapgood*, in *Sunsets and Glories*, *Woman in Mind* and *Maydays*. Most recently Lori directed *Rigoletto* for The Seattle Opera, where she has also directed *Tosca*, *The Ballad of Baby Doe* and *Tales of Hoffman* as well as appearing as the Duchess of Krakentorp in *Daughter of the Regiment*. She also directed the premiere production of *Das Barbecü* for that company. Last winter, she played Eleanor in *Love and Anger* at the Empty Space. Lori is seen on *Northern Exposure* as Mrs. Helen LeFleur.



Liz McCarthy

Ruth Dorn, Eva Dorn

Liz was last seen at ACT as Keely in *Keely and Du*, as Tood in *The Cover of Life* and as Mel in *Dreams from a Summer House*. She has appeared at the Seattle Repertory Theatre as Chris in *Dancing at Lughnasa*, as Felicity in *The Real Inspector Hound*, and as a member of Bill Irwin's *Seattle Experiments* company. Liz just completed a successful run of Stephen Sondheim's *Follies* at the 5th Avenue, playing Young Sally. A native of Seattle, she and her husband, John Martin, are anxiously awaiting the birth of their first child in late September.

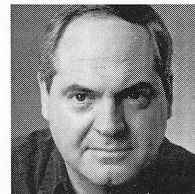


James Marsters

*Eye Doctor's Son, Jacob
Bauer and others*

James is happy to be returning to the ACT stage, where he appeared previously as Owen/Red in last season's *Voices in the Dark* and as Tommy in *The Cover of Life*. James is co-artistic director of the New Mercury Theatre where he was last seen in their hit thriller *Killers*. He has also attempted the roles of Bentley Summerhays in *Misalliance*, Haemon in *Antigone*, and Lennox in *Macbeth*, all at the Intiman Theatre. Other regional credits

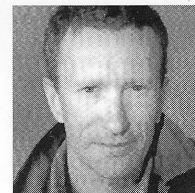
include *The Tempest* and *Red Noses* at the Goodman Theatre, *Figaro* and *The White Plague* at the Northlight Theatre, and *Normal Heart* at the Next Theatre, all in Chicago. James has attended the Julliard and P.C.P.A. actor training programs. His television credits include *Northern Exposure* for CBS and *Medicine Ball* for the Fox network.



Michael Winters

*The People Catcher,
Eye Doctor, John Dorn
and others*

Michael just appeared in a workshop production of *The Cider House Rules* at Seattle Repertory Theatre and last appeared at ACT in *Man of the Moment* and *Gray's Anatomy*. Before that he was seen as Jody in *Lone 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**

*Herr Grunwald, Fred
Hunsinger, Adam
Bauer and others*

Bob has appeared at ACT in *Our Country's Good*, *Red Noses*, *On the Razzle*, *The Jail Diary of Albie Sachs*, *End of the World*, *A Chorus of Disapproval* and *The Revengers' Comedies*. He is a member of the Seattle Repertory Theatre's resident acting company and appeared there last season in *The Real Inspector Hound*, *Dancing at Lughnasa* and *Scapin*. This is Bob's 20th year as a professional actor. Practice, practice, practice.

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.

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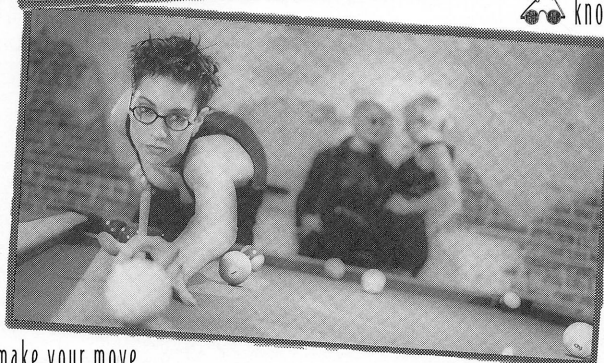




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Directors and Production Staff *continued*

Steven Dietz *Playwright and Director*

Steven Dietz's plays *Lonely Planet*, *Trust*, *Halcyon Days*, *Happenstance* and *God's Country* have all been seen at ACT in recent years. These plays — along with *Boomtown*, *Ten November*, *Foolin' Around with Infinity*, *Painting It Red* and *More Fun Than Bowling* — have been seen at over 80 regional theatres across the country, as well as Off-Broadway. *Lonely Planet*, written for actors Larry Ballard and Michael Winters, won the 1994 PEN Center USA West Award for Drama. Steven's stage adaptations include Joyce Cheeka's *The Rememberer* for Seattle Children's Theatre, Bram Stoker's *Dracula* for the Arizona Theatre Company, and Shusaku Endo's *Silence* which will be co-produced this year by the Milwaukee Repertory Theatre and the Institute of Dramatic Arts in Tokyo, Japan. In addition to directing many of his own plays for ACT, Steven has also directed Jim Leonard's *Gray's Anatomy* and Doris Baizley's *Tears of Rage* here. He has directed the world premieres of John Olive's *The Voice of the Prairie*, Jon Klein's *T Bone N Weasel*, Jaime Meyer's *Harry and Claire*, Tom Williams' *New Business*, and the American premiere of Eskil Hemberg's opera, *Saint Erik's Crown*. He has also directed numerous plays by his pal, Kevin Kling, including *Lloyd's Prayer*, *Home and Away*, *Auguste Moderne*, *21-A*, and the Seattle workshop of *The 7 Dwarfs*. He has been awarded playwriting fellowships from the McKnight and Jerome Foundations and the National Endowment for the Arts. He has lectured and taught at numerous universities across the country. His writings on the theatre have appeared in *American Theatre Magazine*, *Subtext*, *Callboard* and the *Los Angeles Times*. This production of *Handing Down the Names* is dedicated, with love and great thanks, to his parents, John and Irene Dietz.

