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A CONTEMPORARY THEATRE

QUILLS

by Doug Wright

directed by Jeff Steitzer

SEPTEMBER 18 - OCTOBER 18, 1998

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All the World's a Terror: The Theatre of The Grand Guignol

excerpted from **THE GRAND GUIGNOL: THEATRE OF FEAR AND TERROR** by Mel Gordon

*T*here is something embarrassing about the Grand Guignol. Like a renegade sect or invented religion from another century, it still touches upon our secret longings and fears. A product of *fin-de-siecle* France, the Grand Guignol managed to transgress theatrical conventions and outrage its public as it explored the back alleys of unfettered desire, aesthetic impropriety and nascent psychological trends in criminology and the study of abnormal behavior. Its supporters called the Grand Guignol play the most Aristotelian of twentieth-century dramatic forms since it was passionately devoted to the

purgation of fear and pity. Audiences came to the Theatre of the Grand Guignol to be frightened, to be shocked, while simultaneously delighting in their fears (or in those of the people around them). The more terrifying a performance was - that is, the more it tapped into the collective phobias of its spectators - the greater the success it achieved.

That studies of the Grand Guignol have been largely ignored in scholarly circles should come as no surprise. Here was a theatre genre that was predicated on the stimulation of the rawest and most adolescent of human interactions and desires: incest and patricide; blood lust; sexual anxiety and conflict; morbid fascination with bodily mutilation and death; loathing of authority; fear of insanity; an overall disgust for the human condition and its imperfect institutions. For the vast majority of drama academicians, however, the Grand Guignol was little more than an unhealthy curiosity, unworthy of serious analysis or documentation. Despite its immense popularity and influence on other dramatic forms in the twenties and thirties, such as the Hollywood horror film and psychological thriller, no major theatre history text, even today, as much as mentions Paris' greatest twentieth-century stage attraction."

The Grand Guignol is most notorious for its blood and gore theatrical stylings. It was not uncommon for patrons, or "Guignolers" to get nauseous or to simply pass out in their seat. At one point the theatre ran a successful ad campaign based on the fact that a doctor would be present at every production to attend to queasy audience members. The following is a synopsis of one extremely gruesome and very popular production:

A Crime in the Madhouse

Andre de Lorde and Alfred Binet, 1925

In a lunatic asylum, a beautiful girl, Louise, pleads with the head psychiatrist to release her immediately since she has been declared cured. Thinking she is showing new signs of hysteria, he orders her confined for another night.

Louise is thrown into a cell with two hideous mad women, Hunchback and the Normandy Woman. To assuage Louise's fear, a nurse is assigned to watch over the cell. As soon as Louise falls asleep, however, the nurse leaves for a staff dance party. Suddenly, One-Eye, a madwoman so violent that she is kept in solitary, enters Louise's cell. The old crones believe that a cuckoo bird is imprisoned behind Louise's eyes. While the first two women pin down Louise's arms, One-Eye gouges out her eyes with a knitting needle. Now fearful of what they have done, one of the insane women pushes One-Eye's face against a hotplate that was just used to boil water. The old woman's face is totally destroyed in smoke and flame. It is reduced to an oozing mass of charred and bloody flesh.

Violence wasn't the only production value for the Grand Guignol. In one evening the theatre would usually do several shows with varying themes. Many of their comedies were immensely popular and would frequently place bourgeois values at the butt of the joke:

