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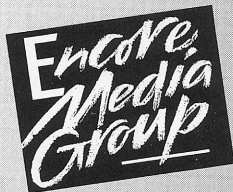
BLUES

FOR AN

ALABAMA SKY

A CONTEMPORARY THEATRE

DIRECTED BY JACQUELINE MOSCOU



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A CONTEMPORARY THEATRE

BLUES FOR AN ALABAMA SKY

by Pearl Cleage

directed by Jacqueline Moscon

AUGUST 7 - SEPTEMBER 7, 1997

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Pictured: Cynthia Jones

A Large Print version of this playbill is available from the House Staff.

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Kreielsheimer Place

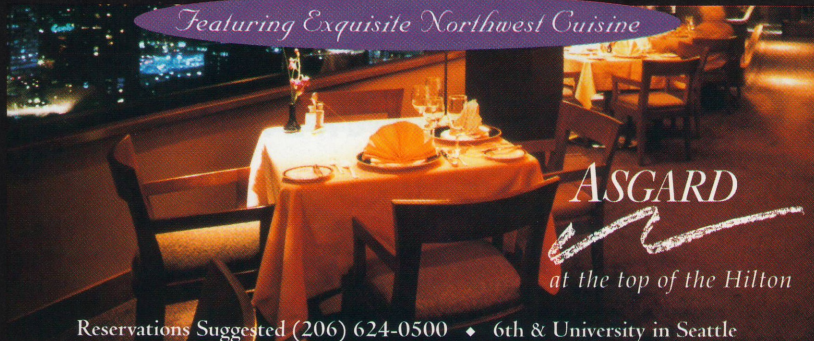
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THE PLAYWRIGHT

Pearl Cleage is an Atlanta-based writer whose *Blues for an Alabama Sky* was commissioned by and premiered at the Alliance Theatre Company in 1995. After performances at the Hartford Stage Company, the show traveled to the 1996 Cultural Olympiad in Atlanta. Ms. Cleage is also the author of *Flyin' West* (one of the most produced new plays of 1994), *Deals With the Devil and Other Reasons to Riot*, a book of essays published by Ballantine/One World, and *MAD AT MILES: A Blackwoman's Guide to the Truth*, published by The Cleage Group. Her new play, *Bourbon at the Border*, was recently commissioned by the Alliance Theatre Company for production in early 1997.

Ms. Cleage is also a columnist for *The Atlanta Tribune*, a contributing editor of *Ms. Magazine*, and a contributor to *Essence Magazine*. Her work has also appeared in numerous anthologies, including *Double Stitch*, *Black Drama in America* and *New Plays from The Woman's Project*. She is an artistic associate of Just Us Theatre Company in Atlanta and founding editor of *CATALYST*, a magazine for the heart and mind. Ms. Cleage is the mother of one daughter, Deigan, and the wife of novelist Zaron W. Burnett, Jr.

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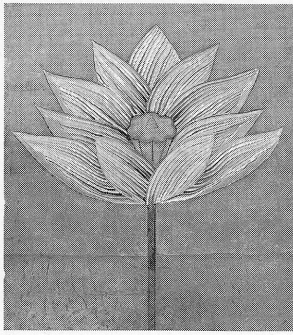


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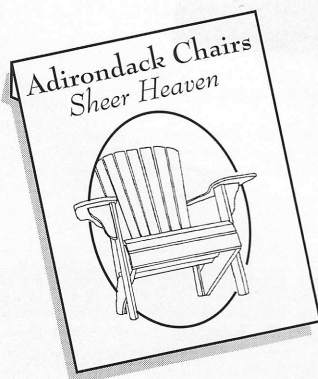


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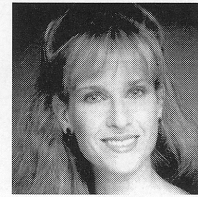
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COME TO THE CABARET!



ACT inaugurates the Dorothy S. Bullitt Cabaret this summer with a special six-week engagement by Portland cabaret star

Susannah Mars.

A stalwart of the Portland musical theatre scene, Mars' roles have included Miss Adelaide in *Guys and Dolls*, Eva Peron in *Evita*, Nellie Forbush in *South Pacific*, and Reno Sweeney in *Anything Goes*, for which she won the Portland Drama Critics Award. Her Seattle appearances include ACT's 1995 production of *Das Barbecü* and The Group Theatre's production of *Falsettos*. She has also performed at Crepe de Paris, and recently returned from a triumphant New York debut at Don't Tell Mama and Danny's Skylight Room.

Susannah Mars will perform in the cabaret on Friday and Saturday nights from August 22 through August 30, and on Thursdays through Saturdays Septmber 5 - 27 (There will be no performance on Saturday, September 20). Please call the ACT box office at (206) 292-7676 for more information and to book your table!

ABOUT KREIELSHEIMER PLACE

Kreielsheimer Place was built in 1925 as the national headquarters, or Aerie #1, of the Fraternal Order of Eagles. Designed by local architect and engineer Henry Bittman, the Eagles Building was placed on the National Register of Historic Places in 1983. One year later it was designated a Seattle Landmark to recognize its important role in local heritage. Decades of neglect took its toll on some of its cosmetic features, but by 1993 it was judged to be structurally sound and experts determined it could be restored as a public facility.

The renovation by ACT and its partner, Seattle Housing Resources Group (SHRG), received the approval of the National Park Service, the government agency that has jurisdiction over historic buildings. The building now holds a thrust theatre, an arena theatre and a cabaret space, as well as providing 44 units of much-needed downtown affordable housing.

