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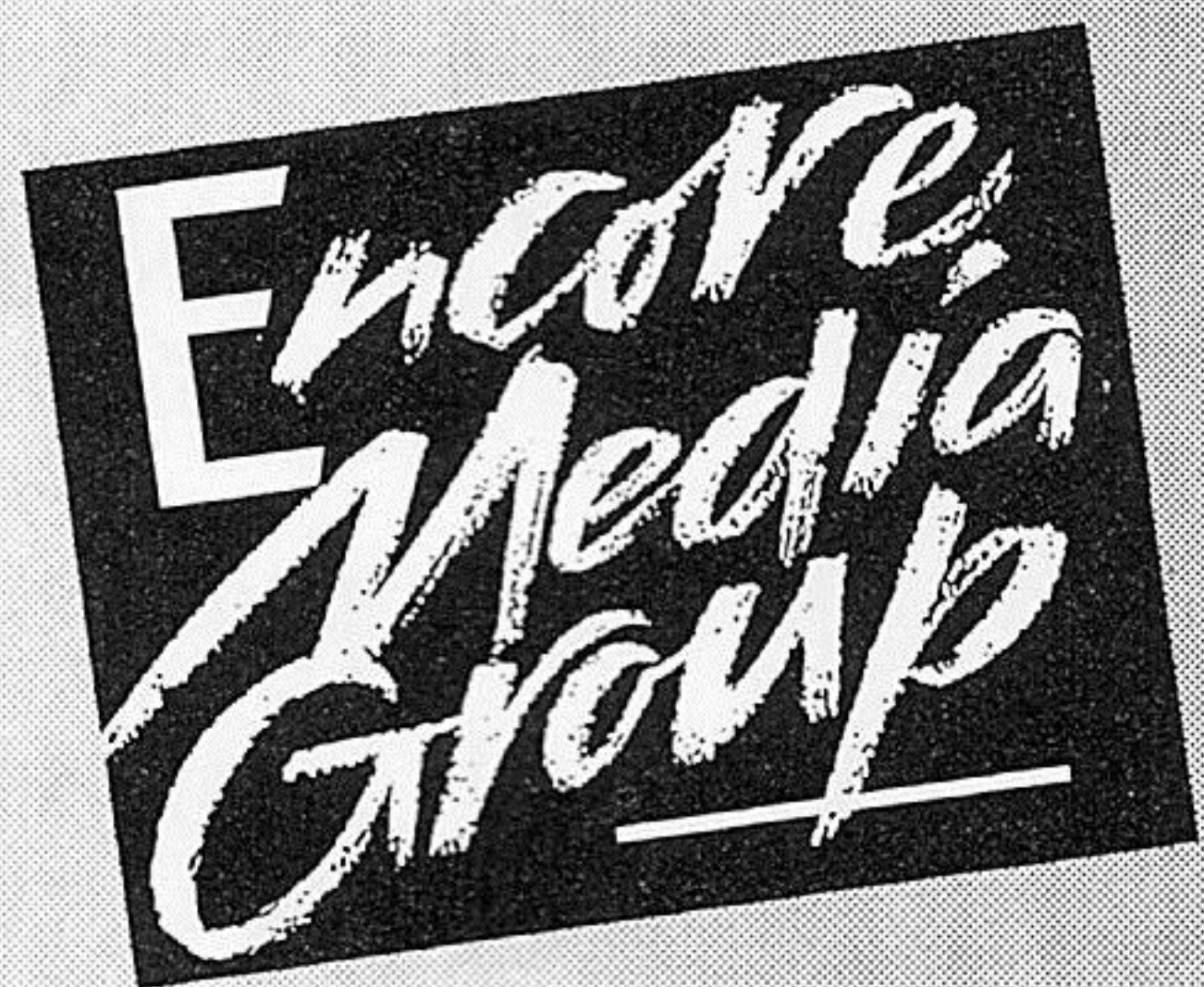
Fig. 48

# Arcadia

written by TOM STOPPARD

directed by PEGGY SHANNON





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# Arcadia

by Tom Stoppard

directed by Peggy Shannon

MARCH 29 - APRIL 28, 1996

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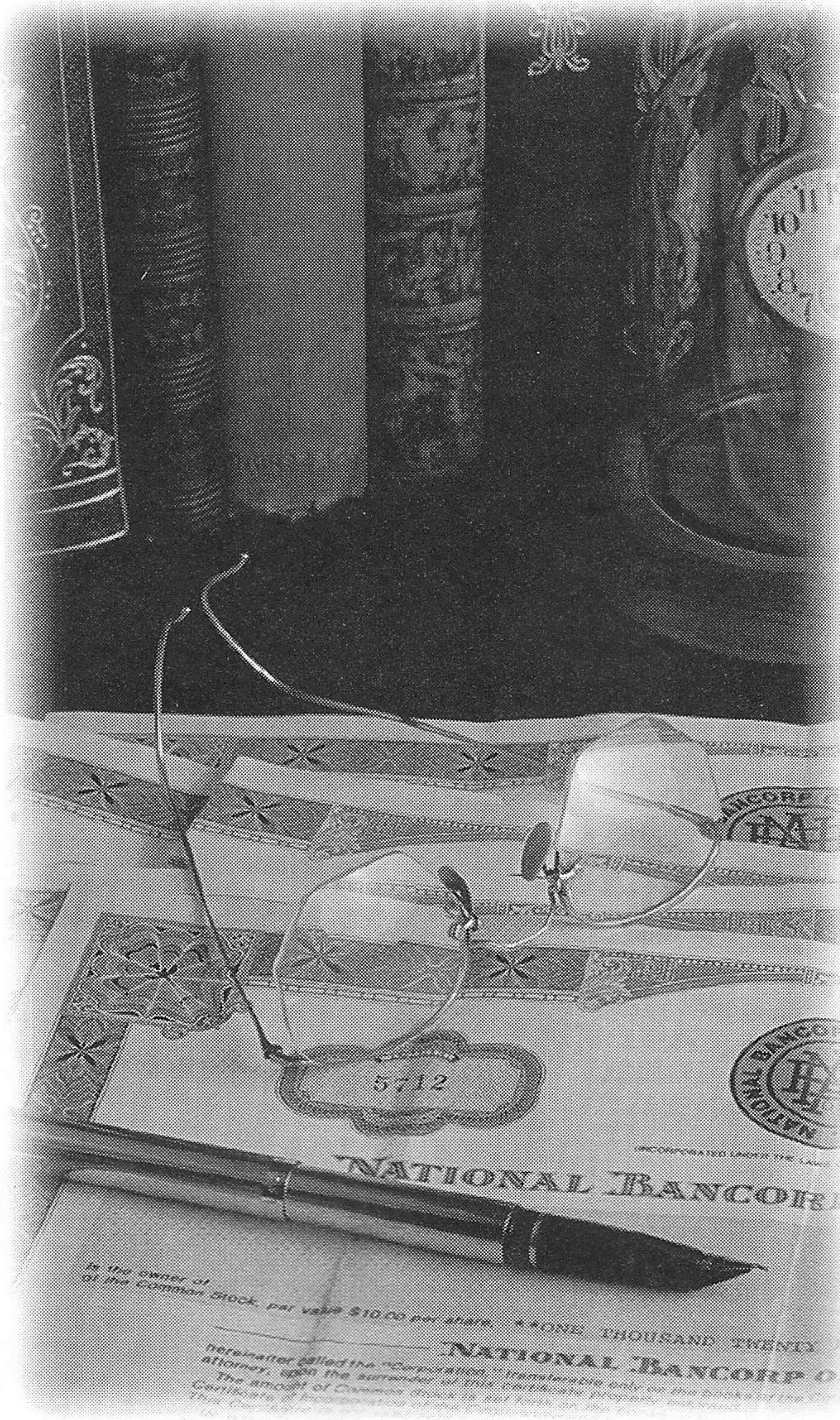
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Cover design by Phinney/Bischoff Design House.  
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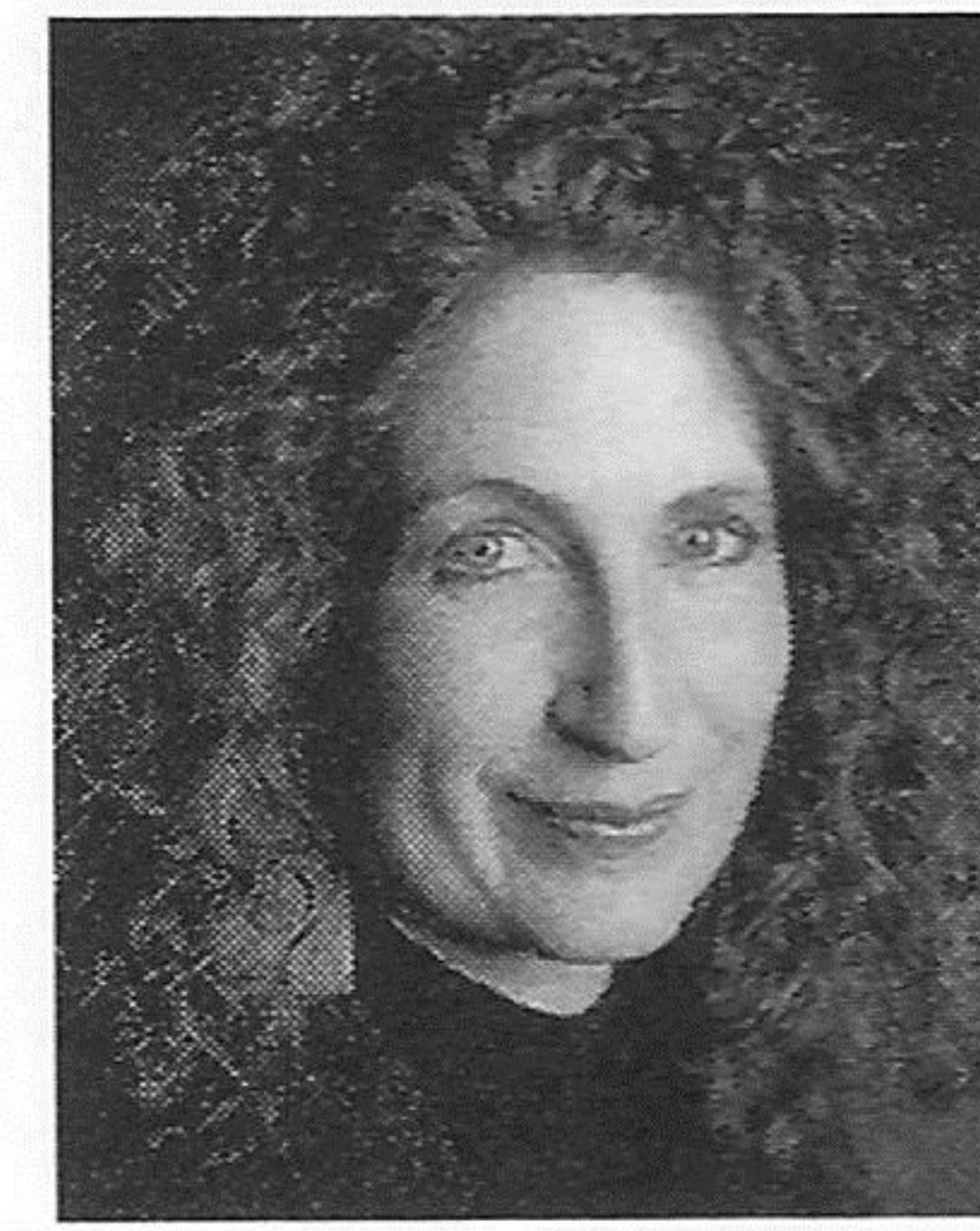
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## A MESSAGE FROM PEGGY SHANNON



Dear Friends,

It is my very great pleasure to welcome you to our milestone 31st season at ACT with Tom Stoppard's exhilarating new play, *Arcadia*. This season marks the beginning of a whole new era at ACT. We will bid a fond farewell to our Queen Anne home, and move into our magnificent new theatre downtown in the historic Eagles Auditorium.

To celebrate our move, we have selected a season of six sensational plays.

*Arcadia* is TIME Magazine's "Best Play of 1995," and has also garnered the coveted Olivier Award in London and a Tony Award Nomination as well. ACT has had a long history of producing Stoppard's plays, and I believe that this is one of his best!

I am equally delighted by the rest of our season. *Avenue X* is a thrilling evocation of urban doo-wop in the Sixties, and winner of the prestigious Richard Rodgers Award. *Laughter on the 23rd Floor* is one of Neil Simon's funniest plays, and we are thrilled to present its regional theatre premiere.