Steven E. Alter *Production Dramaturg*

recently completed his first season as artistic director of Mercer Island's CenterStage, where he directed a critically acclaimed production of Donald Margulies' *Sight Unseen*. He returns to ACT where, over the past six seasons, he worked as dramaturg, artistic associate and acting artistic director. At ACT, he directed the world premiere of *Agnes Smedley* by Doris Baizley and co-directed the American premiere of Alan Ayckbourn's *The Revengers' Comedies*. He has also directed for Tacoma Actors Guild, Actors Theatre of Phoenix and The Gathering at Bigfork. Steve has served as production dramaturg on over 50 new plays at theatres across the country. He is particularly proud of his ongoing relationships with Doris Baizley, Erik Brogger, Jon Klein

and Kevin Kling. *Handing Down the Names* marks his ninth collaboration with Steven Dietz.

Carolyn Keim *Costume Designer*

is delighted to be collaborating on another Steven Dietz project. In 12 seasons as Costume Shop Manager at ACT Carolyn is proud to have worked on numerous Dietz plays dating from *God's Country* in 1988 and including designs for *Trust* and two productions of *Lonely Planet*. Other design work at ACT includes new plays such as *Willi*, *An Evening of Wilderness and Spirit* and *Betty the Yeti*, and numerous productions for our young audience program, including *Face 2 Face*, *The Falcon*, and the past 11 seasons of *A Christmas Carol*. Carolyn has also designed for Arizona Theatre Co., San Jose Rep and most recently CenterStage on Mercer Island.

Steven M. Klein *Sound Designer*

has designed numerous productions at ACT including *Hospitality*, *Voices in the Dark*, *Betty the Yeti*, *Fish Head Soup*, *Life During Wartime*, *Agnes Smedley: Our American Friend*, *Shadowlands*, *The Revengers' Comedies*, *A Christmas Carol*, *Tears of Rage*, *My Children! My Africa!*, *Halcyon Days*, *Four Our Fathers*, *A Normal Life*, *The Jail Diary of Albie Sachs*, *The Downside*, *Breaking the Silence* and *Mrs. California*. At the Seattle Repertory Theatre his credits encompass over 60 designs including the recent world premieres of *Scapin* adapted by Bill Irwin, *Voir Dire* and the west coast premiere of *The Sisters Rosensweig*. Other recent productions of note include the world premiere of *Little Rock* for Seattle Children's Theatre. Upcoming projects include *9 Armenians* for Intiman and productions of *Othello*, *Henry VII* and *Much Ado About Nothing* for the Utah Shakespeare Festival.

Rick Paulsen *Lighting Designer*

is pleased to return to ACT for his 31st production, after having designed this season's *The Gospel at Colonus* and *Hospitality*. Over the past 11 seasons, his lighting has been seen here in such shows as *Tales from Hollywood*, *Voices of the Prairie*, *Diary of a Scoundrel*, *Hapgood*, *Red Noses*, *Lonely Planet* and last season's *Keely and Du* and *Voices in the Dark*. Rick's work has been seen extensively in many of Seattle's theaters and across the country at Milwaukee Rep, the Goodman Theatre, the Denver Center Theatre Company, the Oregon Shakespeare Festival, Portland Center Stage, San Jose Rep and the Arizona Theatre Company. His recent work includes *Dancing At Lughnasa* for Arizona Theatre Company, *Division Street* in Port-

land and *Mr. Universe* at the Empty Space. He is also the devoted of his two-year-old daughter, Paige.

Craig Weindling *Stage Manager*

returns to ACT after serving as assistant stage manager for *The Gospel at Colonus* earlier this season. Other ACT credits include *Lonely Planet*, *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 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.

Scott Weldin *Set Designer*

has designed 20 other productions at ACT, including *Lonely Planet*, *Eleemosynary*, *Willi*, *Hapgood* and *Red Noses*. His numerous local credits include *Landscape of the Body*, *Hunting Cockroaches*, and *Marvin's Room* at Seattle Repertory Theatre, and *Waiting for Godot*, *Angel Street* and *Hobson's Choice* for Intiman Theatre Company. Scott has designed more than a dozen sets for The Empty Space in addition to his sets for The Bathhouse and the Tacoma Actors' Guild. Around the country, Scott designed *Feast of Fools* off-Broadway; the American premiere of *Red Noses* at Chicago's Goodman Theatre; as well as several shows for the Milwaukee Repertory Theatre. His design work has also been seen at San Jose Repertory, Colorado Shakespeare Festival, Missouri Repertory, Berkeley Repertory; and at the Oregon Shakespeare Festival in both Ashland and Portland. Having taught at Seattle University and Wichita State University in Kansas, Scott is now Director of Theatre and Artist-in-Residence at the University of Puget Sound. He earned his MFA at the University of Washington and teaches part-time for its School of Drama.

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 Theatre Directors, an independent national labor union.

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:

Handing Down the Names, June 16
Later Life, July 21
Tea, September 29
The Language of Flowers, November 3

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 third Sunday of each play's run at 7 p.m.:

Handing Down the Names, June 18
Later Life, July 23
Tea, October 1
The Language of Flowers, November 5

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.

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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.

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