THE HARLEM RENAISSANCE:

The Harlem Renaissance was a time of extraordinary artistic achievement by African-Americans and Afro-Caribbeans. Though blacks were making strides, artistic and otherwise, all over the country, the activities of the renaissance mostly originated from within the five-and-a-half square mile area in northern Manhattan known as Harlem. America's "Black Metropolis," Harlem was an urban center which attracted thousands of blacks escaping the dire poverty and racial violence of the south; it also drew West Indian emigrants. Although white landlords hiked up rents with the new arrivals, the influx of blacks to this new Mecca did not abate. In 1923, there were 300,000 African-Americans living in New York City, with two-thirds of them residing in Harlem.

The renaissance was set in motion by the end of World War I (1918) and was halted only by the Great Depression (1929). February 17, 1919, was a day of great pride for black New Yorkers as they watched the 369th Infantry Regiment march up Fifth Avenue, home to Harlem. Though segregated from and ostracized by white American fighters, the "Hell Fighters" had endured 191 unbroken days in the trenches, were the only American unit awarded the Croix de Guerre, and were the regiment chosen among all Allied forces to lead the March to the Rhine. These brave soldiers proved to all of America and the world that they

A GENERAL OVERVIEW

by Cathy R. Madison



Langston Hughes with Jessie Fauset and Zora Neale Hurston, Tuskegee, 1927. From *The Life of Langston Hughes, Vol. 1: 1902-1941: I, Too, Sing America*, by Arnold Rampersad, 1986.

could compete in battle — and triumph — as well as any other race, and the foremost black leaders believed that the end of the war afforded the ideal opportunity to prove that blacks could compete in the arts and letters as well. The renaissance was not lucky circumstance, but a deliberate attempt to raise national (and international) consciousness of black achievement, helping to pave the way for acceptance, and even assimilation. As...James Weldon Johnson (NAACP executive secretary, songwriter, diplomat and author) stated in his collection *The Book of American Negro Poetry* (1922): "The final measure of the greatness of all peoples is the amount and standard of the literature

and art they have produced... Nothing will do more to change the mental attitude and raise his status than a demonstration of intellectual parity by the Negro through the production of literature and art."

This sentiment was staunchly defended by the other luminous founders of this new arts crusade: W.E.B. Du Bois, Harvard-educated scholar, editor of the NAACP's monthly journal *The Crisis* and leading proponent of black America's "Talented Tenth" (the upper echelons of the black middle class); Alain Locke, the first African-American Rhodes

continued on next page

Droning a drowsy syncopated tune,
Rocking back and forth to a
mellow croon,
I heard a Negro play,
Down on Lenox Avenue the
other night
By the pale dull pallor of an old
gas light
He did a lazy sway . . .
He did a lazy sway . . .
To the tune o' those Weary
Blues. . .

Thump, thump, thump, went his
foot on the floor,
He played a few chords then he
sang some more —
"I got the Weary Blues
And I can't be satisfied. . ."

Langston Hughes,
excerpt from "The Weary Blues"

I could take the Harlem night
and wrap around you,
Take the neon lights and make
a crown,
Take the Lenox Avenue buses,
Taxis, subways
And for your love song tune
their rumble down.
Take Harlem's heartbeat,
Make a drumbeat,
Put it on a record, let it whirl,
And while we listen to it play,
Dance with you till day —
Dance with you, my sweet
brown Harlem girl.

Langston Hughes,
"Juke Box Love Song"

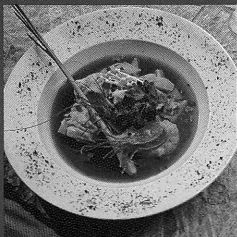
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scholar, a Howard University professor and a philosopher; Charles S. Johnson, sociologist and research director for the New York Urban League, said to be the organizer and entrepreneur behind the movement; Walter White, author and assistant secretary of the NAACP; and Jessie Fauset (the only woman who played a major role in organizing the renaissance), who, before moving to Harlem, taught for 14 years at Washington, D.C.'s Dunbar High School, where the African-American elite was prepared for higher education...

...Renaissance leaders focused to a large degree on the literary and visual art of the period. They did not concentrate on the musical aspects of black achievement, most notably the evolution of jazz music — a new art form. Nathan Irvin Huggins

comments in his book, *The Harlem Renaissance*, "It is a real pity, because it would have been wonderful to have had contemporary accounts of jazz in the making." [But] at that time in America, jazz was not considered high culture. Saturated with western perceptions of civilization and "civilized" peoples, the African-American upholders of the renaissance aspired to high culture as their goal. Ideal books were proper in tone and content, modeled on the classics in style and structure, "beautifully" written, and focused on the ambitions and struggles of the Talented Tenth. Acclaimed poet Countee Cullen was one of these writers, as was Jessie Fauset, and Nella Larsen, to some extent. Jean Toomer's *Cane* (1923), although it was based in part on average southern folk, was so