The first three plays will take place at our Queen Anne theatre. Then we move downtown for the Grand Opening of the Eagles Auditorium and the final shows of the season. We will celebrate the opening of our new home with the world premiere of *Cheap*, award-winning playwright Tom Topor's hilarious adaptation of Moliere's *The Miser*. Our new arena stage will be opened with the lovely family drama, *The Crimson Thread*. To close this historic season, celebrated actress and writer, Ruby Dee will be premiering her new one-woman show, *My One Good Nerve*.

As with our entire season, *Arcadia* offers you a first-rate play, with great actors and beautiful designs in an intimate setting. Thank you for joining ACT as we enter our fourth decade!

*Peggy Shannon*  
Artistic Director

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*For more information about our move, or to make any corrections on this list, call Gaynor Hills at 285-3220.*

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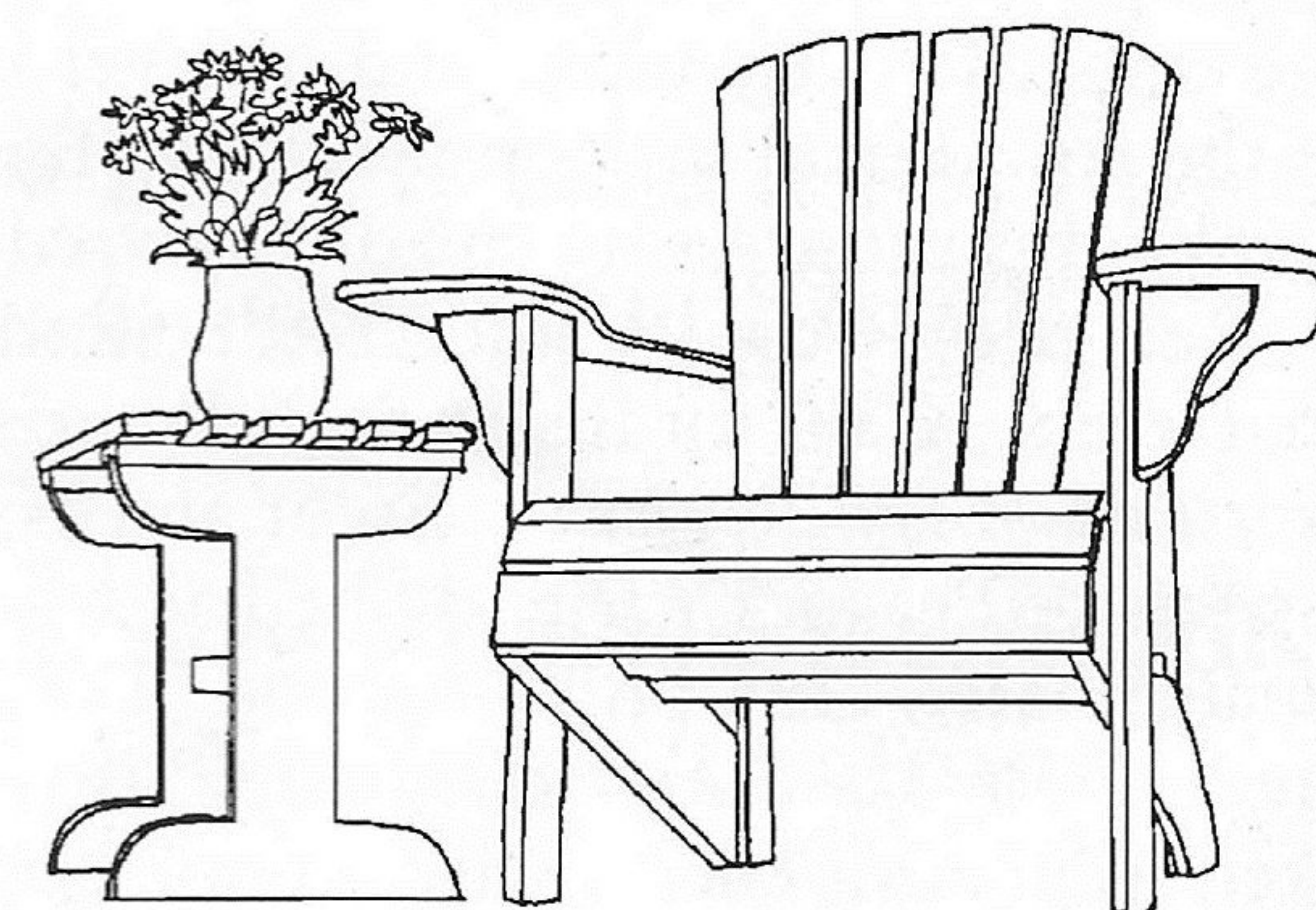
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# Twice Around the Grounds

by Anne Barton

In *Headlong Hall*, the earliest of Peacock's satirical novels, a motley collection of guests assembles at Squire Headlong's country estate for the Christmas season. Among them are Mr. Gall, the vitriolic reviewer, Philomela Poppyseed, the best-selling novelist, the poet Nightshade, Marmaduke Milestone, the landscape architect and "improver" of gentlemen's grounds, Mr. Cranium, exponent of the new "science" of phrenology, and his lovely daughter Cephalis, Mr. Escot, the embattled vegetarian and believer in the steady deterioration of the world, and his opponent Mr. Foster, who maintains that mankind is progressing steadily toward perfection.

Real people can be glimpsed behind many of these characters...Gall, for instance, is Francis Jeffrey of the contemporary *Edinburgh Review*; ...Escot and Foster embody different aspects of Peacock's friend Shelley, while in Milestone he has amalgamated Humphrey Repton (1752-1818) with his famous predecessor Lancelot "Capability" Brown (1716-1783). Repton liked to present clients with a book bound in red leather in which watercolor sketches of their estate could be folded back to reveal cutout projections of how it might look after his improvements. Brown, some of whose work still survives at Stowe and Blenheim Palace, acquired his nickname from a habit of assuring prospective patrons of the great "capabilities" of their grounds....

Tom Stoppard claims that for some years now he has seldom picked up a novel. But *Headlong Hall*, whenever he read it, clearly left a powerful impression. Squire Headlong's country estate relates to Sidley Park, the equally fictitious setting for *Arcadia*, rather like one of the paired "before" and "after" views in Repton's Red Books. Stoppard, indeed, wittily half-acknowledges his "indebtedness" in Act I, by way of an account of Sidley Park around 1830, written... "by the author of *Headlong Hall*." When Bernard Nightingale, Stoppard's pushy "academic," requires an alias in a hurry, "Peacock," not incidentally, turns out to be the chosen name. Like *Headlong Hall*, Stoppard's play assembles disputatious visitors — among them a landscape architect, two poets, a female author, and a savage book reviewer — in a great country house. There they proceed to argue with the family and each other, not only about matters of taste in the formal landscaping of a park, but about writers and literary critics, new scientific discoveries, and the future of the human race. They also find time to make love....

*Arcadia* is wonderfully inventive and funny, full of the epigrams, puns, and verbal pyrotechnics characteristic of this dramatist. From the interchange between 13-year-old Thomasina Coverly and her tutor with which the play begins — "Septimus, what is carnal embrace?" "Carnal embrace is the practice of throwing one's arms around a side of beef" — to the end, Stoppard's highly individual love affair with the English language never slackens... [His] fascination with 20th-century linguistic philosophy ...and with the perplexed relationship of words to the "reality" they purport to describe, is manifest in a number of his plays. It has always been partnered, however, by a freewheeling

"Allow me," said Mr. Gall. "I distinguish the picturesque and the beautiful, and I add to them, in the laying out of grounds, a third and distinct character, which I call *unexpectedness*."

"Pray, sir," said Mr. Milestone, "by what name do you distinguish this character, when the person walks round the grounds for the second time?"

Mr. Gall bit his lips, and inwardly vowed to revenge himself on Milestone by cutting up his next publication."

THOMAS LOVE PEACOCK  
*Headlong Hall* (1815)

delight in words that seems distinctively Elizabethan.

Stoppard's puns... are something Shakespeare would have understood. He loves to demonstrate how exciting it can be when two meanings (as Tony Tanner puts it in *Adultery and the Novel*) lie down together irregularly in the same bed: as they do when Thomasina's "carnal," meaning "sensual," cohabits disconcertingly with its other connotation of "meat."

*Arcadia* carries on and extends Stoppard's long-term associa-

tion of wordplay with sexual transgression. What is new here is that elegiac, almost Virgilian quality signaled in the title of the comedy itself. This [play] is one of Stoppard's finest. But it raises, in an acute form, the question asked by Peacock's Mr. Milestone: Does it matter if you walk only once around the grounds, or twice?

Stoppard's plays...have provoked mixed reactions from academics and theatre critics alike. No one has ever denied the cleverness and consummate craftsmanship of his twenty-odd works for radio, television and the stage, or the urgency of Stoppard's ambition to achieve what he calls "the perfect marriage between the play of ideas and farce or perhaps even high comedy." His detractors, on the other hand, accuse him of game playing for its own sake, of being persistently overweight with intellectual baggage, and of emptiness and chill. It has been said that he dodges political issues..., that most of his women are caricatures, and that when he does take them seriously... they fail to convince. Most consistent of all have been complaints that his plays, however masterfully constructed, are difficult for audiences to follow in the theatre, or even (in some cases) on the printed page.

Stoppard has defended himself by pointing out that he writes in more than one mode, that it is inappropriate to judge an exquisite farce mechanism such as *The Real Inspector Hound* as though it aspired to the condition of high comedy, and that his real interest lies less in character than in the dialogue and "the felicitous expression of ideas." ...[He] has always maintained that his work, for all its dazzle, is grounded in humane and moral concerns, a claim that on the whole seems justified. Altogether more debatable is his insistence that, although he may in some instances want to mystify audiences (he has admitted to creating a number of deliberately incomprehensible first scenes), his plays are meant to communicate in the theatre, with no need for elucidation through recourse to the published text. Certainly *Arcadia*, despite its readily available surface fun, is not easy to appreciate fully the first time around in its acted or (indeed) even in its printed form.

The plain fact is that once around the garden is not enough. It is true, as Peacock's Mr. Milestone pointed out, that the element of surprise must be greatly reduced on any repeated circuit... [But] audiences no longer ambushed by the unexpected can savor nuances and details invisible on the first occasion, because of the things that, now, they know....

Stoppard is said to prepare for writing a play as though for an examination, patiently absorbing the contents of a great number



of background books. For *Arcadia*, he clearly informed himself scrupulously not only about landscape gardening and post-Newtonian mathematics but about the life of Byron... Certainly Thomasina seems to derive in part from Byron's tragic daughter, Ada. Byron's estranged wife, Annabella, had dabbled in mathematics..., but Ada's talents were far more considerable. In collaboration with Charles Babbage, she experimented eagerly in the field of early computer science — until the demands of her role as Countess of Lovelace, and contemporary ideas of what was appropriate to her sex, pushed such inquiries aside....

*Arcadia* constantly engages the imaginary in a dialogue with the historically true. Byron really was residing at his Newstead Abbey estate in April, 1809, and no letters or other testimony indicate his exact whereabouts between the 10th and the 12th, when Stoppard brings him to “nearby” Sidley Park. He did (as Nightingale is aware) publish a review of Wordsworth in the July 1807 issue of *Monthly Literary Recreations* (Stoppard's *Piccadilly Recreation*), and although no letter from Peacock is quoted in any essay on “hermits” in *The Cornhill Magazine* for 1862, that is precisely the publication in which such an essay might be found. Byron was indeed adding verses to the second edition of his satire *English Bards and Scotch Reviewers* in the spring of 1809, even if a stanza ridiculing “Ezra Chater” was not among them. “Darkness,” on the other hand (“I had a dream, which was not all a dream./The bright sun was extinguish'd...”), suggested by the “lost summer” of 1816, when a colossal volcanic explosion in Indonesia blotted out the sun, and New England in August was covered with snow, is an entirely genuine Byronic prefiguration of that law of entropy Thomasina deduces from the work of the French mathematician Fourier: the bleak and irreversible cooling of the world. Hannah is right to quote the first lines of “Darkness” to Valentine in an attempt to persuade him that genius, whether in great poets or a gifted child, can sometimes fling open the door of a house that has not yet been built.

That Stoppard is playing witty games here with his audience is true. But these games are no more frivolous at bottom than Gus's apple, casually abandoned on the school-room table, after he gives it, wordlessly, to Hannah at the end of scene two: an object that gradually comes to symbolize Newton's discovery of the law of gravity, the late-twentieth-century geometry of natural forms, the perils of sexuality, any paradise that is lost, and the introduction of death into the world after the Fall....