The Cornfields

Georges Courteline, 1898

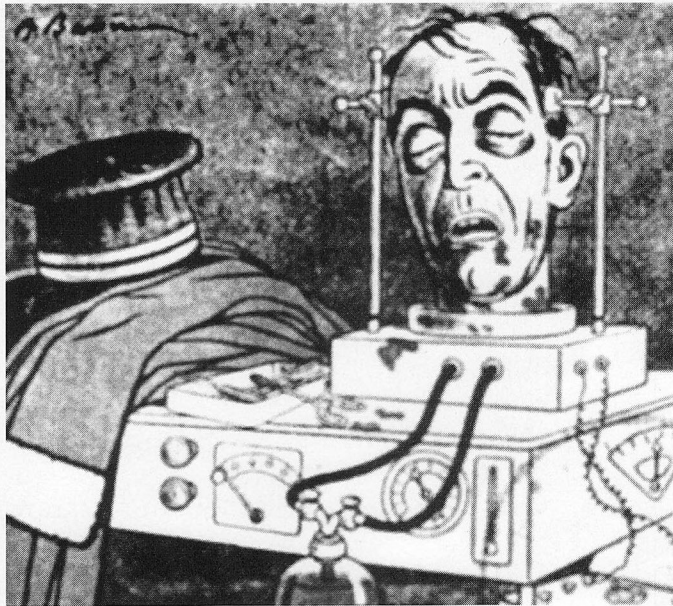
An elderly bachelor in New York City, Herring desires nothing so much as peace and quiet. He enters the house of the Cornfields, who at a party had invited him to spend his winter evenings. The Cornfields, however, are not the pleasant and agreeable couple he thought they were. From the first, they argue about everything, with Herring always the innocent object of their fights. Each of the Cornfields grabs him and pulls him in the opposite direction. One after the other put so many pillows under his seat that the chair collapses. Fighting between themselves, the Cornfields inadvertently destroy his clothing, kick him in his wooden leg, throw soup in his face, shoot his artificial leg, set fire to their apartment, toss a bucket of water at him and, as Herring exits, they invite him for a glass of champagne.

Finally, the Grand Guignol had its own special brand of political and social commentary. Mademoiselle Fifi fell into the dramatic play category and with over two thousand productions was one of the most successful works ever performed at the Grand Guignol:

Mademoiselle Fifi

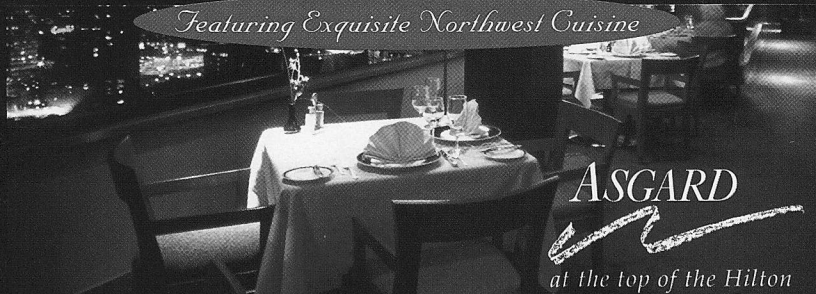
Oscar Metenier, 1897

In a French provincial town during the Franco-Prussian war of 1870, German officers and French prostitutes engage in a wild party. In the midst of the celebration, a prostitute, Rachel, stabs a young German officer with a dinner knife. As the blood pours from his chest, Rachel escapes knocking over a candelabra. In the cast of strange shadows, the Germans quietly and ritually place their dying fellow officer on the champagne-laden table. It is an ironic moment. Suddenly, the once silent bells of the town church ring. The murderer Rachel is now a heroine. France has defeated Germany.



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A MESSAGE FROM GORDON EDELSTEIN



"Nihil humanum a
me alienum est"

"Nothing human is
foreign to me"

Terence

What is pornography? What is impermissible speech? Are there thoughts and public pronouncements that so offend our basic sense of decency and morality, that are so vile and repulsive that we as a civilized society ought to render them impermissible? For most societies the answer is yes. What cultures deem unacceptable speech tells you a lot about that culture. In contemporary Germany, still defensive about its recent contribution to history's hall of atrocity, it is illegal to publicly deny the existence of the Holocaust. In America it has been illegal to carry a copy of James Joyce's *Ulysses* and to burn a picture of Smokey the Bear. And in medieval Spain, it was considered impermissible speech to pray in Hebrew in the privacy of one's own home. It has been illegal to pray to Christ, to pray to Mohammed, to say the word "shit" and to sing the Internationale. Lenny Bruce spent many a night in jail and so did Martin Luther. In the words of the great Supreme Court Justice William O. Douglas, writing a dissenting opinion in the obscenity trials of the 1950s, "one man's lyric is another man's obscenity."

Doug Wright's extraordinary play, winner of the 1996 Obie Award for Playwriting, tells the story of 18th century France's attempt to silence one of history's most celebrated pornographers, the Marquis de Sade. With equal dosages of Grand Guignol, camp and lurid melodrama, Wright creates a Marquis that is at once compelling and repellent. Many of you may be offended by some of what he says or some of what you will see dramatized in this brave and beautiful play. For me it is a joyful celebration of the theatre, of freedom of thought and speech and of the never-ending human quest to know all sides of our very complicated selves. I hope that you find this an exciting evening in the theatre.