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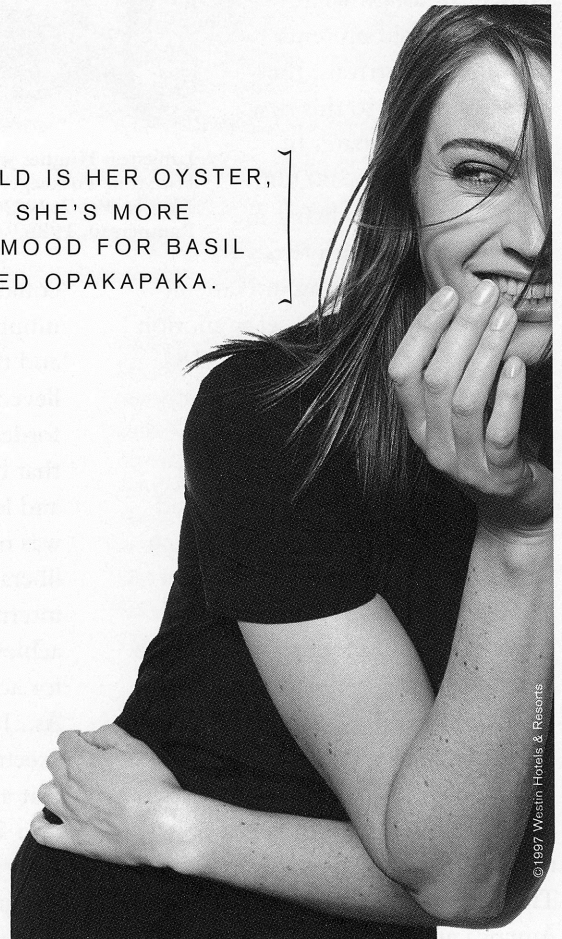


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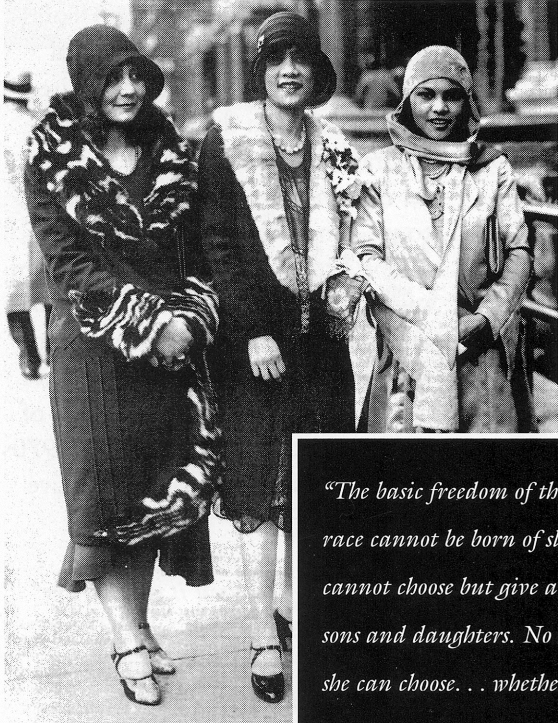
THE WESTIN
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1900 FIFTH AVENUE

THE WORLD IS HER OYSTER,
BUT SHE'S MORE
IN THE MOOD FOR BASIL
SEARED OPAKAPAKA.



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Harlem belles strolling on 7th Avenue.

Photo from Harlem on My Mind: Cultural Capitol of Black America, 1900-1968, edited by Allon Schoener, 1995.

"The basic freedom of the world is woman's freedom. A race cannot be born of slave mothers. A woman chained cannot choose but give a measure of that bondage to her sons and daughters. No woman can call herself free until she can choose. . . whether she will or will not be a mother."

—Margaret Sanger, 1923

clearly an uncategorized masterpiece (its style flowing freely from prose and prose-poetry to verse) that renaissance leaders claimed it as their own even though Toomer did not closely associate himself with the period. This elitist philosophy often brought the forefathers of the renaissance into clashes with some of their most gifted and influential writers, namely Claude McKay, Wallace Thurman, Langston Hughes, and Zora Neale Hurston, who often chose "the common man" as their most valued literary subject.

If one has learned anything at all about The Harlem Renaissance, one has probably heard of Langston Hughes and (more recently) Zora Neale Hurston, possibly because these artists chose to write about everyday people. As much as he fraternized with the rich and famous, Hughes certainly lived among "real folks." He is also remembered for regularly incorporating jazz idioms in

his poetry, paying homage through literature to the distinctly African-American musical form. Hurston, a product of rural Eatonville, Florida, was a Columbia University-trained anthropologist who specialized in southern African-American folklore. Rich with earthy, vulgar, and funny situations and characters, her fiction was mostly based on stories she had collected through her ongoing first-hand research. Hurston rather sardonically coined the terms "Niggerati" and "Negrotarians" to describe the renaissance. She herself was part of the "Niggerati," a Negro intelligentsia. "Negrotarians" were those whites who specialized in African-American uplift, either as patrons or voyeurs. Hurston was a beneficiary of the largesse of one particular wealthy white patron she affectionately called "Godmother."

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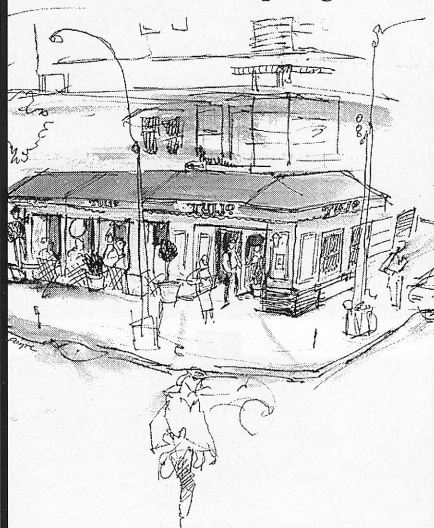
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Jamaican-born poet Claude McKay never considered himself part of the renaissance. In fact he lived abroad during much of that era. Yet he is associated with the movement in part because of his best-selling novel *Home to Harlem*, a living, breathing testament to the place and period, which shocked the prim renaissance establishment with its plebeian nature. Another *enfant terrible* of the movement was Wallace Thurman. Though Langston Hughes once described him as the best-read man in Harlem, Thurman was not a prolific writer himself. He did, however, conceive of and publish *Fire!*, a short-lived but highly-influential literary magazine of the renaissance, featuring all of the hot new artists, and again rattling the fathers off their ivy towers with vivid and sensuous writing.