With heat, you can't “run the film backwards,” as Valentine tries patiently to make Hannah understand. Time runs wastefully on in only one direction, and one day there will be no time left. Septimus was wrong to console Thomasina for the burning of the library at Alexandria by assuring her that nothing is ever irretrievably lost, that even the missing plays of Sophocles will somehow turn up again. “You can put back the bits of glass,” as Valentine says, “but you can't collect up the heat of the smash. It's gone.” In *Arcadia* itself, on the other hand, time does run backward at the dramatist's will. In one stage direction, Stoppard meticulously explains that whereas Repton always superimposed his “before” sketch on his “after,” with Noakes that order is reversed. A small point, scarcely available in the theatre, it locks into place within a larger scheme of scenes that move backward in time as freely as forward....

*Arcadia*... is appropriately open-ended. The play can tacitly absorb new pieces of information. On April 24, 1995, an article appeared in the London *Times* describing a courteous, white-bearded hermit who receives occasional visitors, beside the Wolverhampton ring road, in a tent supplied by the local authorities, while trying to understand the horror of what he saw in the Second World War... When the proof of Fermat's last theorem for which Thomasina is searching at the start, “the most tantalizing problem in the history of mathematics,” as it has been called, was finally found last year, by someone who had been grappling with it since the age of nine (Andrew Wiles, assisted by his former student Richard Taylor), the discovery was merely enriched — without overtaking — Stoppard's high comedy of ideas.

*The above article is condensed from the original, which appeared in The New York Review of Books, June 8, 1995.*

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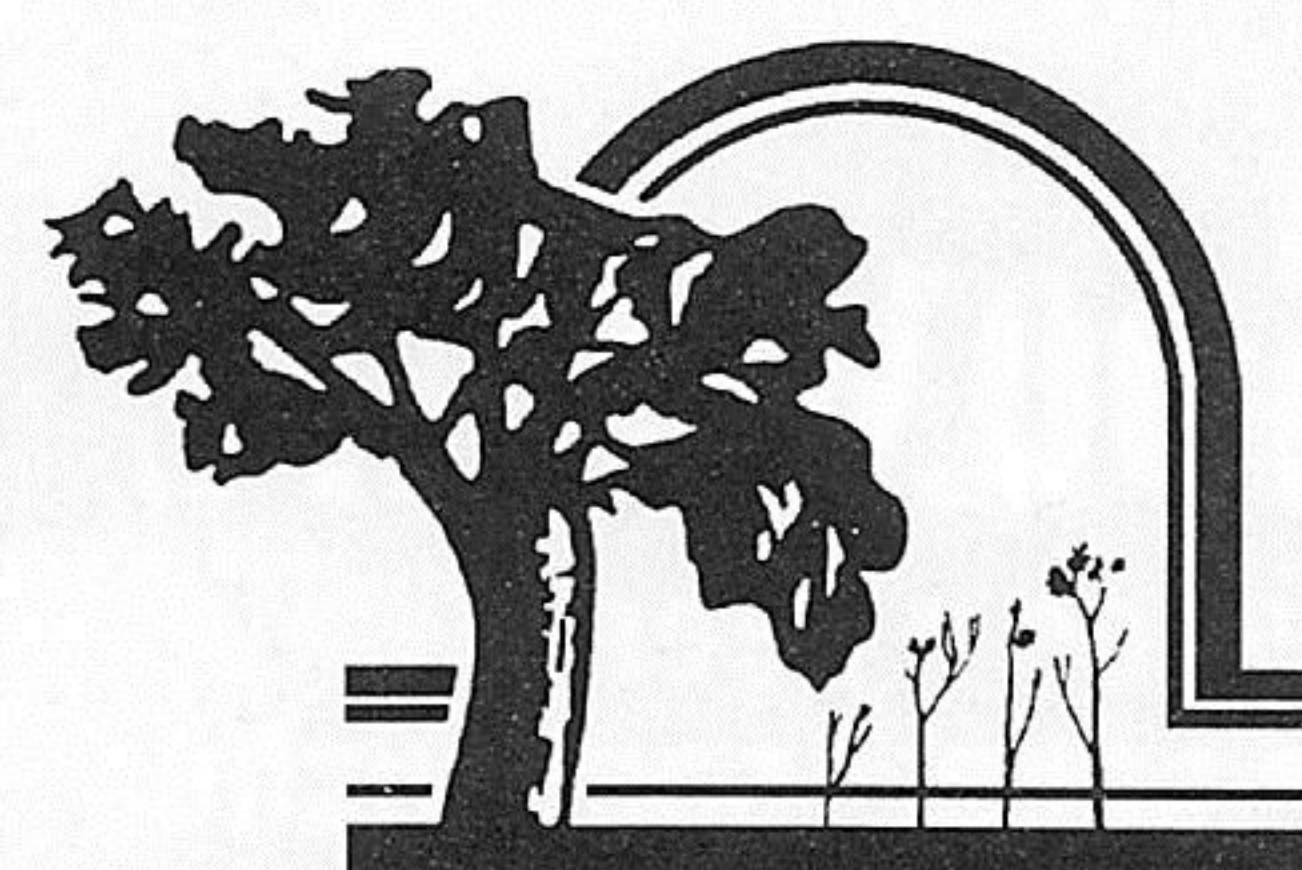
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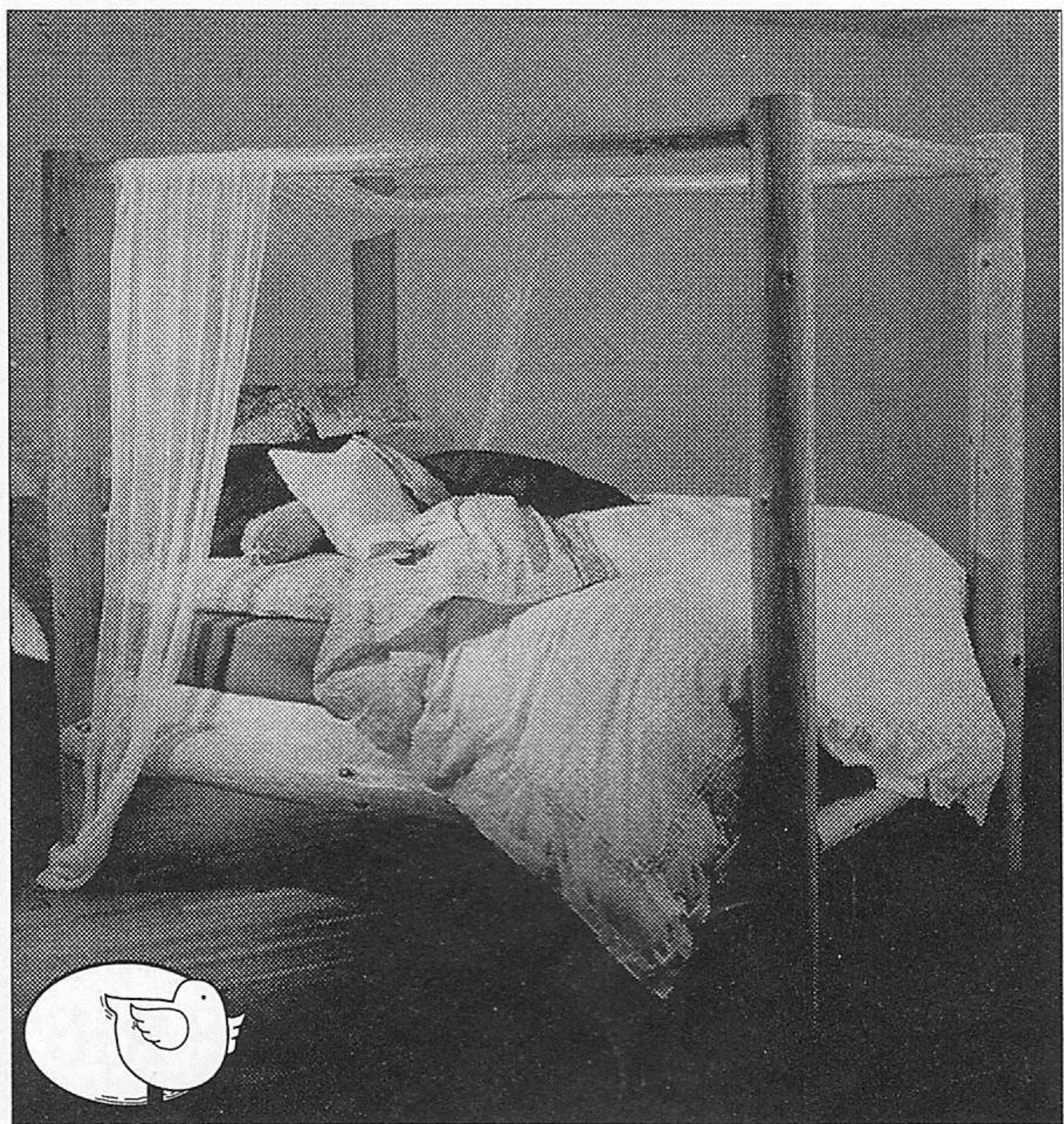
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## DIRECTOR'S NOTES *by Peggy Shannon*

Tom Stoppard has often been referred to as one of the cleverest and most literate minds currently writing for the stage — or anywhere else, for that matter. Not bad for a guy born in Czechoslovakia and raised in Singapore and India! Stoppard never attended university and received most of his education by working as a journalist, first for a provincial newspaper and later as a theatre critic. Yet his work is unfailingly intellectual in the best sense of the word, alive with the energy of a naturally brilliant and inquisitive mind constantly in motion: gleefully absorbing new information, delighting in the juxtaposition of unlikely ideas, and forever doubling back to challenge and test its own conclusions. Added to that is an irresistible, infectious delight in the possibilities of language — he has a gift for epigram that Oscar Wilde would envy, and a flair for witty, original metaphor — which gives his work its unique flavor, playful and incisive by turns. He never doubts that we, the audience, will keep pace with his racing intelligence. To experience a Stoppard play is to be both challenged and flattered by his expectations. There are few writers who reward the attention so richly.

Though his plays have consistently been praised by critics and admired by audiences, his work has sometimes been criticized for being *too* intellectual, even self-consciously so, and therefore not capable of engaging an audience's emotions. In *Arcadia*, however, he has achieved an artistic equilibrium that no one can question, creating a kind of thinking-person's romance, a play that is both intellectually stimulating and deeply moving. Balancing modern chaos theory against a young girl's awakening sexuality, the birth of Romanticism against the absolute end of the universe, with excursions along the way into English literary history, landscape gardening, the nature of genius, and the tendency of history to shape-shift depending on who's interpreting it, Stoppard has written the most complex and lyrical work of his distinguished career.

While accompanying the ACT Abroad tour to London in the fall of 1995, I had the opportunity to talk with Tom about his work and about *Arcadia* in particular. A man of impeccable manners, he welcomed my questions and talked freely and informatively about the influences that led to the writing of the play. He had been fascinated for some time by the opposition of the Classical and Romantic periods in style, taste, temperament and art. He was also intrigued with the idea of writing a play in which the action would span two centuries, but would occur in a single location — in this case, a garden room at Sidley Park, the fictional Derbyshire manor of Lord and Lady Croom. When he read James Gleick's book, *Chaos: Making a New Science*, he found the theme that made the other elements of the play coalesce and gave it its final form. For Stoppard, chaos mathematics is a compelling metaphor for the nature of human behavior: whether our lives are ruled by determinism, whether they are governed by a series of random causes and effects, and indeed whether those two conditions are necessarily exclusive of one another.

*continued on page 16*

## *The Coverleys of Sidley Park Earldom of Croom*

1809

Captain Edward Brice, RN

Lady Croom (née Brice) m.