A CONTEMPORARY THEATRE

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Artistic Director

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Managing Director

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Founding Director

QUILLS

by Doug Wright

Director	Jeff Steitzer
Set Designer	James Youmans
Costume Designer	Andrew Yelusich
Lighting Designer	Anne Militello
Composer and Sound Designer	John Gromada
Dramaturg	Liz Engelman
Stage Manager	Jeffrey K. Hanson

THE CAST

(IN ORDER OF APPEARANCE)

Doctor Royer-Collard	Seán G. Griffin
Monsieur Prouix; A Lunatic	R. Hamilton Wright
Renée Pélagie	Lori Larsen
Abbe de Coulmier	David Pichette
The Marquis	Rocco Sisto
Madeleine Leclerc; Madame Royer-Collard	Kara Zediker

Time: 1807

Place: The Charenton Asylum; the office of Dr. Royer-Collard,
the quarters of the Marquis and the hospital's charnel house.

There will be one intermission.

The media sponsor for *Quills* is *The Stranger*.

Originally produced in New York by the New York Theatre Workshop (1995),
Jim Nicola, Artistic Director, Nancy Kassak Diekman, Managing Director.
Quills by Doug Wright is presented by arrangement with Dramatists Play Service, Inc. in New York.

New York Casting by Alan Filderman
Los Angeles Casting by Heidi Levitt

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Sade: A Long Life at a Short Glance

adapted from *Sade's Wife* by Margaret Crosland



"At every reference to the Marquis de Sade, the world shuddered, and then furtively pricked up its ears."

Donald Thomas, *The Marquis de Sade*

1740 Birth in Paris of Donatien-Alphonse-François de Sade, 2 June.

"The origins of the house of Sade bristle with legend. Its very inception is said to have been miraculous: the line is supposed to have originated with one of the three magi."

— Maurice Lever, *Sade*

1741 Birth of Renée-Pélagie de Montreuil, 2 December.

1756 Treaty of Versailles with Austria. Outbreak of the Seven Years War.

1759 Sade becomes a captain in the calvary regiment of Bourgogne.

1762 Publication of *Du contrat social* and *Emile* by Rousseau.

1763 End of the Seven Years War. Marriage of Renée-Pélagie de Montreuil to the Marquis de Sade in Paris, 17 May. Sade imprisoned briefly in Vincennes for beating Jeanne Testard.

"I should no doubt be happier if I loved my wife, but am I in control of that feeling. I've done all I could, my dear uncle, to overcome the repugnance which I felt from her from the first moment...who knew better than you how I was married...when I arrived in Paris, all the preparations had been made, the King had signed, something which has never been done without the presence of the future husband, which was noticed by the whole of Paris...I did what in truth an honorable man should never do, my mouth made promises that my heart could not keep."

— The Marquis de Sade

1764 Sade has liaisons with various actresses and takes one of them, Mademoiselle de Beauvoisin, to his Chateau de La Coste, allegedly presenting her as the Marquise.

1767 Death of the Comte de Sade, 24 January, at age sixty-five, leaving his son his only heir. Birth of Louis-Marie, first son of the Marquis and Marquise de Sade, 27 August.

"I have made up my mind to inflict no further pain on myself. Nothing my son does can cause me to lose sleep. I am upset that he is so ill bred. He will drive me out of Paris if only to put an end to hearing him talked about, but I will not suffer because of it. Whatever he does, I have made up my mind."

— Comte de Sade, *the Marquis' father*

1768 Imprisonment of the Marquis de Sade in Saumur for the flagellation of Rose Keller, a widow of a pastry cook's assistant, on Easter Sunday, 3 April. She escapes and reports to the authorities. On his transfer to Pierre-Encise, near Lyon, the Marquise sells her diamonds in order to visit him. He is released on 16 November with a Royal Order instructing him to return to La Coste.

1769 Birth of second son of the Marquis and Marquise de Sade, Donatien-Claude-Armand, 27 June. Birth of Napoleon Bonaparte in Corsica.

1770 The Dauphin of France, grandson of Louis XV, marries Princess Marie-Antoinette of Austria.

1771 Birth of third child of the Marquis and Marquise de Sade, Madeleine-Laure, 17 April.

1771-1772? Liaison between Sade and Renée-Pélagie's sister, Anne-Prospere.