The artistic spark which set alight the Harlem Renaissance burned out

with the advent of the Great Depression. As in any significant cultural movement, "parents" and "children" often wrangle in their attempts to portray and glorify a whole society. As *Blues for an Alabama Sky* proves to us, a myriad of personalities and philosophies characterize the Harlem of the 1920s and '30s — more than any one group of artists could neatly define. Nevertheless, the renaissance is in part responsible for the birth of the black arts movement of the 1970s and is an inspiration for the creative thinkers of today.

Cathy R. Madison is the literary manager of the Arena Stage Theatre in Washington, D.C. and a proud product of Harlem. The above is excerpted from an article which first appeared in the Arena Stage showbill for Blues for an Alabama Sky.

DIRECTOR'S NOTES

As I'm sure we all have, I collected many sayings while growing up. When I examine the ones that appeal to me most, I realize I am drawn to those that tackle contradictions.

"One man's meat is another man's poison."

"Beauty is in the eye of the beholder."

"It's not what you say but how you say it."

The exploration of human behavior is at the core of what I respond to most in theatre. Whether the play highlights issues, values, humor or song, ultimate success rests on whether we have discovered and made believable the people living on that stage.

Pearl Cleage has created a powerfully emotional story with characters rich in their ideas and passions and complex in their diversity and needs. There are no heroes or villains in this play. Each character, as Sam says, "Must kill their own snakes." There is no final solution in this play. The underlying tragedy lives right alongside the life affirming message.

Even the setting mirrors life's complexities: 1930, the Harlem Renaissance, a time of exploding artistry in African American history, is also the Depression, a time of deepening despair. Pearl has wrapped her people in a glorious and very human cloth. Love and hate, wisdom and stupidity, perseverance and defeat all live and breathe within them, and it is indeed their behavior that draws us in. The challenge has been to give these people the fullness they deserve. The wish is that we succeeded.

The effect of this play on me has greatly outweighed the time that I've spent living with it. I hope it is the same for you.

Jacqueline Moscou
Director

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Founding Director

BLUES FOR AN ALABAMA SKY

by Pearl Cleage
directed by Jacqueline Moscon

Set Design	Karen Gjelsteen
Costume Design	Sharlene Ross
Lighting Design	Allen Lee Hughes
Sound Design	Steven M. Klein
Assistant Director	Shawna Flanigan
Stage Manager	Jeffrey K. Hanson
Assistant Stage Manager	Ann Ciecko


CAST

Angel	Cynthia Jones
Delia	Tracy A. Leigh
Guy	Timothy McCuen Piggee
Sam	G. Valmont Thomas
Leland	Eric Ware

The action takes place in an apartment building in Harlem, Summer, 1930.

There will be one intermission.

BOEING is a 1997 season underwriter.

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TO THE MEMORY OF GREGORY A. FALLS, FOUNDING DIRECTOR,
AND PHIL SCHERMER, PRODUCING DIRECTOR.

A GUIDE TO THE WORLD OF BLUES

Abyssinian Baptist Church and Adam Clayton Powell, Sr.

Located at West 138th Street, the church has maintained its status as a political power base for Harlem and the greater New York African-American community. When Powell, Sr. retired in the late 1930s, his son, Adam Clayton Powell, Jr., inherited the pulpit and became the best known clergyman with the most famous church in Harlem. Gregarious and flamboyant, Powell, Jr. later became the first black congressman from Harlem.

The Cotton Club

Famous nightclub of the Harlem Renaissance, a hangout for the rich and famous located on Lenox Avenue and 142nd Street. Owned by the Mafia, the club featured all-black performers but did not permit a black clientele (as was true for most of the major clubs at the time). It was celebrated for its array of beautiful (and very fair-skinned) chorus girls. Great band leaders such as Duke Ellington and Cab Calloway and entertainers such as Ethel Waters, Bill (Bojangles)

Robinson and Lena Horne performed there regularly.

Harlem Hospital

Still a primary medical facility for the Harlem Community.

Lenox Avenue

A bustling vibrant street in the heart of Harlem.

125th Street

Harlem's main street.

Small's Paradise

Another of Harlem's top night clubs, this one accessible to African-Americans and known for its big-band jam sessions. Its waiters danced the Charleston while balancing full trays on their fingertips.

The Amsterdam News

African-American weekly newspaper based in Harlem. Still in existence.

The Lafayette

At 7th Avenue and 132nd Street, one of the first major theatres to desegregate and home to a black theatre troupe, the Lafayette Players, led by acclaimed actor Charles Gilpin. Now defunct.

Right: Rev. Adam Clayton Powell, Sr. Photo from *Harlem on My Mind: Cultural Capital of Black America, 1900-1968*, edited by Allon Schoener, 1995.

Below: Volunteers selling *The Birth Control Review*, 1925. Photo from *Women of Valor: Margaret Sanger and the Birth Control Movement in America* by Ellen Chesler, 1992.



Ike Hines

A downtown Manhattan nightspot catering to black New Yorkers as early as the turn of the century, where many blacks first heard ragtime piano music before it merged into jazz.