Lord Croom

Thomasina Coverly

Augustus Coverly



187 Years Pass...

1996

the present Lord Croom m. Hermione

Valentine Coverly

Chloë Coverly

Augustus ("Gus") Coverly



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## *Arcadia* by Tom Stoppard

Director	Peggy Shannon
Composer	Michael Roth
Set Designer	Robert Dahlstrom
Costume Designer	Deb Trout
Light Designer	Robert Wierzel
Dialect Coach	Judith Shahn
Dramaturg	Sheila McNerney
Choreographer	Kat Allen
Assistant Director	Liane Davidson
Stage Manager	Ten Eyck Swackhamer

### CAST

Thomasina Coverly	Winslow Corbett
Septimus Hodge	Jeff Cummings
Jellaby	Seán G. Griffin
Ezra Chater	David F. White
Richard Noakes	Terry Edward Moore
Lady Croom	Suzanne Bouchard
Captain Edward Brice, RN	Tony Soper
Hannah Jarvis	Barbara Dirickson
Chloë Coverly	Sherryl Ray
Bernard Nightingale	Frank Corrado
Valentine Coverly	Jon Matthews
Gus Coverly/Augustus Coverly	James Oliver

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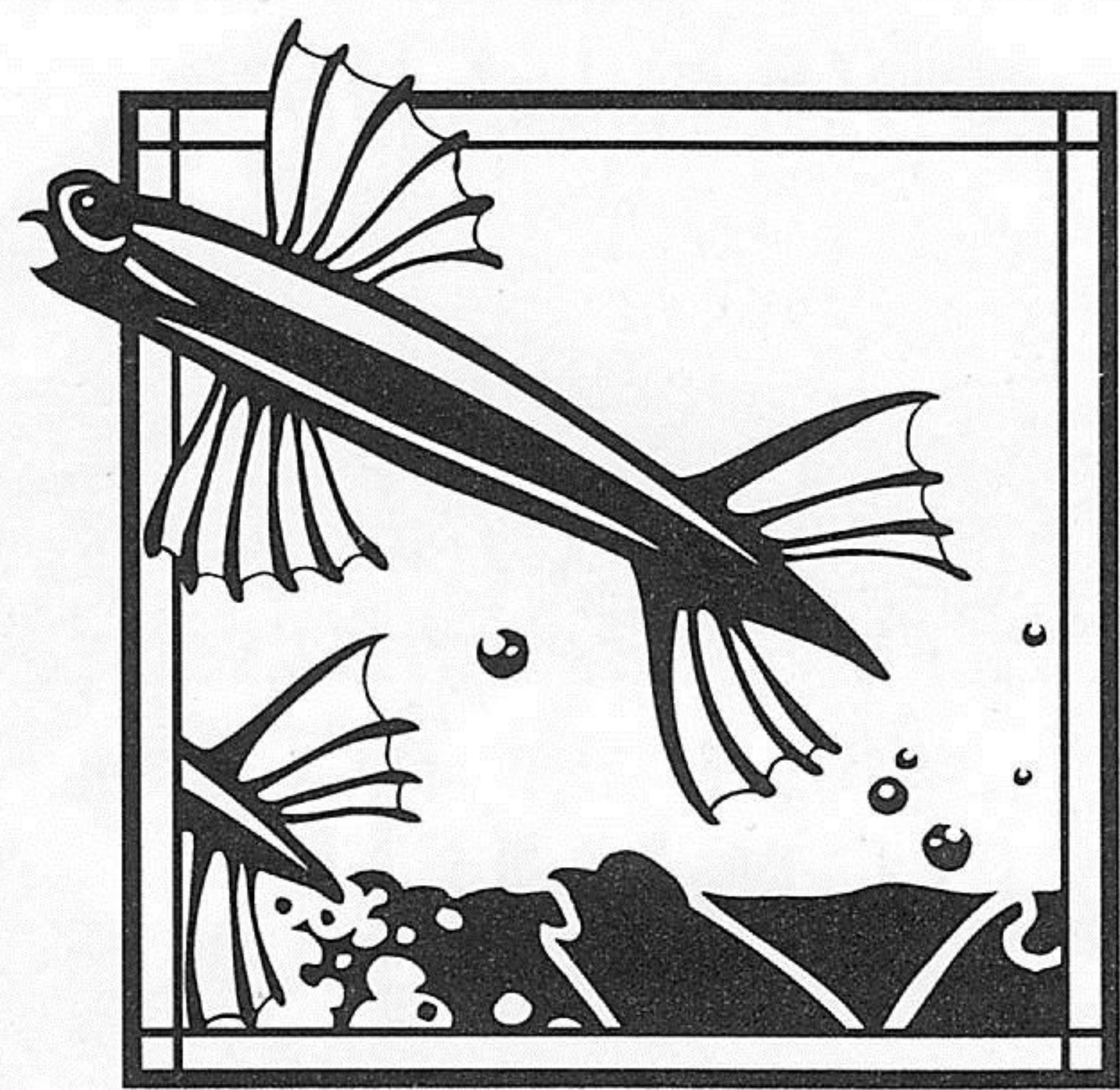


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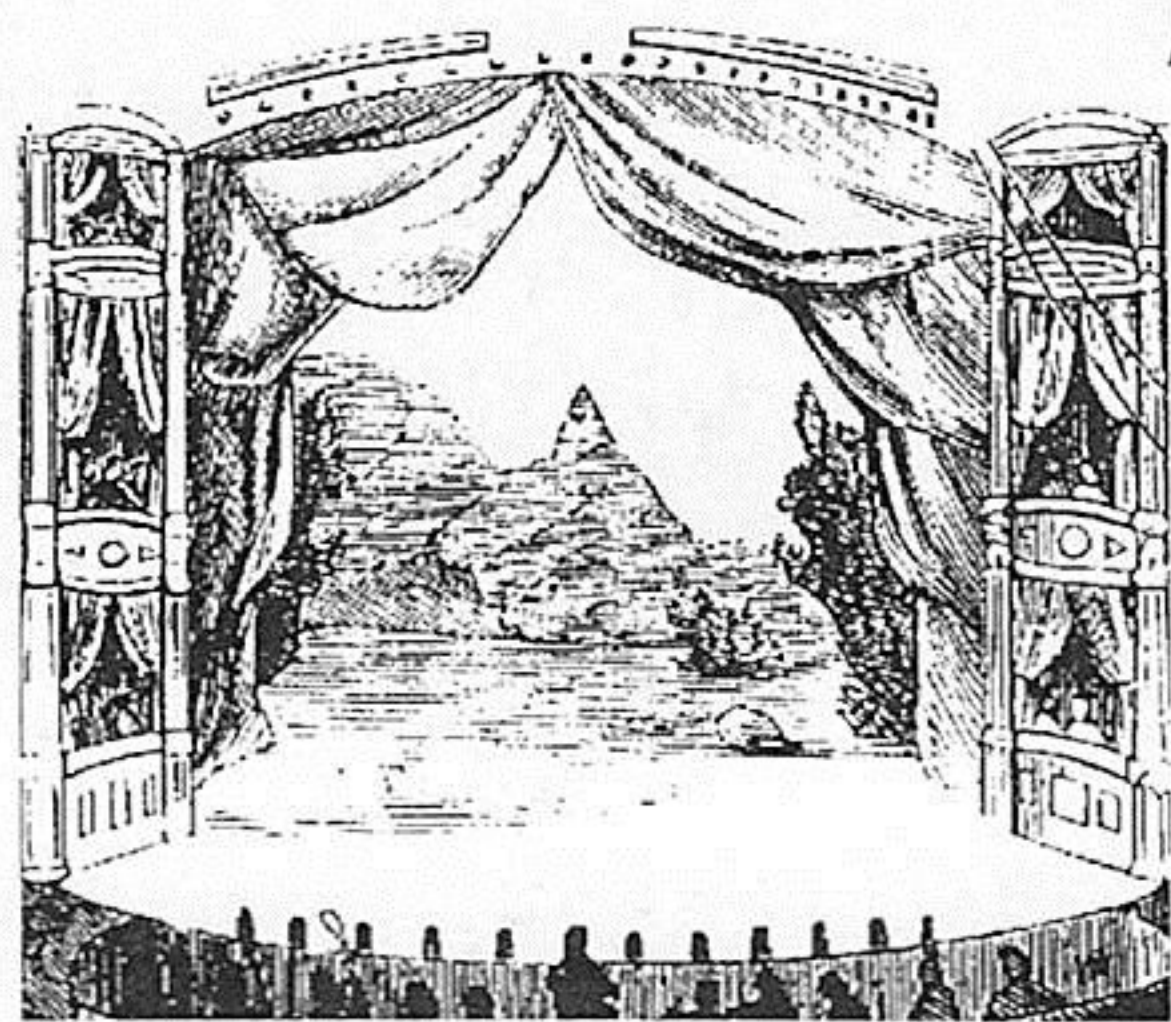
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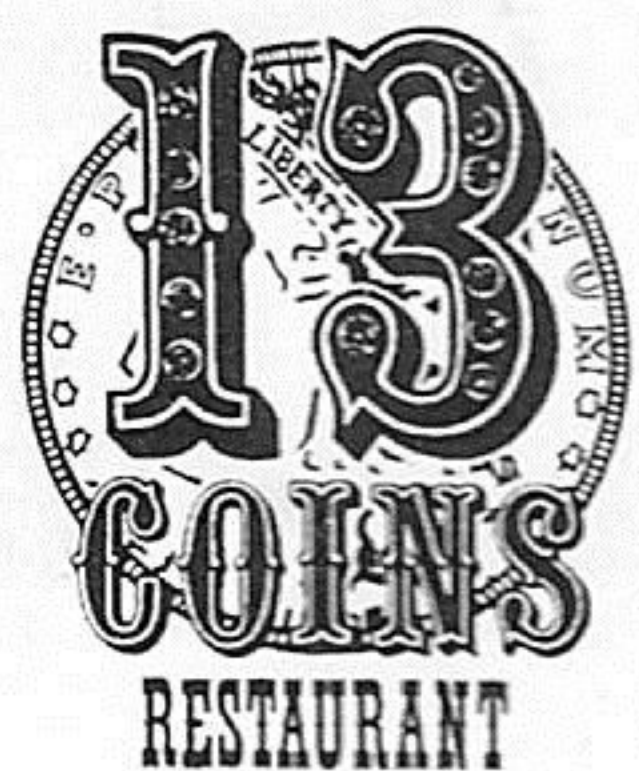
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# THE ACTORS



**SUZANNE BOUCHARD\***  
*Lady Croom*

Suzanne recently went airborne as Titania in *A Midsummer Night's Dream*, which was

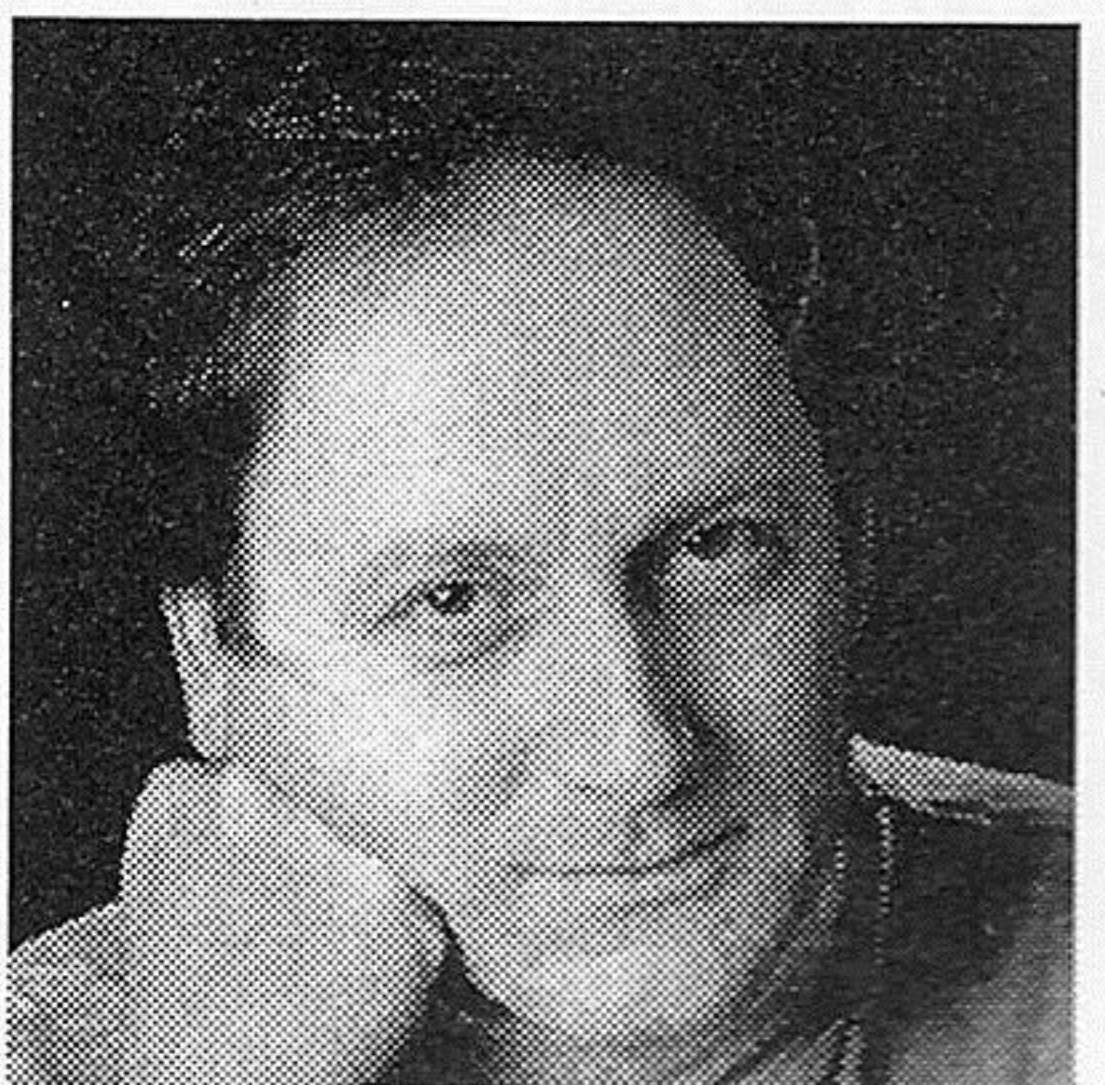
choreographed on trapezes by Bob Davidson for Portland Center Stage. Her ACT credits include Jill Rillington in *Man of the Moment*, Karen Knightly in *The Revengers' Comedies*, Amanda in *Dreams from a Summer House* and Beth in *A Lie of the Mind*. She has worked at the Arizona Theatre Company, the Seattle Repertory, Intiman Theatre, the Denver Center, and the Milwaukee Rep.