1772 The 'poisoned sweets' affair in Marseilles, 23 June. Sade and his manservant Latour engage in an orgy with four prostitutes, offering them sweets soaked with Spanish fly extract. Sade flees to Italy, followed by Anne-Prospere. He is sentenced to death in absentia, on charges of poisoning and sodomy.

1773 Sade escapes from prison and returns to the Chateau de La Coste.

1774 Raid on Chateau de La Coste, ordered by Madame de Montreuil, Sade's mother-in-law, 6 January. Sade, forewarned, is not captured. The castle is searched, and his papers burned and confiscated. Death of Louis XV. Accession of his grandson, Louis XVI, aged twenty.

1775-1777 Orgies at La Coste, with an attempt on Sade's life by the father of one of the participants. Sade is arrested on 13 February, and imprisoned at Vincennes. He writes his wife his first letter as a prisoner: "I feel that it is completely impossible to long endure a condition so cruel. I am overwhelmed by despair. My blood is too hot to be at such terrible restriction. If I am not released in four days, I shall crack my skull against these walls."

April 18, 1777, in a letter to his wife, Renée-Pélagie, while imprisoned in Vincennes: "You ask me how I am. But what use will it serve for me to tell you? If I do, my letter will never reach your hands. However, I am going to satisfy you, since I cannot imagine that they would be so unjust as to prevent my replying to what you are permitted to ask me. I am in a tower, locked behind nineteen iron doors, receiving daylight by two small windows, each provided with about a score of iron bars. For about ten or twelve minutes of the day I have the company of a man who brings me my food. I spend the rest of my time alone and in tears...That is my life."

1778 Deaths of Rousseau and Voltaire. France enters the American War of Independence. Sade is authorized to travel to Aix, where the 1772 death sentence is quashed, although he is admonished for 'exaggerated debauchery.' Escapes on his way back to Vincennes, and returns to La

Coste, only to be recaptured after a few weeks. His wife is not allowed to visit him.

1781 Renée-Pélagie's first visit to her husband in prison (after a separation of four years and five months), still detained by *lettre de cachet*, 13 July.

1782 Laclos writes *Les Liaisons dangereuses*. Sade begins serious writing. He is deprived of all books because they 'overheated his head' and led him to write 'unseemly things.' The Marquise's rare visits are suspended because of Sade's poor conduct.

Sade "...went into prison a man; he came out a writer."

—Simone de Beauvoir

1783 American War of Independence is ended by the Treaty of Versailles.

1784 Beaumarchais' play *Le mariage de Figaro*, previously banned for three years by royal censorship for its derision of the *ancien régime*, is performed with success. Sade is transferred to the second floor of the Liberty Tower at the Bastille.

"My way of thinking is the outcome of my reflections; it results from my existence, my constitution. I am powerless to change it; if I could, I would not. The way of thinking that you could criticize is the one consolation of my life; it lightens all my sufferings in prison, it provides all my pleasure and I cling to it more than to life itself. It is not my way of thinking that has caused my misfortune, it is that of others."

— letter from The Marquis de Sade to Renée-Pélagie, 1783

1785 Sade begins the final revisions of the draft of his major work *The 120 Days of Sodom or The School for Libertines*, covering one side of a twelve meter long roll of paper. The 'affair of the diamond necklace,' implicating the Cardinal de Rohan and Queen Marie-Antoinette, leads to a suspension of visits to prisoners in the Bastille.

"...all your books had been taken away because they inflamed your mind and caused you to write unseemly things...Restrain your writing, I beg you. It is doing great harm. Make up for this by persevering in a decent way of thinking, one that resembles the depths of your heart, and above all do not write or utter all the strange thoughts that your mind suggests to you on the basis of which they fervently wish to judge you."

— letter from Renée-Pélagie to The Marquis

1789 Riots in Rennes and Paris. The States-General meet in May. In June the Third Estate makes a bid for power, by calling itself the National Assembly, and less than a month later the Bastille falls, on 14 July. Sade's cell is sacked, his furniture, suits, linen, library and manuscripts are burned and pillaged. Sade is transferred to Charenton-Saint-Maurice, the hospice for the insane, after shouting to the mob outside the prison that fellow prisoners are being murdered.