Josephine Baker (1906-1975)

Famous African-American performer of the 1920s and '30s. Born in the slums of St. Louis, she left home at 15 to dance in a Bessie Smith show, appeared with Ethel Waters in the celebrated black musical *Shuffle Along* by Eubie Blake and Noble Sissle, and then went to Paris as a chorus girl in an all-black revue. Within a year she was a headliner at the world famous Folies Bergere, where she reigned as a star for many years.

Langston Hughes (1902-1967)

Poet, author, and one of the best-known figures of the renaissance, known as the "Poet Laureate of Harlem." His first collection, *The Weary Blues*, was published in 1926, and was followed by *The Dream Keeper*, *Scottsboro Limited*, *Shakespeare in Harlem* and *Fields of Wonder*. He also wrote dramas, stories and newspaper columns, as well as the lyrics for Kurt Weill's opera *Street Scene*,

based on Elmer Rice's play of the same name. His autobiography, *The Big Sea*, appeared in 1940.

Bruce Nugent

One of the lesser known fiction writers of the renaissance.

Margaret Sanger (1879-1966)

A fierce advocate of women's reproductive rights. While working as a visiting nurse in New York, she observed the suffering of women burdened with unwanted pregnancies that sometimes led to their deaths.

Many patients begged her and the doctors she assisted for advice on preventing pregnancies, and in 1916 Sanger opened the first birth control clinic, in the Brownsville section of Brooklyn. Unable to find a physician willing to work with them, Sanger and her sister dispensed contraceptive information themselves. The clinic was raided by the police, and Sanger was jailed for 30 days. Undeterred, she celebrated her release with the founding of a new publication, *The Birth Control Review*. Throughout the '20s she lobbied tirelessly both at home and abroad to generate global concern about population and the quality of life, and opened a second clinic in 1923 where contraceptives were dispensed through a licensed physician. That facility was also eventually raided, its supplies confiscated and its medical personnel arrested.

Fats Waller

Pianist and composer with a rollicking "stride" style and an expansive sense of humor. The son of an assistant pastor at the Abyssinian Baptist Church, he was a resident organist at the Lincoln Theatre and also played in many nightclubs and at the famous Apollo Theatre. His best-known songs include "Ain't Misbehavin'," "Honeysuckle Rose," "Keepin' Out of Mischief Now," "Mean To Me," and "Your Feet Too Big."

Isabel Washington

Former Cotton Club dancer who married Adam Clayton Powell, Jr. and was active in Harlem cultural and political life for many years afterwards.

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— The New York Times

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BY BILL CORBETT

DIRECTED BY HOWARD SHALWITZ

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— The Washington Post



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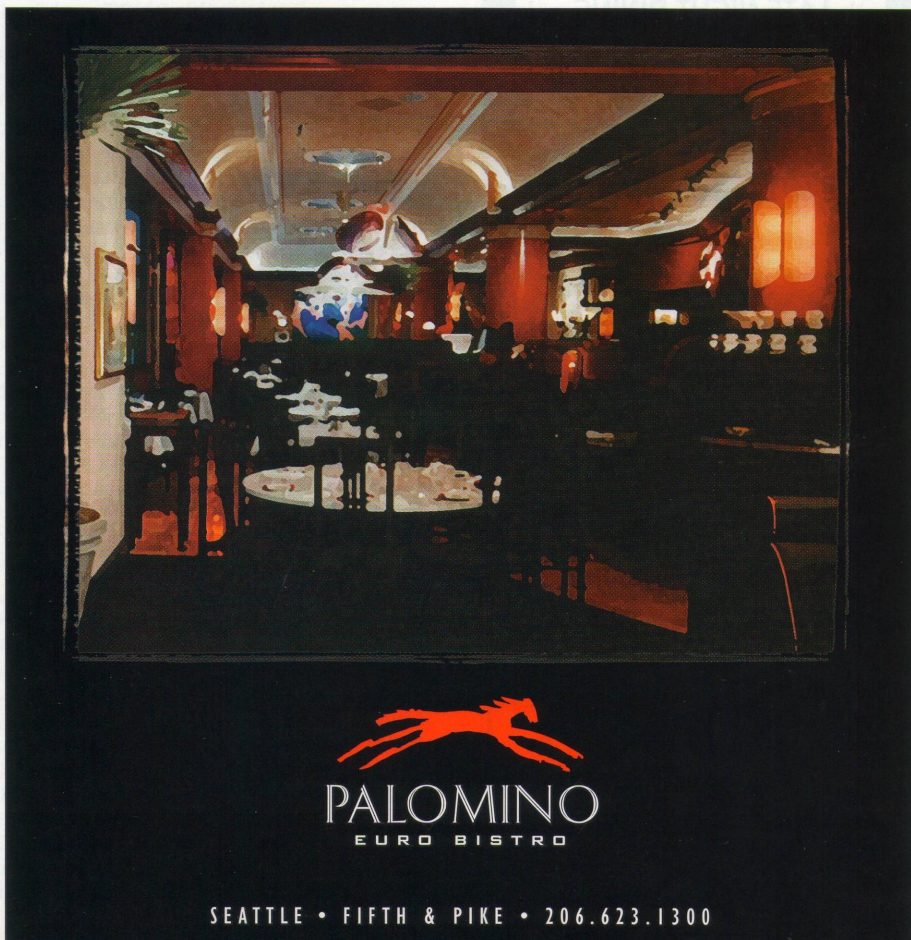
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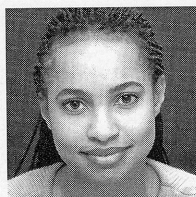
THE ACTORS