**WINSLOW CORBETT**  
*Thomasina Coverly*

Winslow lives in Portland where she has recently been seen as Felicity in Tom

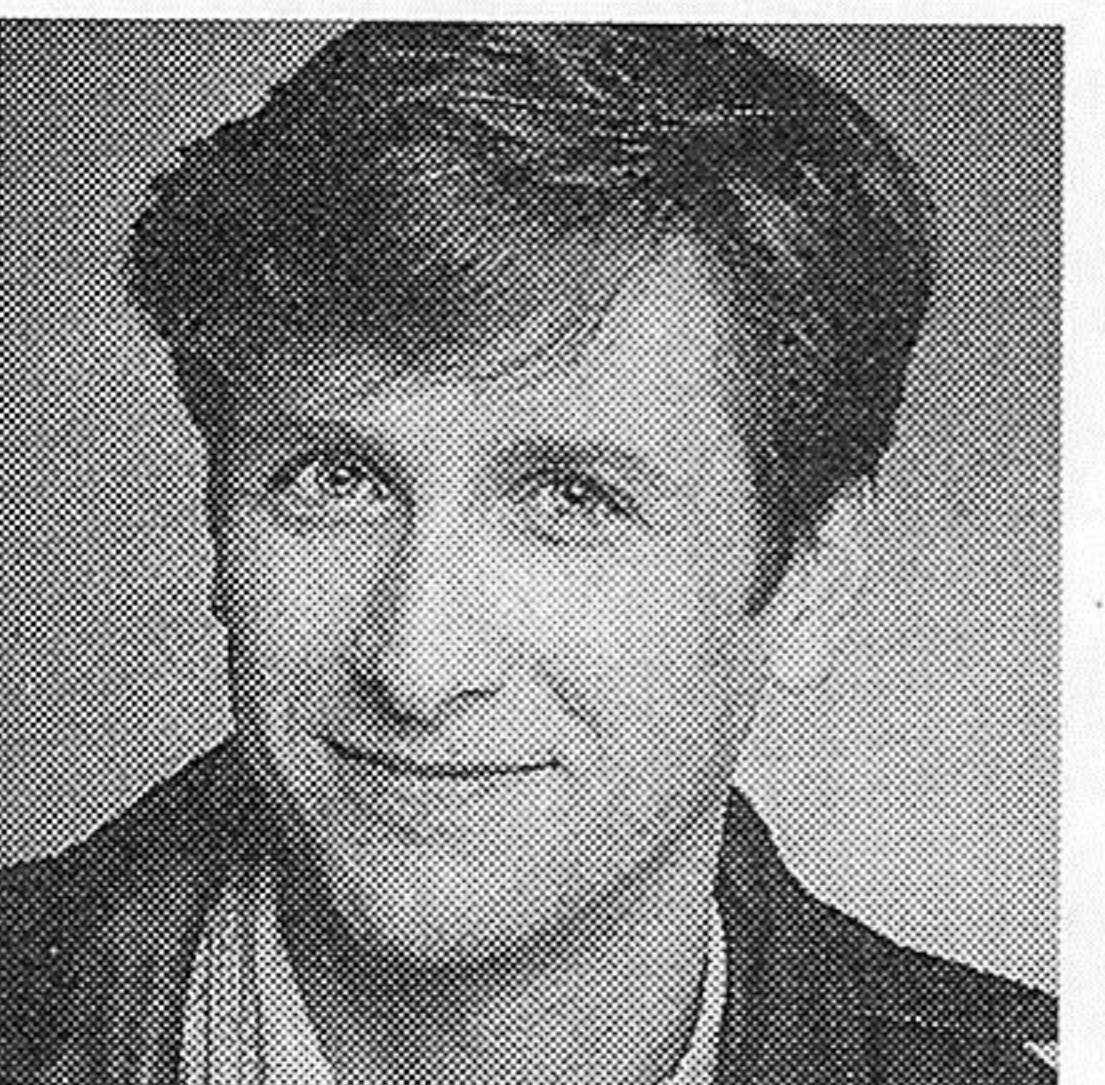
Stoppard's *The Real Inspector Hound*, and as Dixie/Dick Deadeye in *HMS Pinafore*. Her other credits include Alice in a workshop of *Alice in Wonderland* with the Anteus Theatre Company associated with the Mark Taper Forum. Last summer, Winslow trained with the Young Actor Institute at The Seattle Children's Theatre.



**FRANK CORRADO\***  
*Bernard Nightingale*

Frank has been seen previously at ACT in *Life During Wartime*, *Glengarry Glen Ross*,

*A Lie of the Mind*, *Breaking the Silence*, *The Jail Diary of Albie Sachs*, *An American Comedy* and *The Red and the Black*. He has appeared at all the major Seattle theatres, most recently as Robert in Victor Pappas' production of *Betrayal* at Intiman last fall. His extensive credits as a narrator include numerous performances with the Seattle Symphony in their concerts for young people, the Pacific Northwest Chamber Chorus' annual presentation of *A Child's Christmas in Wales*. This May he will appear with the Northwest Chamber Orchestra and conductor Adam Stern to narrate Vaughan Williams' rarely heard *An Oxford Elegy*.

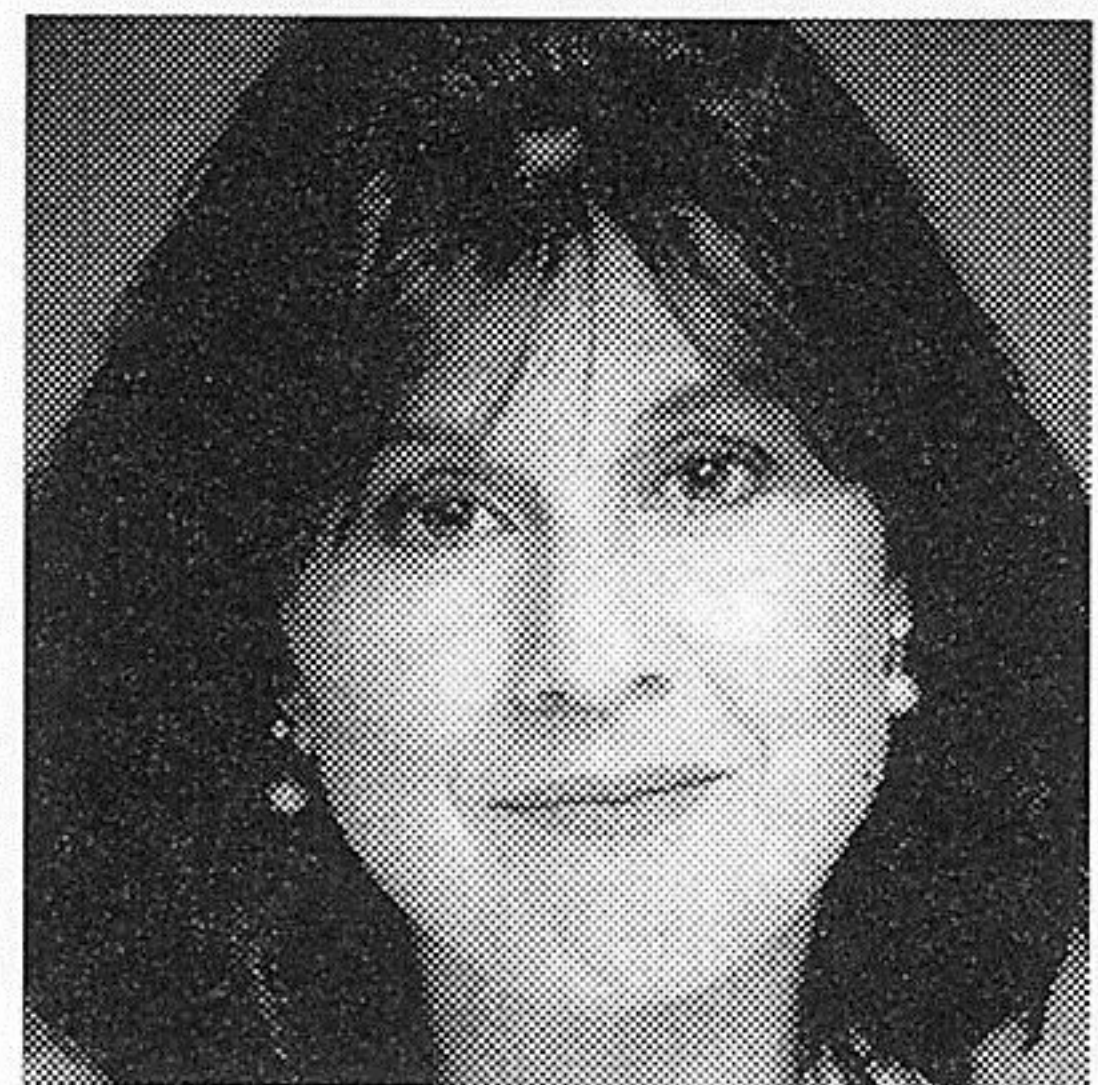


**JEFF CUMMINGS\***  
*Septimus Hodge*

Jeff last appeared on our stage as Trey Huger in *Betty the Yeti*. Other local credits include Dromio

in *Comedy of Errors*, Luigi in *We Won't Pay!*, and Sasha in *The Quick Change Room* with Tacoma Actors Guild. Other roles include James Leeds in *Children of a Lesser God* with

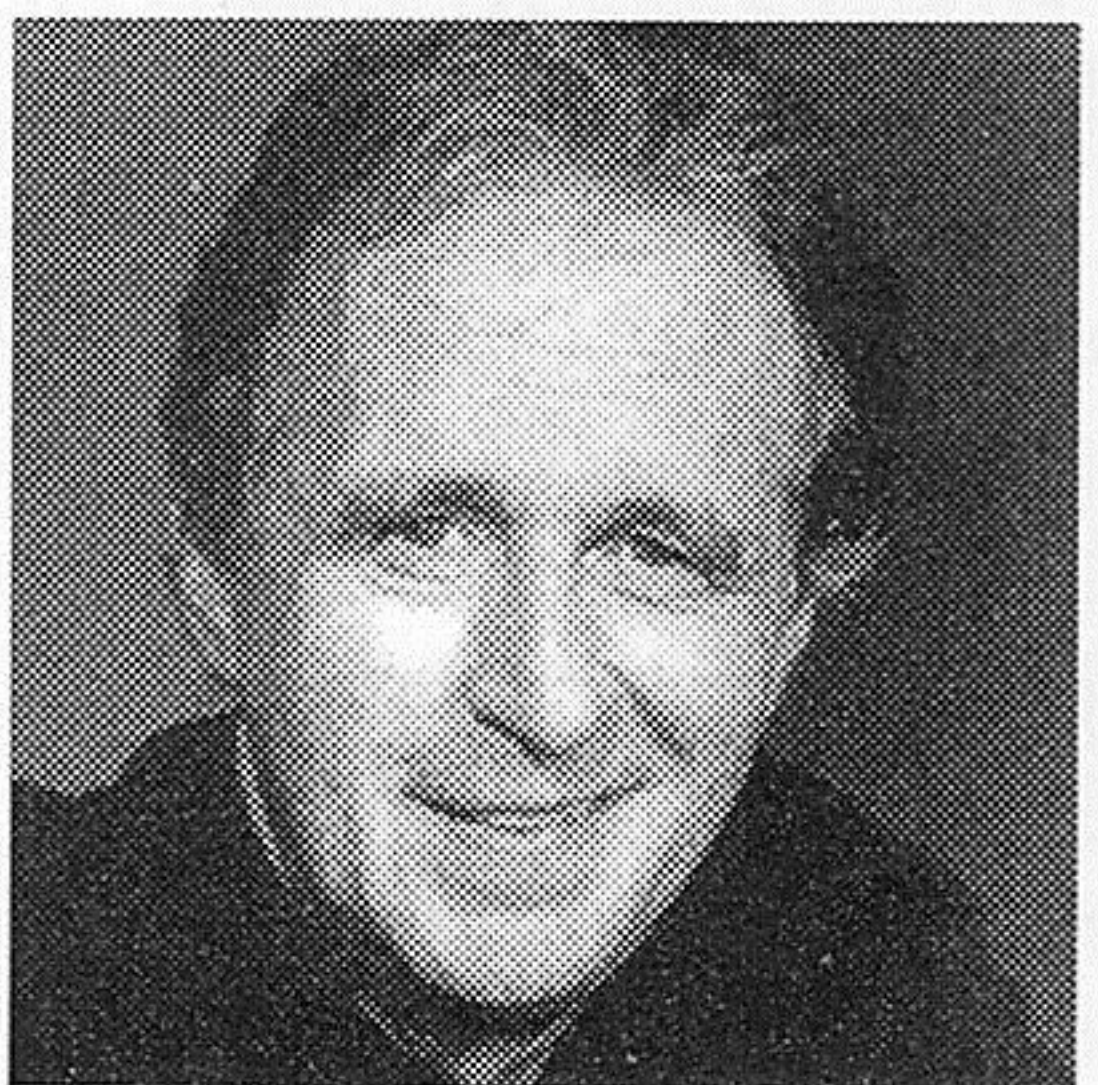
South Jersey Regional Theatre and Worcester Foothills Theatre Company; Christian in *Cyrano de Bergerac* for Three Rivers Shakespeare Theatre Festival; Phil in *Three Guys Naked From the Waist Down* with The New Theatre in St. Louis; and the Pied Piper in *Rats!* for ITC with the Repertory Theatre of St. Louis.