1790 The *lettre de cachet* system for imprisonment is canceled, leading to Sade's release from Charenton on 2 April. Renée-Pélagie's request for legal separation is granted.

1791 First (anonymous) publication of Sade's writing: *Justine ou les maux de la vertu*. Death of Mirabeau. The royal family flee to Varennes.

"Everything that the most deranged imagination can possibly invent in the way of things indecent, sophistic and disgusting is collected in this bizarre novel, whose title might attract and deceive sensitive and honest souls... Young people, shun this book dangerous for both heart and senses. You, mature men, whom the calming of the passions have placed out of danger—read it to see how far one can go in derangement of the human imagination. But throw it into the fire immediately thereafter. This advice you will give yourself if you have the strength to read it in its entirety."
—article published in 1792 in the *Petites-Affiches*

1792 The Chateau de La Coste is vandalized. Shortly after, the monarchy is abolished.

1793 Execution of Louis XVI, 21 January. Murder of Marat by Charlotte Corday, 13 July. Sade is appointed court assessor, and helps to spare the life of Renée-Pélagie's parents by remaining silent when their names are added to a list of people meriting the guillotine. Accused of supporting the 'enemies of the Republic' Sade is then arrested for a letter he had written two years previous, and taken to Madelonettes prison. Marie-Antoinette is executed.

"It is the multitude of laws that creates the multitude of crimes. Cease to believe that this or that action is criminal. Make no law to repress it, and it is certain that the multitude of your crimes will disappear. Let us convince ourselves of this once and for all: laws are simply useless or dangerous. Their only purpose is to multiply crimes or to ensure that they are committed in security, owing to the secrecy they impose. Without laws and religion, one cannot imagine the degree of glory and grandeur that human knowledge might have achieved today. It is extraordinary how those odious obstacles have retarded progress."

—The Marquis de Sade

1794 Sade is sentenced to death but released after fall and execution of Robespierre. Terror ends. The Committee of General Safety signs order freeing Citizen Sade. After 312 days of detention, Sade is freed, in spite of his previous nobleman status, and is allowed to reside in his home.

1795 Start of the Directory. Publication of *Aline et Valcour*.

"I only address myself to those capable of understanding me; such people can read me without danger."

— The Marquis de Sade

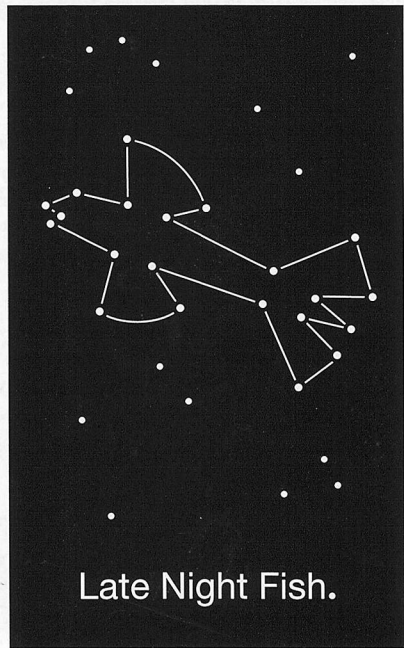
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D.A.F. de Sade. No authentic portrait exists, but this one is based on contemporary descriptions of Sade during his long imprisonment.

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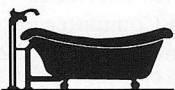


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Sade: A Long Life at a Short Glance, continued

1797 Anonymous publication of *La nouvelle Justine* and *Juliette*. François Simonet de Coulmier, former priest and deputy of the clergy, becomes the head of Charenton.

"I admit it, I love crime with passion; it alone stimulates my senses and I shall profess its maxims until the last moment of my life. Free from all religious fears, knowing how by using my discretion and my wealth to put myself above all laws, what power is there, divine or human, to constrain my desires?...Nature created humanity for people to enjoy everything on earth; that is its dearest law and it will always be the one next to my heart. So much the worse for the victims. They're necessary. The whole world system would destroy itself without the deep laws of equilibrium. It is only by crimes that nature maintains itself and regains the rights taken from it by virtue. We are therefore obeying it in giving ourselves over to evil. Our resistance is the only crime it should never forgive us. Oh! my friends, let us convince ourselves of these principles. It is in their exercise that all the sources of human happiness are to be found."

from *Juliette*, 1797

1803 Sade is accused of trying to seduce male fellow prisoners and is sent to the prison-asylum at Bicetre and then to Charenton.