CYNTHIA JONES
Angel

Cynthia has appeared at the Group Theatre as Billie Holiday in *Lady Day at Emerson's Bar and Grill*, Woman number 3 & 2 in

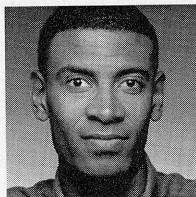
A... My Name is Alice. She has appeared at the Tacoma Actor's Guild as Cynthia in *Beehive*, Vinney in *The Miracle Worker*, Mama Eurilie in *Once on This Island* and Nell in *Ain't Misbehavin'*. Other productions include: *From the Mississippi Delta* and *Miss Julie* at the Portland Center Stage, *Little Shop of Horrors* at the Oregon Cabaret Theatre, *From the Mississippi Delta* at Actor's Theatre of Phoenix, and *Sang Sister Sang*, in Los Angeles. Cynthia would like to thank God for all her many blessings, and to dedicate this show to her late brother "Bro" and her husband Robert Taylor, who has always been there for her.



TRACEY A. LEIGH
Delia

Tracey recently played Juliet in Milwaukee Repertory Theatre's *Goodnight Desdemona*, *Good Morning Juliet*. Other MRT produc-

tions: *All in the Timing*, *Ghosts*, *From the Mississippi Delta*, *Joe Turner's Come and Gone* and *Love's Labours Lost*. Locally: Minnie in *Flyin' West* at Intiman, Beneatha in *A Raisin in the Sun* at the Group, and Joy in *Yellow Boat* at Seattle Children's Theatre. Regionally: Juliet in Indiana Rep's *Romeo and Juliet*; Helena in *A Midsummer Night's Dream* at Arizona Theatre Company; Dunyasha in *The Cherry Orchard* at La Jolla Playhouse; Columbia in *The Rocky Horror Show*, Belle in *A Christmas Carol* and *Mirandolina* at the San Diego Rep. Television: CBS's *Under Suspicion* and *Under One Roof*.

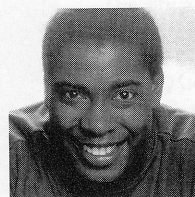


TIMOTHY MCCUEN
PIGGEE
Guy

Timothy last appeared at ACT as Marley in the 1994 and 1996 productions of *A Christmas Carol*. Local

credits include *Julius Caesar*, *My Good Name* and the national tour of *Inspecting Carol* at the Seattle Rep. He also appeared in *The Taming of the Shrew* and *Flyin' West* at the Intiman Theatre, *Toa*, *The Boy, Toa*, *La Bête*, *A Raisin in the Sun* and *You Can't Take it With You* at the Group, *Miss Evers' Boys*, *Once On This Island*, *Ain't Misbehavin'* and *A Christmas Carol* at Tacoma Actors Guild. Timothy has also appeared in several productions at the Seattle Children's Theatre, including *Romeo and Juliet* and *Little Rock*. Timothy is an associate instructor with

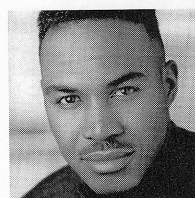
Freehold Actors Studio and a faculty member at Cornish College of the Arts.



G. VALMONT
THOMAS
Sam

G. Valmont is happy to be returning to ACT with this production. He has recently returned from Penn State

University where he earned his MFA in directing. He directed *The Fantasticks* for the Bathhouse Theatre this summer. Favorite Seattle credits include Scarron in *Red Noses*, Pleribo/Atraste/Prince Florilane in *The Illusion*, both at ACT and the title roles in *Macbeth* and *Othello*, both at the Bathhouse and Styles/Buntu at the Group Theatre.



ERIC WARE
Leland

A native of Montgomery, Alabama, Eric has just arrived in Seattle. He started his professional career in Atlanta in episodes of *In the*

Heat of the Night and *I'll Fly Away*. He has worked opposite Dennis Hopper in *Paris Trout*, Halle Berry in *Queen*, and James Earl Jones in *The Vernon Johns Story* as Martin Luther King, Jr. Eric's stage credits include the Broadway production of *Mule Bone* at the Barrymore, Levee in *Ma Rainey's Black Bottom*, Aaron in *Titus Andronicus* and the title role of *Othello*. Eric is thrilled to return to the stage in *Blues For an Alabama Sky* and dedicates his performance to his mother, Mrs. Jeri Ware.

Cast members belong to Actors' Equity Association, the union of professional actors and stage managers.

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.

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.

THE DIRECTOR AND PRODUCTION STAFF

LESLIE SWACKHAMER
Interim Artistic Director

This season, Leslie co-directed *The Nina Variations*, directed *Going to St. Ives* and will direct *Old Wicked Songs*. She previously directed the last two productions of *A Christmas Carol*, as well as *Avenue X* and *Later Life*, and produced ACT's new play development project, FirstACT. As artistic associate for

THE DIRECTOR AND PRODUCTION STAFF, CONT.