**BARBARA DIRICKSON\***  
*Hannah Jarvis*

Barbara was last seen on our stage playing Tiny in *Gray's Anatomy*, and Joy

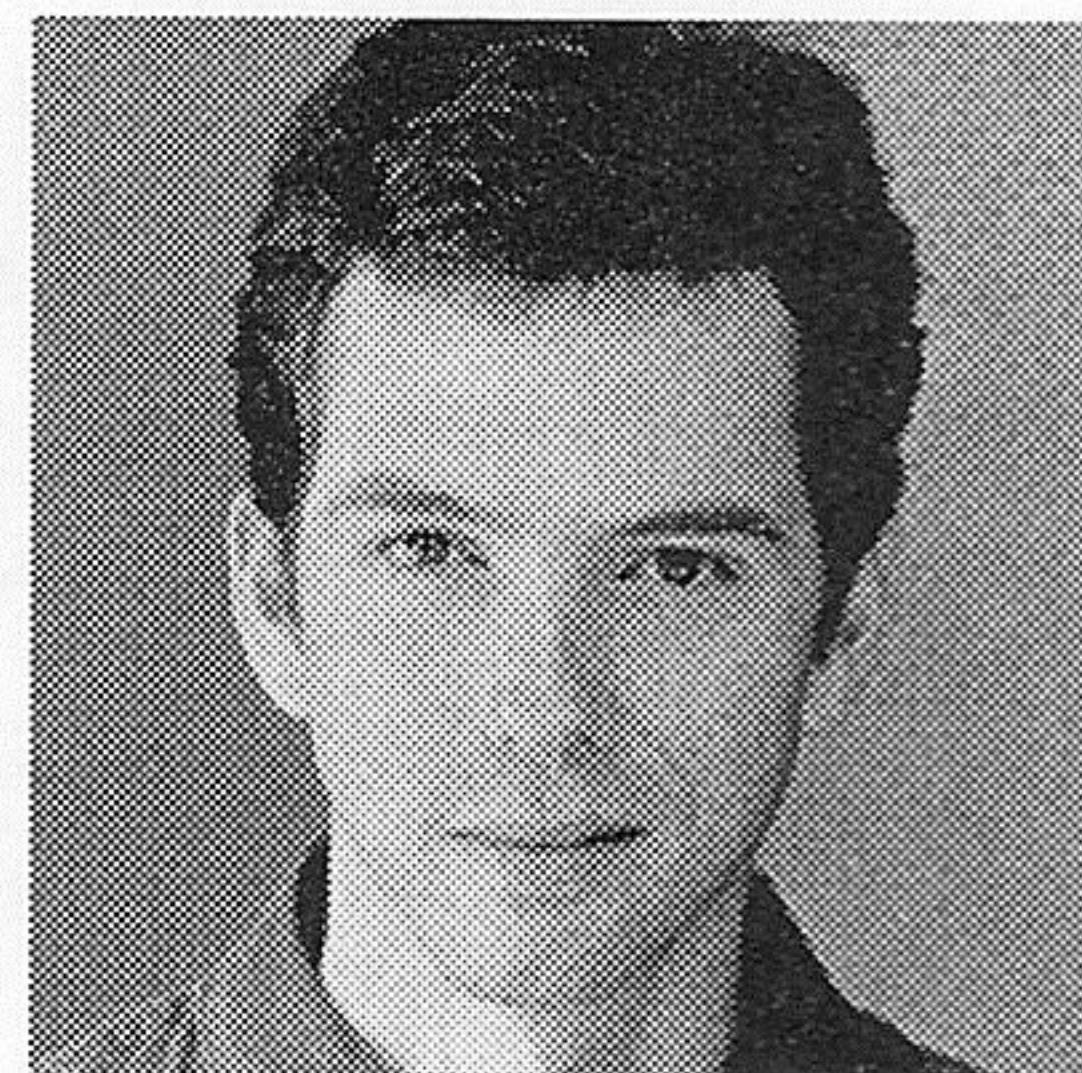
Davidman in *Shadowlands*. Since then she has appeared at the Seattle Repertory Theatre as Ester in *The Price*, Annie and Grace in *London Suite*, Ouisa in *Six Degrees of Separation*, Hesione Hushabye in *Heartbreak House*, Chloe Haddock in *Lips Together, Teeth Apart* and M.J. in *Inspecting Carol*. Previous productions at Seattle Rep include *Twelfth Night*, *Hedda Gabler*, *The Heidi Chronicles*, *The Playboy of the Western World*, *Truffles in the Soup*, *Les Liaisons Dangereuses*, *Cat on a Hot Tin Roof*, *Frankie and Johnny in the Clair de Lune*, *Tartuffe*, *Hogan's Goat*, *The Beauty Part* and *A Moon for the Misbegotten*. Other local work includes the title role in *Candida* and Amanda in *Private Lives* at Intiman Theatre Company.



**SEÁN G. GRIFFIN\***  
*Jellaby*

Seán was most recently seen on our stage alternating with John Gilbert as Scrooge in *A Christmas Carol* and

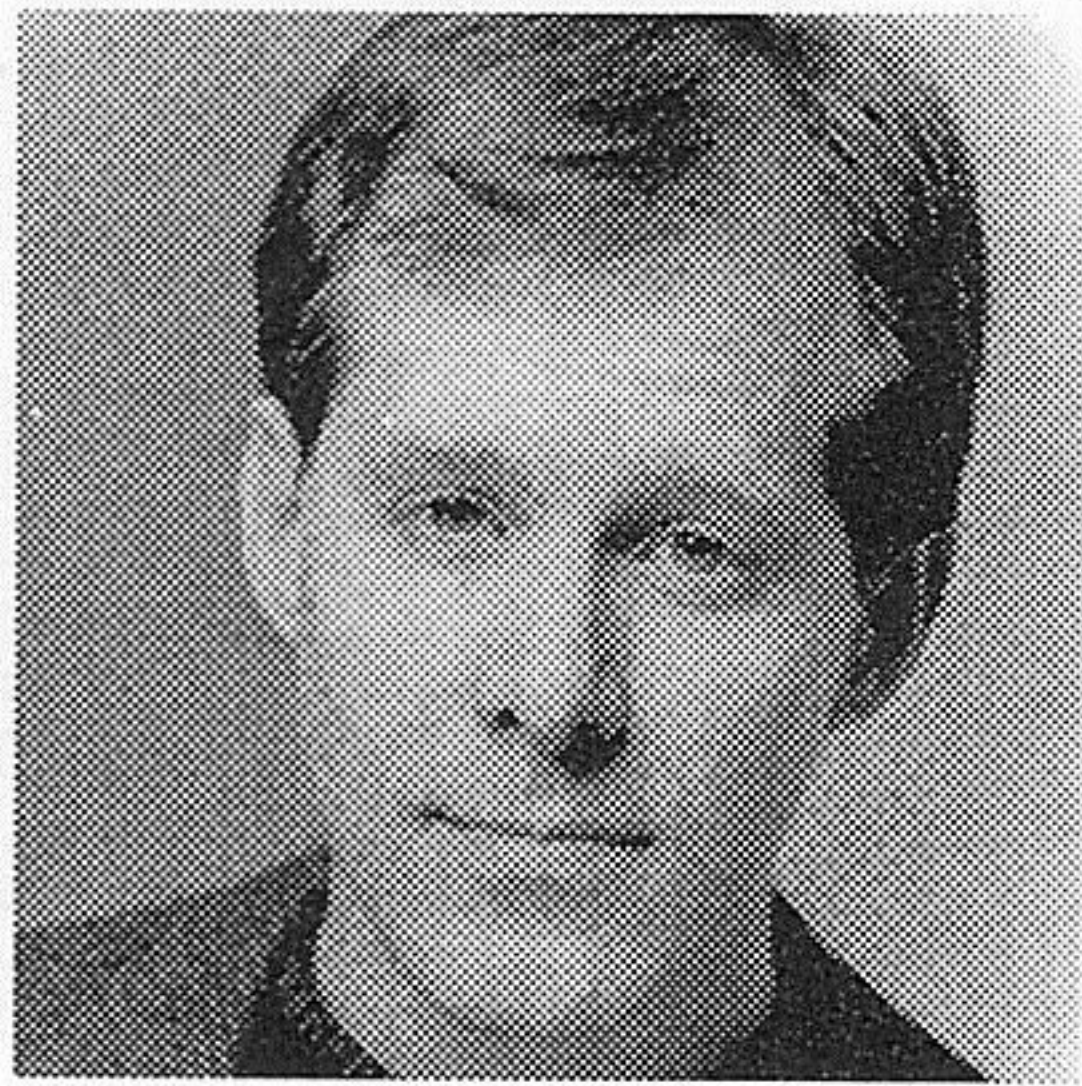
as Fr. Lawrence in *The Language of Flowers*. His Broadway credits include: *Dancing at Lughnasa*; *Ned and Jack*, directed by Colleen Dewhurst; *The Queen and the Rebels*, playing opposite Colleen Dewhurst; *The National Health*; *Ah! Wilderness* and *Poor Murderer*. Off-Broadway credits include *The March on Russia*, *Immigrant Voices* (Ellis Island) and *Elektra* (Carnegie Hall), with Colleen Dewhurst. Sean 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 Sean is also very proud of his daughter, Heather.