1804 Bonaparte crowns himself Emperor.

"The Director [Coulmier] believed that he had discovered a sovereign remedy for madness in theatre and dance. He introduced balls and theatrical shows. A theatre, orchestra and stalls were installed over the old District hospital ward...facing the stage was a special box for the Director and his guests. Opposite the stage, and on either side of the Director's box which jutted out over the stalls, there were tiers for fifteen to twenty patients suffering from varying degrees of insanity, women on the right and men on the left, almost all of whom were demented and habitually calm. The rest of the auditorium and stalls was filled with outside visitors and a very small number of convalescent patients. The all too notorious Marquis de Sade organized these fêtes...and dances to which dancers and actresses from small Parisian theatres were unashamedly invited...The theatre was a downright

1798 Sade is forced to move from place to place whenever he can find a meal due to lack of funds.

1799 Sade works in the theatre for miserable pay (forty sous a day) and acts in his own play, *Oxtiern*. Bonaparte's coup d'etat, followed by the Consulate.

1801 Sade imprisoned at Sainte-Pelagie as 'administrative punishment' for his 'obscene' work, following an earlier seizure of *La nouvelle Justine*.

Epitaph of D.A.F. Sade

"Prisoner Under Every Regime by Himself"

*Passerby,
Kneel down to pray
Beside the unhappiest of men.
He was born in the last century,
And died in the present one.
Despotism of hideous men
Made war on him in all ages;
Under the kings, that odious monster
Took hold of his entire life.
Under the Terror, it persisted,
And put Sade at the brink of the abyss.
Under the Consulate it returned,
And Sade was still its victim.*

Man Ray, Imaginary Portrait of the Marquis de Sade (William Copley collection, New York). A strikingly heroic portrayal, suggesting the prison walls that confined the Marquis de Sade for twenty-seven years.

fiction, the madmen did no acting, the Director was deceiving the audience and everyone was duped: people of all stations, great and humble, the ignorant and the wise, wanted to see the show put on by the madmen at Charenton."

— Esquirol, 1835

1806 Royer-Collard becomes the doctor in chief of Charenton. His regulations helped Charenton become one of the premiere establishments in Europe.

Doctor Royer-Collard complained about Sade and Charenton in 1808, saying: "They were so improvident at the asylum that they had a theater erected for the performance of comedies and did not think of the harmful effects of such a tumultuous proceeding upon the mind. De Sade is the director of this theater. He presents the plays, hands out the roles and directs them. He is also the asylum poet... How can such things be in an insane asylum? Such crimes and immorality!"

1807 The police seize several manuscripts from Sade's room at Charenton which Sade will never see again.

1808 Sade becomes acquainted with Madeleine Leclerc, the twelve year old daughter of one of Charenton's administrators. They have relations for the next five years.

1809 Death of Louis-Marie de Sade.

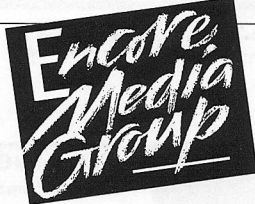
1810 Death of Renée-Pélagie at Echauffour Castle, 7 July. Coulmier received from interior minister Montalivet on 18 October, 1810: "Le sieur de Sade shall be placed in a *completely separate room*, so that *all communication*, whether *inside or outside*, on any *pretext whatsoever*, may be denied. The greatest care shall be taken to deny him *all use of pencils, ink, quills and paper*."

1814 Death of Sade, 2 December.

1815 Battle of Waterloo, followed by the exile of Napoleon.

1844 Death of Madeleine-Laure de Sade.

1847 Death of Claude-Armand de Sade.



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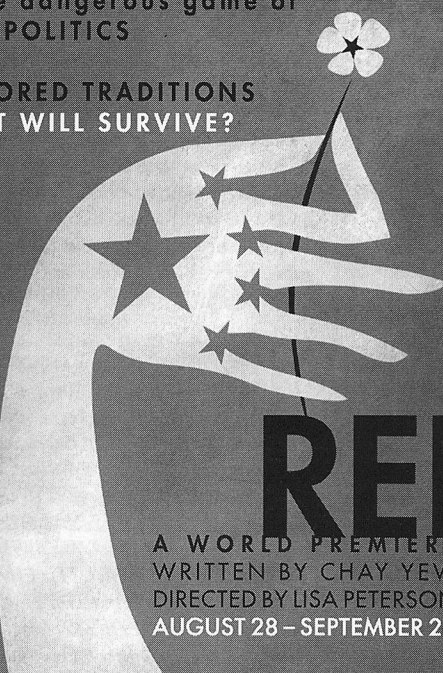
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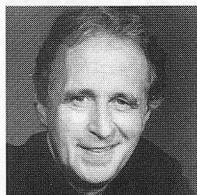
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Girls