four years at The Cleveland Play House, she developed, directed and dramaturged for the CPH new plays series, DiscoverREADS, the mainstage and the CPH Lab Company. Her productions of Paula Vogel's *The Baltimore Waltz* and the premiere of KC Davis' *LOVE & SCIENCE: an AIDS Diatribe* toured theatres throughout Ohio, and her premiere of David Eliet's *Japanese Ghost Stories* in Bratislava, Slovakia. Leslie has also directed new work for the Intiman Theatre, the Seattle Playwrights Alliance, the Playwright's Center (Minneapolis) and the Cleveland Public Theatre. Numerous world premieres include Paul Monette's *A Country Beyond Tears* (Northern Ohio Live Award of Excellence), Wendy Kesselman's *The Butcher's Daughter* (AT&T Onstage Award) and Anne Harris' *Scenes from the Penitentiary* (Mark Klein Award). Leslie directed the American premiere of Nicholas Wright's *Mrs. Klein*. She produced the U.S. debuts of the National Theatres of the Czech Republic and the Slovak Republic, and an Eastern European Tour by the Cleveland Play House. She has directed as a guest artist at Case Western Reserve University, the University of Washington, and the University of Southern California. She is the Vice President of Theatre Puget Sound, representing the community of theatres and theatre artists in this region. Once upon a time, she practiced law, representing many entertainment clients. The recipient of a 1996 TCG Observership in new play development, Leslie holds an M.F.A. in directing from the University of Washington and is a member of the Society of Stage Directors and Choreographers. She is married to Ten Eyck Swackhamer, and they reside happily on the non-sliding part of Magnolia.

SUSAN B. TRAPNELL 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 the president and past member of the Washington State Arts Alliance, a past member of the King County Arts Commission, a member of the Leadership Tomorrow class of 1992, and a board member of the Downtown Seattle Association. Susan is a native of Arlington, Virginia.

JACQUELINE MOSCOU Director

Jackie is pleased to be making her directing debut at ACT, having received her Equity card here as an actress in 1981. As artistic associate at Intiman Theatre, she has directed *Having*

Our Say, *Flyin' West*, and *From the Mississippi Delta*, as well as the "New Voices" reading of *Hush!!!* A veteran performer on most Seattle stages, Jackie has shifted between directing and acting for the past six years. Her Seattle directing credits include *Spunk and Takunda* at the Seattle Repertory Theatre, *Lady Day at Emerson's Bar and Grill* and the long running production of *A . . . My Name is Still Alice* at the Group Theatre, *Stalking Horse* and *Runaways* at the Langston Hughes Cultural Center, *Dragon Wings* at the Northwest Asian Theatre, and *Agnes of God* at Cornish College. Her work has also been seen at Portland Center Stage, Pittsburgh Theatre Company, Penumbra Theatre Company in St. Paul, Horizon Theatre Company in Atlanta, and Crossroads Theatre Company in New Jersey.

SHAWNA FLANIGAN Assistant Director

Shawna has directed *Raised in Captivity*, *Molly Sweeney*, *The Scarlet Letter* and *The Clearing*, among others, for The Theatre School. She was the assistant director for *A Summer's Day* (Eclipse Theatre), *The Women* (The Theatre School), *Never in my Lifetime* and *De Donde* (Stage Left Theatre). At the Goodman Theatre, she was the assistant director for *Dancing at Lughnasa* and research assistant for *Journey to the West*. She has also worked as the literary manager for Stage Left Theatre. Shawna just received an MFA in directing from The Theatre School of DePaul University.

KAREN GJELSTEEN Scenic Designer

Karen, a Seattle based scenic designer, is pleased to return to ACT to design for her twelfth season here and her first in our new theatre. Some of her previous credits at ACT include *Gray's Anatomy*, *Breaking the Silence*, *For Colored Girls . . .* and *The Club*. She has designed extensively for Seattle area theatres and some of her recent designs include last season's production of *Ghosts* at Intiman Theatre Company and *School for Wives* at the Empty Space. Karen has also designed for the Seattle Rep, the Alliance Theatre, Berkeley Repertory Theatre, Anchorage Opera, Alaska Repertory, Oregon Shakespeare Festival and Portland Center Stage where she is currently designing *Valley Song* for director Jackie Moscou. Karen, an MFA graduate from the University of Minnesota, teaches scenic design and scene painting at Cornish College of the Arts.

JEFFREY K. HANSON Stage Manager

Since 1990, Jeff has stage managed 20 productions for ACT, among them *Room Service*, *Laughter on the 23rd Floor*, *Tea*, *Later Life*, *The Gospel at Colonus*, *The Revengers' Comedies*, *Sunsets and Glories*, *Halycon Days*, *The Illusion*, and *Lloyd's Prayer*. Most recently Jeff staged managed *True West* and *The Ciderhouse Rules, Parts One And Two* at Seattle Repertory Theatre. Jeff also stage managed productions at Intiman Theatre Company and

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THE PRODUCTION STAFF, CONT.

The Bathhouse Theatre. Other regional credits include productions at the Arizona Theatre Company and New Mexico Repertory Theatre. While living in Los Angeles, Jeff stage managed a dance company, coordinating a research laboratory in the UCLA Department of Psychology, and earned a graduate degree in theater history. In addition, Jeff is a graduate of St. Olaf College in Northfield, MN.

ALLEN LEE HUGHES
Lighting Designer

Allen has worked with Ms. Moscou on the hits *From the Mississippi Delta*, *Flyin' West* and *Having Our Say*. Seattle audiences also remember his designs for *A Soldier's Play* at ACT and for *I'm Not Rappaport*, *Six Characters* and *The Brothers Karamazov* at Seattle Rep. He has been represented on Broadway by *Having Our Say*, *Mule Bone* and *Once on This Island* which earned him his third Tony nomination. The Broadway production of *K2* brought him his first Tony nomination, an Outer Critics Circle Award, a Drama Desk nomination and a Joseph Maharam Award. Other work on Broadway includes *Accidental Death of an Antichrist*, *Strange Interlude* and *Quilters*.