**JON MATTHEWS\***  
*Valentine Coverly*

Jon has appeared in *Six Degrees of Separation*, *Shimada*, and *Runaways* Broadway; *Romance Language*,

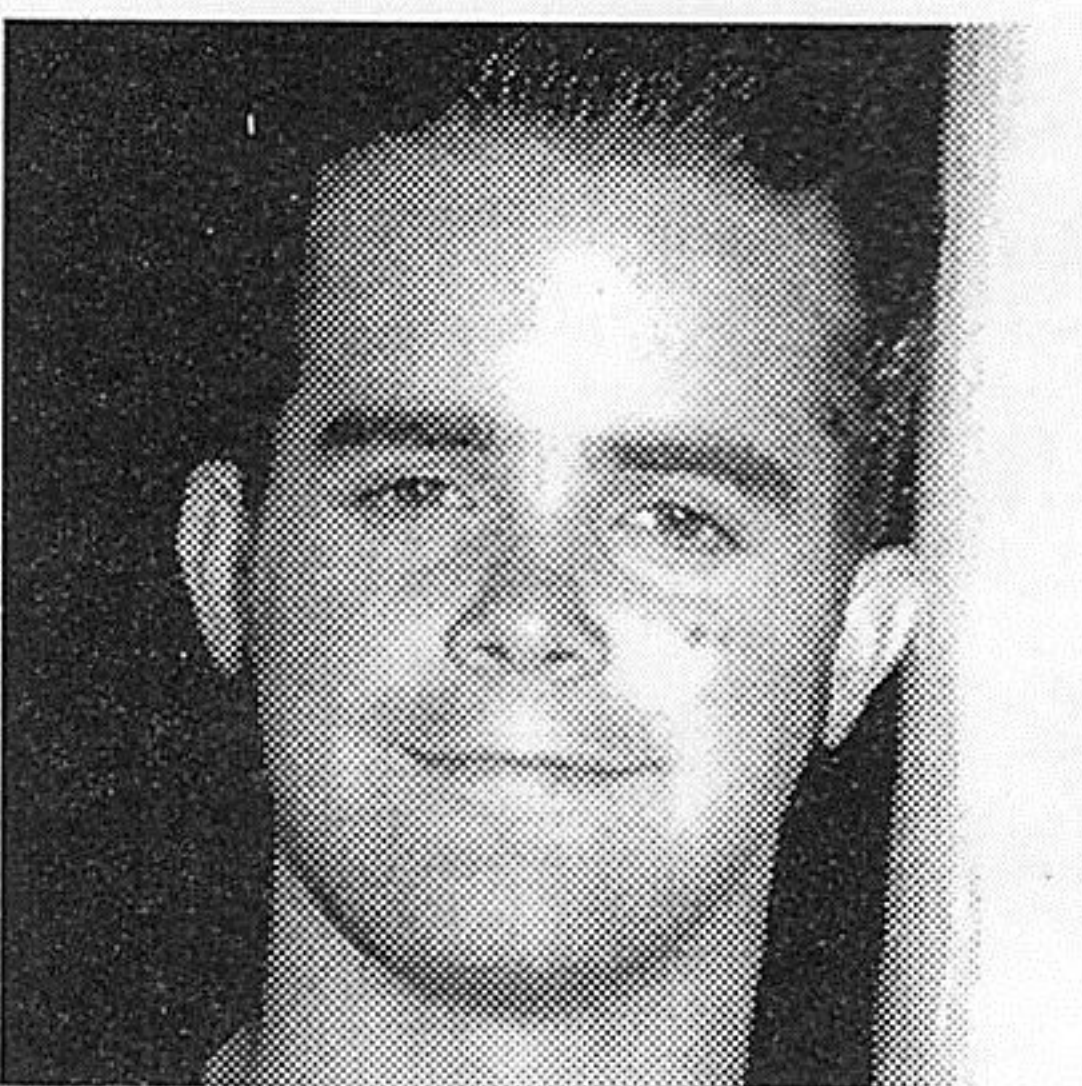
*Landscape of the Body*, *Much Ado About Nothing*, et al. off-Broadway; the premieres of *Angels in America: Millennium Approaches*, *Urban Folk Tales*, *Babbitt: A Marriage*, et al. at Mark Taper Forum; *Slingshot* (Soviet Arts Festival); *The Cherry Orchard* (South Coast Rep); *The Dybbuc*, *Loot*, *Burn This* (San Diego Rep); *Comedy of Errors*, *Much Ado About Nothing*, *Macbeth* (Shakespeare & Company) among others. His film and TV credits include *And The Band Played On*, *Heathers*, *LA Law*, *China Beach*, and the upcoming sci-fi extravaganza *Independence Day*. He recently produced *Urban Folk Tales* at LA's Coast Playhouse (where it received four Dramalogue Awards) and is currently preparing a film adaptation. Other awards include five Dramalogue Awards and the San Diego Drama Critics Circle Award for acting; and the Harvard Prize and the McDonnell Award from Harvard University for writing and directing.



**TERRY EDWARD MOORE\***  
*Richard Noakes*

Terry has been seen most recently as Jacques in *As You Like It* and the title role in

*Henry IV, Part One* for the Seattle Shakespeare Festival, and Billy in *Billy Bishop Goes to War* at the Bathhouse Theatre (which the Seattle Times recently noted as one of the "stellar performances" of 1995). Other Northwest performances include Sherlock in *Sherlock's Veiled Secret* at the Bathhouse, Mr. Darling in *Peter Pan* at Intiman, Max in *Lend Me A Tenor* at Portland Rep, and Alan Turing in Alice B's *Breaking the Code*. Terry has also performed in New York, Minneapolis, Arizona, and New Hampshire. He is a founder and Co-Artistic Director of the Seattle Shakespeare Festival.



**JAMES OLIVER**  
*Gus, Augustus Coverly*

James is currently a senior in the professional acting conservatory at Cornish

College of the Arts where he has been taught by some of the finest actors in the Northwest. He most recently performed at Cornish as Flamino in *The White Devil* under the direction of Laurence Ballard. He made his professional debut as the Young Man in *Three Tall Women* at Intiman.

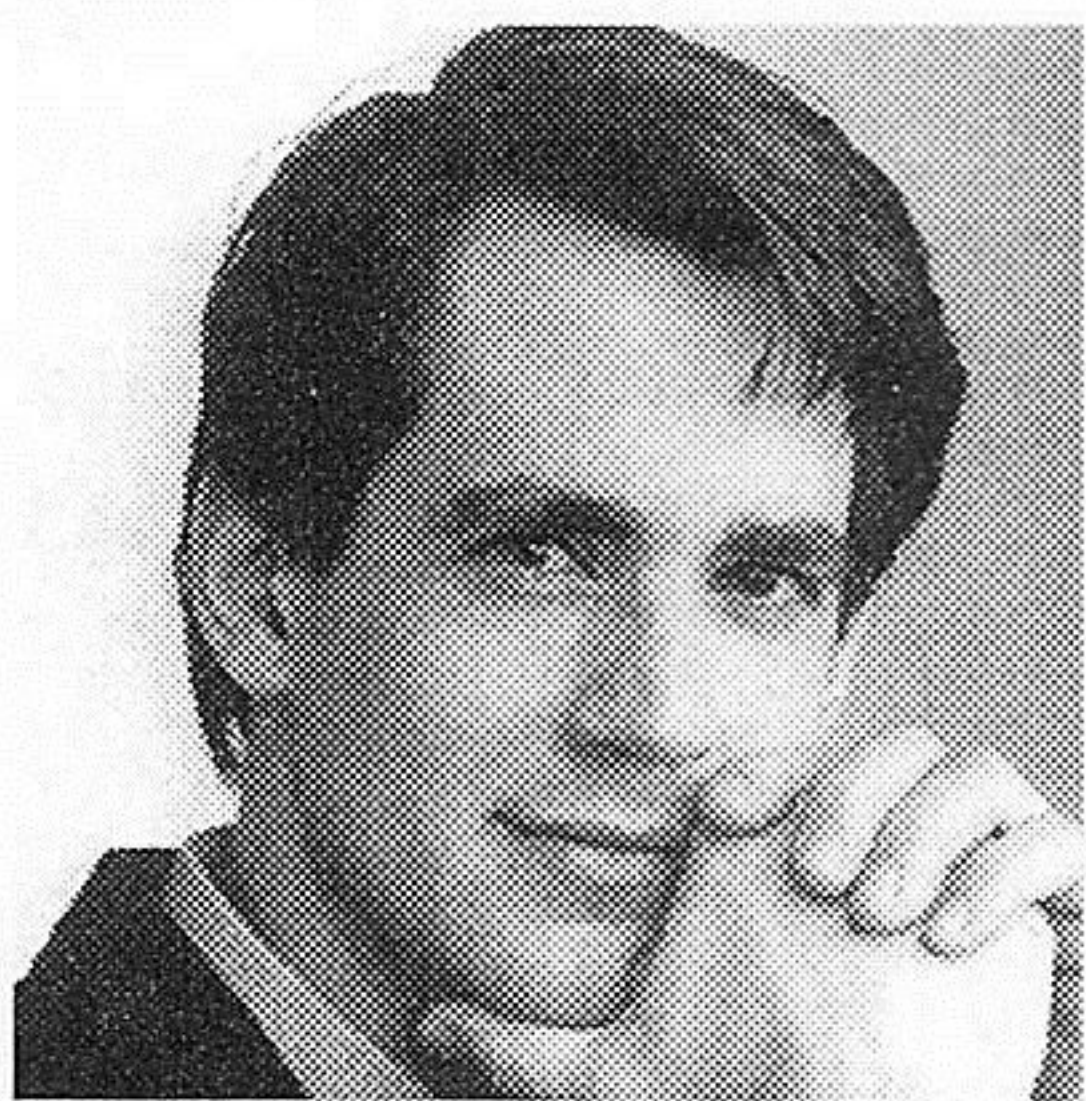


# DIRECTORS AND PRODUCTION STAFF



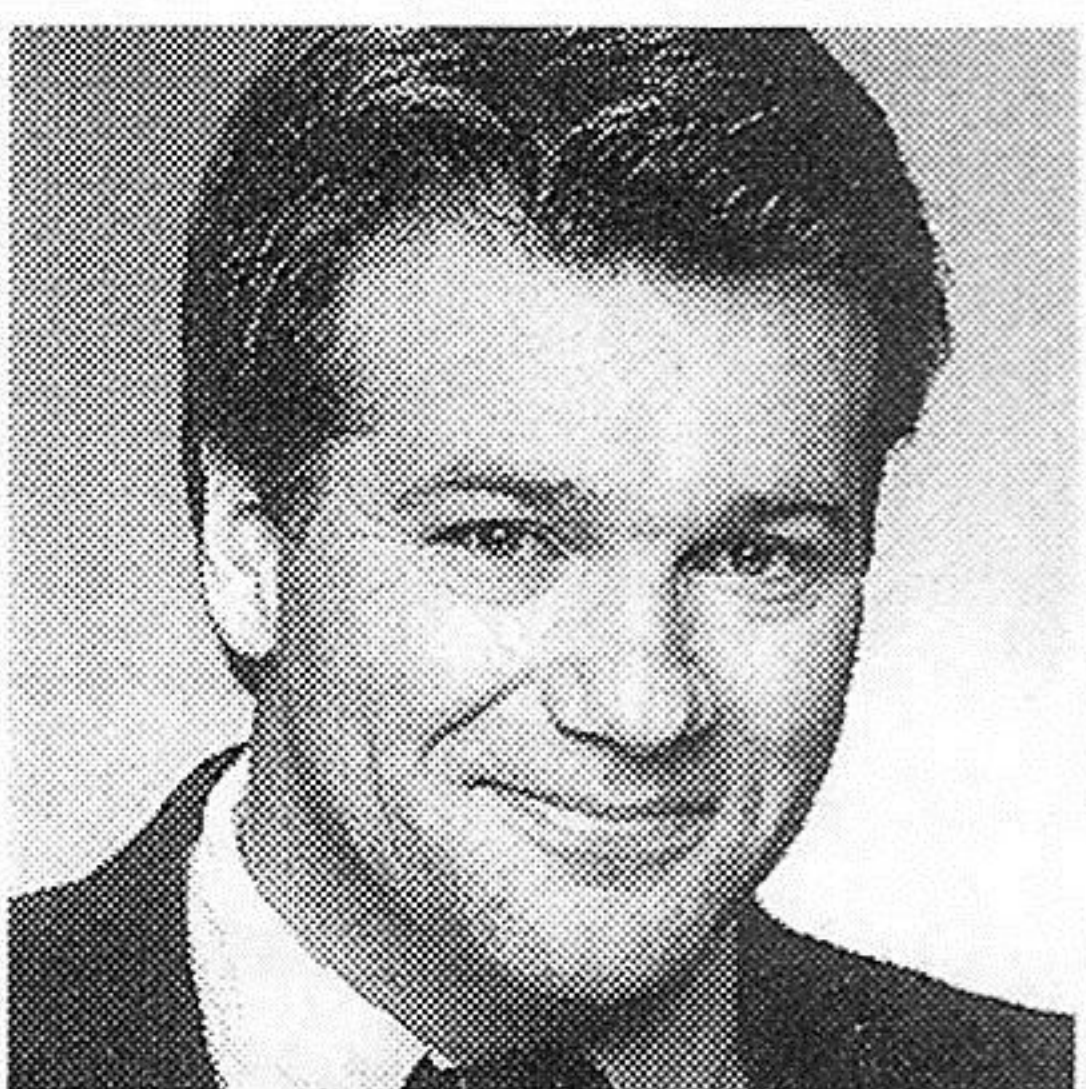
**SHERRYL RAY\***  
*Chloë Coverly*

Sherryl appeared previously at ACT as Setsuko in *Tea* and Anne in *A Christmas Carol* ('94). Most recently, she was seen in *Voices* at The Group Theatre. Other local credits include *The Secret of N Power* with Seattle Children's Theatre, *And the Soul Shall Dance* with Northwest Asian American Theatre, The Young ACT tour of *Face to Face* and several G.A.P. Theatre productions.



**TONY SOPER\***  
*Captain Brice*

Tony last appeared in a Stoppard play at ACT in *On the Razzle*. His last Stoppard at Seattle Repertory was *The Real Thing*; at TAG, *The Real Inspector Hound*. Other favorite productions he has appeared in include *Dogg's Hamlet* and *Rosencrantz and Guildenstern Are Dead*. Non-Stoppard roles include Hal in *Henry IV, Part One* for the New York Shakespeare Festival and Baltimore's Center Stage, and The Other Guy in *Virtus*. TV/film credits include *LA Law*, *Simon and Simon*, *Matlock*, *Evergreen*, *Kay O'Brien* and *Hothouse*. Tony is a member of the Society of American Fight Directors and co-author of *Methods and Practice of Elizabethan Swordplay*.