THE ACTORS



SEÁN G. GRIFFIN
Monsieur Royer-Collard

Seán just completed a role in the film *Book of Stars* for Shadowcatcher Entertainment. Prior

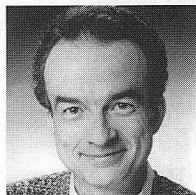
to that he played Candy in The Empty Space production of *Of Mice and Men*. He can also be seen as the head of the Seattle FBI office in the recently released *X-Files The Game*. He has been seen at ACT in *A Christmas Carol*, *The Language of Flowers*, *Cheap*, *Arcadia* and many FirstACT readings. His Broadway credits include *Dancing at Lughnasa*, *Ned and Jack*, *Queen and the Rebels* (playing opposite Colleen Dewhurst), *The National Health*, *Ab! Wilderness and Poor Murderer*. He has appeared in off-Broadway productions of *The March on Russia*, *Immigrant Voices* at Ellis Island and *Electra* with Colleen Dewhurst at Carnegie Hall. He has been a member of many regional theatre companies including The Seattle Rep, Intiman Theatre, The Long Wharf Theatre, The Pittsburgh Public, The Goodman Theatre, Syracuse Stage, The Cleveland Playhouse and many more. In his thirty years in the business he has appeared in motion pictures and many popular television series as well as commercials and CD-Roms. His wife, Bernadine Griffin, is Director of Volunteers and Human Resources at The Seattle Symphony. Seán is also very proud of his daughter, Heather, who recently moved to Seattle with her husband, Gary.



LORI LARSEN
Renée Pélégie

Lori played Rossignol at ACT in 1969 in another play that takes place in the Asylum at Charenton, *Marat-*

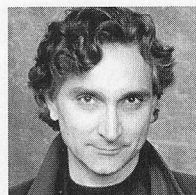
Sade. More recently, she has appeared at ACT in the title role in *Hapgood*, in *Maydays*, *Woman in Mind*, *Sunsets and Glories*, *Handing Down the Names* and on three occasions in *A Christmas Carol*, which she also directed in 1994. This past year, she performed in FirstACT and *America 1959: No Time For Poetry*. Recent work elsewhere includes Florence Bean James in the premiere of *All Powers Necessary and Convenient* at the Playhouse, *Love and Anger* and *A Perfect Ganesha* at Empty Space, *The Legacy* and *Kindertransport* at Center Stage, *Indiscretions*, *Someone's Knocking* and *All I Really Need to Know I Learned in Kindergarten* at The Bathhouse. Lori has directed five operas for Seattle Opera including last spring's production of *La Bohème*.



DAVID PICHETTE
Abbe de Coulmier

David's latest appearances at ACT were Scrooge in *A Christmas Carol*, Milt in *Laughter on the 23rd Floor* and Angie in

Cheap. In the last 15 years at ACT some of his favorite roles have been Martin in *Maydays*, Grez in *Red Noses*, Williamson in *Glegarry Glen Ross*, King Charles in *Sunsets and Glories* and Golutvin in *Diary of a Scoundrel*. Numerous appearances at Empty Space and Intiman include Petey in *Love and Anger*, Arnolphe in *School for Wives*, Renfield in *Dracula*, Lexington in the premiere of Eric Overmeyer's *Dark Rapture* and Guildenstern in *Rosencrantz and Guildenstern are Dead*. Recent regional work includes Adrian in the premiere of Steven Dietz' *Private Eyes* at Arizona Theatre Company, Richard Nixon in *Nixon's Nixon* at San Jose Rep, Malvolio in *Twelfth Night* at Tacoma Actors Guild, George in *Of Mice and Men* at Empty Space and Clarke in *Gross Indecency* at Intiman.