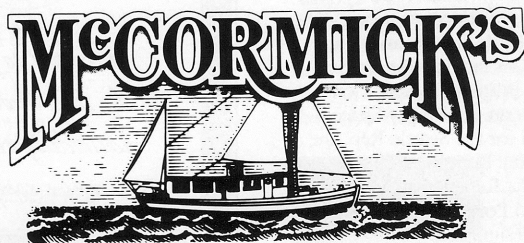
STEVEN M. KLEIN
Sound Designer

Steven's design credits include the world premieres of *A Normal Life*, *Halcyon Days*, *Betty the Yeti*, *Tears of Rage* and *Voices in the Dark* at ACT; *Psychopathia Sexualis*, *Voir Dire*, *Jolson Sings Again* and *Scapin* at the Seattle Rep; *Smash* and *9 Armenians* for Intiman Theatre and *Private Eyes* by Steven Dietz for Arizona Theatre Company. In addition, Steven's credits encompass over 70 designs for the Seattle Rep, numerous productions for Seattle Children's Theatre, Empty Space, The Group and many other outstanding theatres. His recent designs include *Search for Signs of Intelligent Life in the Universe* for Portland Center Stage, the west coast premiere of *An American Daughter* for Seattle Rep, and *Pericles*, *Prince of Tyre*, *Twelfth Night* and *Henry V* for Utah Shakespeare Festival.

SHARLENE ROSS
Costume Designer

Sharlene has designed costumes for *Ties That Bind* (Alliance Theatre); *From the Mississippi Delta* (Portland Center Stage Theatre); *Talkin' Bones* (Horizon Theatre); *Jar the Floor*, *The Fishermen* and *She'll Find Her Way Home* (Jomandi Productions); Spelman College and two seasons at Clark Atlanta University. Other credits include *Once on This Island* and most recently the Youth Ensemble of Atlanta's riveting AIDS musical, *Times*, at 7 Stages. Her work as a master braider, wig and hair stylist and make-up artist has appeared in theatre, film, print and video. As an actor, she originated the role of Sophie in *Flyin' West* (Alliance Theatre) and also portrayed Sophie at the Long Wharf, Brooklyn Academy of Music's Majestic Theatre and the Indiana Repertory. She has appeared in numerous stage productions, films, television and commercials. Sharlene works with community outreach and is also a minister.

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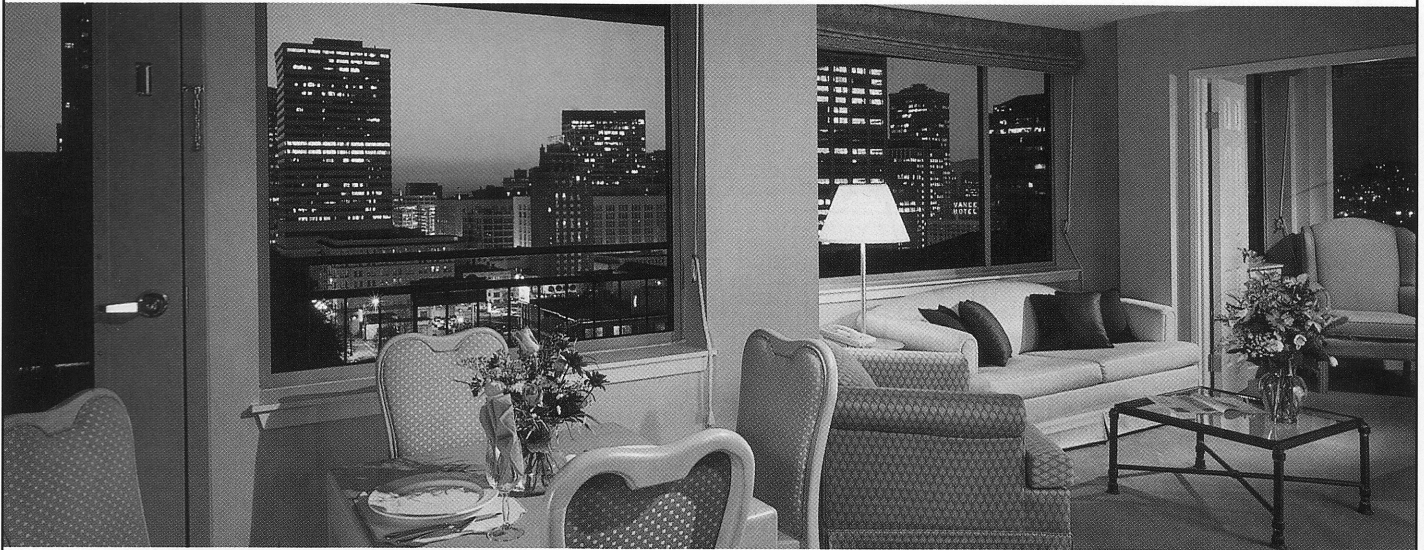
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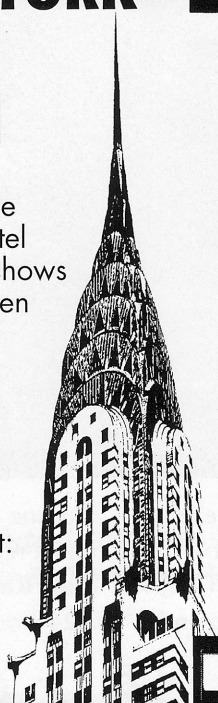
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