**DAVID FREDERICK WHITE\***  
*Ezra Chater*

David last appeared on our stage as Madame Bonville and others in *Red Noses*. Since then he has performed many roles at the Bathhouse Theatre, including Bottom in *A Midsummer Night's Dream*, Claudius in *Hamlet*, Mr. Antrobus in *The Skin of Our Teeth*, and Fadihard in *The Italian Straw Hat* as well as Nicholas in two productions of *A Legend of St. Nicholas*. At the Empty Space he has performed in *Reckless* and *Tales of the Lost Formicans*, as well as productions at The Group, Taproot Theatre and Unexpected Productions. He received his B.A. in Drama from the University of Washington and has also studied at Freehold Theatre Lab.

\*member, Actors' Equity Association

**PEGGY SHANNON**  
*Artistic Director*

Peggy has an extensive background as a director at many regional theatres, including the Seattle Repertory Theatre, Empty Space Theatre, the Group Theatre, San Jose Repertory Theatre, the Los Angeles Theatre Center, L.A. Theatre Works, the Matrix Theatre, Oregon Shakespeare Festival, Colorado Shakespeare Festival, New Jersey Shakespeare Festival, Idaho Shakespeare Festival, California Shakespeare Theatre, the Portland Repertory Theatre, the Old Vic National Youth Theatre, and Strabout Theatre (London). For two years Peggy was the associate producing director of L.A. Theatre Works. During that time she co-produced and/or directed 36 new plays for National Public Radio; playwrights represented by this project include Tom Topor, Velina Hasu Houston, Joyce Carol Oates, Allan Havis and Robert Schenkkan. Peggy has extensive teaching credentials and has been a guest artist at the University of Washington, UCLA, USC, Loyola Marymount, and San Jose State University, among many others. In 1994, she was the artistic director of the School of Theatre at USC. She has an MFA in Directing from the University of Washington and trained as an actress in London, where she lived and worked for six years. She is a member of the Society of Stage Directors and Choreographers, ATHE and British Actors Equity.

**SUSAN TRAPNELL MORITZ**  
*Managing Director*

Susan 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, DC, 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, Virginia.

**PHIL SCHERMER**  
*Producing Director*

Phil has been working in professional theatre for over 30 years. He began his career at the Seattle Repertory Theatre as a painter and then scenic carpenter. He has also designed lighting and scenery for the Seattle Rep and its Second Stage, The Bathhouse Theatre, The Empty Space, The Seattle Group, Tacoma Actors Guild and Montana Repertory Theatre as well as numerous productions at ACT since 1966. He served as Technical Director and Production Manager at ACT before being named Producing Director in 1989. For the past 11 years, he has been actively involved in the acquisition and design process for ACT's new

facility. Phil holds degrees from Reed College in Portland and the University of Washington.

**TOM STOPPARD**  
*Playwright*

Tom worked first as a freelance journalist while writing radio plays, a novel (*Lord Malquist and Mr. Moon*) and the first of his plays to be staged, *Rosencrantz and Guildenstern Are Dead*, winner of the 1968 Tony Award for Best Play. His subsequent plays include *The Real Inspector Hound*, *After Magritte*, *Jumpers*, *Travesties*, *Every Good Boy Deserves Favour* (written with André Previn for actors and orchestra), *Night and Day*, *The Real Thing* (1984 Tony Award), *Hapgood* and *Arcadia*. His translations and adaptations include Lorca's *House of Bernarda Alba*, Schnitzler's *Undiscovered Country* and *Dalliance*, Nestroy's *On The Razzle*, Vaclav Havel's *Largo Desolato*, and *Rough Crossing* (based on Ferenc Molnár's *Play in the Castle*). His screenplays include *Brazil*, *Empire of the Sun*, *The Russia House*, *Billy Bathgate*, and the film of *Rosencrantz and Guildenstern Are Dead* (which he also directed), which won the Prix d'Or at the Venice Film Festival in 1990 for Best Film. His latest play, *Indian Ink*, continues to run in London's West End.

**KAT ALLEN**  
*Choreographer*

This is Kat's first show with ACT, and she is delighted to work once again with Peggy Shannon. She has choreographed for The Group, The Theatre Off Jackson, 12 Minutes Max at On The Boards and the Empty Space. She is also a full-time yoga instructor.

**ROBERT A. DAHLSTROM**  
*Set Designer*

Seattle based since 1971, Bob has designed scenery, lighting, and costumes for companies ranging from San Diego's Old Globe Theatre, San Francisco's American Conservatory Theatre, Seattle Repertory Theatre and Intiman Theatre Company to the American Repertory Theatre in Cambridge where he collaborated in the premiere of Robert Auletta's new version of the Aeschylus *Oresteia* Trilogy. His work in opera is seen regularly at Seattle Opera as well as many companies in the United States and Canada. In Europe he has designed settings and costumes for theatre and opera companies in Norway, Switzerland and Russia. Bob teaches at the U.W. School of Drama.

**SHEILA MCNERNEY**  
*Dramaturg*

Sheila is currently working towards a PhD. in Theatre at the UW School of Drama. Before moving to Seattle, she lived in Victoria, British Columbia, where she completed her Master's degree at the UVic. Recently she presented papers at the international "Why Theatre?" conference in Toronto and at the annual meeting of the American Society for Theatre Research. Not always an academic, Sheila has also stage managed, directed, and worked for a

*continued on next page*



## DIRECTORS AND PRODUCTION STAFF

time as Casting Assistant and Outreach Coordinator at the San Jose Repertory Theatre. She has served as dramaturg for a number of productions, including Euripides' *The Trojan Women*, *Master Harold...and the Boys*, *A Doll's House* and Beckett's *Endgame*. She is very pleased to be assisting on ACT's production of *Arcadia*.

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### MICHAEL ROTH

#### Composer

Michael is the resident composer at the La Jolla Playhouse, where he has composed scores for over 25 productions, including *Simone Machard*, *Twelfth Night*, *Three Sisters*, *A Walk in the Woods* (also on Broadway and PBS), and *The Hairy Ape*, collaborating with Des McAnuff, Michael Grief, Peter Sellars, Lisa Peterson, Matt Wilder, Bill Irwin and many others. He is also a resident artist at South Coast Rep (over 25 productions, including the premiere of *Sight Unseen*, which moved to off-Broadway). Recent projects include DesMcAnuff's film *Bad Dates*, the dance opera *Their Thought & Back Again*, written by John Malashock, Anne Bogart's *The Women* (seen in San Diego and at Hartford Stage), *Tiger Tiger Tiger*, a musical written with Mac Wellman for young people, Carey Perloff's production of *Arcadia* at American Conservatory Theatre, and the orchestrations for the premiere production of Randy Newman's *Faust* in La Jolla.

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### JUDITH SHAHN

#### Dialect Coach

Judith has been associated with ACT for 11 years. She coached *A Christmas Carol* for ten years (as well as acted in one production), coached two *Ayckbourn* productions and performed Marguerite in *Red Noses*. Most recently, Judith coached the epic *Angels in America* at Intiman as well as *Candida*, and last season's *London Suite* and *The Sisters Rosensweig* at the Seattle Rep. Judith has also coached at the Oregon and Utah Shakespeare Festivals and is the voice teacher for the PATP at the University of Washington. Most recently, she debuted as a jazz singer with her trio.

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### TEN EYCK SWACKHAMER

#### Stage Manager

Ten Eyck is excited to be back at ACT, where he has stage managed many shows, including *Red Noses* and *Merrily We Roll Along*. He has been the Production Manager at Intiman Theatre, where he brought The Souvremennik Theatre of Moscow and the world premiere of *The Kentucky Cycle* to Seattle. He spent the last four years at The Cleveland Playhouse as Production Manager and General Manager. He supervised over 100 productions in Cleveland, including 20 world premieres as well as productions with the Czech National Theatre, The Slovak National Theatre, and the New Experimental Theatre of Volgograd. Ten Eyck is happy to be back in Seattle with his friends Leslie and Garbo The Rocket Dog.

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### DEB TROUT

#### Costume Designer

Deb designed last season's *Hospitality* for ACT. Recently, she designed *Candida* at Intiman Theatre and the Oregon Shakespeare Festival's hit, *Merry Wives of Windsor*. Previously, she worked as a designer in New York's off-off Broadway venue as well as owned a partnership in a Broadway and commercial millinery company. Regionally, Deb has designed for the Yale Repertory Theatre, Alphobet Productions, Arizona Theatre, Juneau's Perseverance Theatre, Denver Center Theatre and Shakespeare Santa Cruz among others. She received her MFA in design from the Yale School of Drama and, after residing in New York for many years, has moved to Seattle to teach design at the UW.

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### ROBERT WIERZEL

#### Lighting Designer

Robert's work was recently seen in Creteil, France at the International Arts Festival "Exit" in collaboration on *Diverse Voices*, a piece by Bill T. Jones, Max Roach and Dr. Bernie Johnson Reagon, and is currently designing Philip Glass' new opera entitled *Les Enfants Terribles*. He has collaborated with Bill T. Jones and the dance company of Bill T. Jones/Arnie Zane & Co. (Bessie Award 1993 for sustained achievement in lighting design) on numerous projects including work at the Brooklyn Academy of Music, Lyon Opera Ballet, the Deutsche Opera Berlin and at Lincoln Center's Serious Fun! Festival on *Degga* by Bill T. Jones, Toni Morrison and Max Roach. He has also worked with Philip Glass on *1000 Airplanes on the Roof* and *Hydrogen Jukebox*, (1991 American Theatre Wing Lighting Design Award), New York City Opera, Seattle Opera, Canadian Opera and Houston Grand Opera, with choreographers Margo Sappington and J. Fregalette-Jansen and with artists Red Grooms and Robert Longo. His extensive theatre work in the US includes productions at the McCarter Theatre, Center Stage, Actors Theatre of Louisville, the Guthrie Theatre, Hartford Stage, Yale Repertory Theatre, Glimmerglass Opera and American Repertory Theatre, among others.

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## ACKNOWLEDGEMENTS

We gratefully acknowledge the following individuals and organizations for their support and assistance on this production: **The Computer Doctor**; **Daniel Keane**, Market Place Salon; **Steve LeGrand**; **Barry Kraft**, Principal Dramaturg, Oregon Shakespeare Festival; **Professor Douglas Lind**, Chair of Department of Mathematics, and **Braden Mechley**, Department of Classics, both of the University of Washington; **Seattle Opera Company**; **Seattle Repertory Theatre**; **University of Washington School of Drama**

## DIRECTOR'S NOTES

(CONTINUED)

From what may sound on paper like a somewhat high-flown concept, Stoppard has fashioned a poignant and exhilarating tapestry of ideas and relationships, shot through with the golden thread of his elegant dialogue. He himself considers it the most successful of his plays from a story-telling standpoint, and it is perhaps also the most successful at making its cleverness intrinsic to character. The historical characters at Sidley Park, contemporaries of Jane Austen, are witty because they live in a time when conversation is the arena for virtually every human interaction and a quick wit is valued accordingly; the contemporary characters are clever because they are highly educated — academics all, they are almost flamboyantly articulate. In both cases, their cleverness is a function of who *they* are, and not of who Tom Stoppard is.

And who is that, exactly? We catch glimpses of the author in several of *Arcadia*'s characters: in Bernard Nightingale, his overactive brain careening from one hypothesis to another; in Hannah Jarvis, with her belief that our humanity is defined by our restless curiosity about the universe ("It's wanting to know that makes us matter..."); even in Ezra Chater, complaining about the inner circle of critics who so cavalierly condemn his work as trivial while promoting their own proteges. But the truest voice of Tom Stoppard may in fact belong to Thomasina Coverly, the 13-year-old math prodigy, radiant with the prospect of all there is to know, passionate with grief over knowledge already squandered, all the possibilities of life (both intellectual and emotional) still before her. It says a great deal about Stoppard himself that this should be so, for in another sense *Arcadia* is a play that could really only be written in middle age, evoking the magical optimism of youth with the hard-won wisdom of maturity and a wry compassion for human fallibility. It is simultaneously vernal and autumnal, equal parts hope and rue. It is as triumphantly its own creature — not quite comedy, not quite tragedy — as the man who wrote it.

I am delighted to continue ACT's long and happy association with Tom and his work with this beautiful play, and hope you will find it, as I do, a very special beginning to our 1996 season.



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*continued from page 13*

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