ROCCO SISTO
Marquis de Sade

New York Shakespeare Festival: *Macbeth*, *The Winter's Tale* (Obie Award), *The Merry Wives of Windsor*, *All's Well*

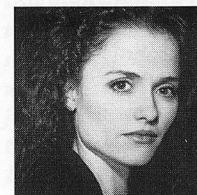
That Ends Well, *Hamlet*, *'Tis Pity She's a Whore*, *Machinal*, *What Did He See and Silence*, *Cunning*, *Exile*. Roundabout Theatre, *A Month in the Country*; Playwrights Horizon, *Demonology*; Classic Stage Co., *The Illusion*; New York Theatre Workshop, *Quills* (Obie Award, Drama Desk Nomination, Drama League Award). Television: "Law and Order," "Star Trek - The Next Generation," "Spencer for Hire," "The Equalizer," also assorted daytime dramas and movies of the week. Film: *Donnie Brasco*, *Eraser*, *Innocent Blood*, *Lorenzo's Oil*, *Far and Away*, *After Hours*, *Scream for Help*, *Carlito's Way*, *Illuminatta*, *The Battle Studies and Eighteen Shades of Dust*. Rocco helped found Shakespeare and Co. of Lenox, MA and also holds an M.F.A. from N.Y.U. Tisch School of the Arts Theatre Program.



R. HAMILTON WRIGHT
Monsieur Pronix, Lunatic

After performing in a number of plays at ACT's Roy Street digs - among them

End of the World, *Red Noses*, *The Revengers' Comedies*, *On The Razzle*, *Our Country's Good* and *A Chorus of Disapproval* - Bob is happy to be making his first appearance at ACT's new home. He has recently appeared in The Arizona Theatre Company's production of *Scapin*, at Intiman Theatre in *Turn of the Screw* and *Private Lives* and at the Seattle Repertory Theatre in Steven Dietz' *Private Eyes*, which marked his fortieth production at that theatre.



KARA ZEDIKER
Madeleine Leclerc, Mme. Royer-Collard Quills marks Kara's Seattle debut. A Chicago native, Kara currently resides in Los Angeles where

she last appeared in *The History of Bowling* at the Mark Taper Forum's Chatauqua Festival. Last spring Kara appeared in Garry Marshall's Buffalo Nights production of *Suburban Motel* at the Falcon Theatre. In Chicago, Kara was seen in *Oleanna* at The Wellington Theatre, *Never the Sinner* at Victory Gardens, *The Golem* at the National Jewish Theatre, *A Summer Remembered* at Steppenwolf and *A Slip of the Tongue* both at Steppenwolf and in London at the Shaftesbury Theatre of Comedy. Television and film credits include "The Babe," "The Untouchables," "The Pretender," "Hercules" and the upcoming film *The Sex Monster* with Mariel Hemingway and Stephen Baldwin.

The actors and stage manager in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

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DIRECTORS AND PRODUCTION STAFF

GORDON EDELSTEIN

Artistic Director

Gordon Edelstein became artistic director of ACT in September of 1997. Since his arrival, he has produced the world premiere of *Power Plays* written by and starring Alan Arkin and Elaine May, directed the sold-out engagement of *Death of a Salesman* featuring John Aylward and directed the world premiere of Lisette Lecat Ross' *Scent of the Roses* starring the delightful and legendary Julie Harris. Gordon has also embarked upon the revitalization of ACT's Bullitt Cabaret with productions of Sara Felder's *June Bride*, The Hedgebrook: Women Playwrights Festival and *The Funhouse* as well as the sold-out engagement of Eve Ensler's *The Vagina Monologues*. Prior to moving to Seattle, Gordon was associate artistic director of the Long Wharf Theatre in New Haven, Connecticut since 1989, where he directed more than 15 productions including five world premieres and received two Connecticut Critics Awards for Directing. His work at Long Wharf includes *The Philanthropist* by Christopher Hampton, *Anna Christie* by Eugene O'Neill, *All in the Timing* by David Ives, *Voir Dire* by Joe Sutton, *How Do You Like Your Meat* by Joyce Carol Oates and the world premiere of Arthur Miller's *The Last Yankee*. His extensive New York credits include the acclaimed Broadway revival of Pinter's *The Homecoming* at the Roundabout Theatre Company, Michael Henry Brown's *The Day the Bronx Died* both off-Broadway and at the Tricycle Theatre, London, and premiere works by Arthur Miller, Constance Congdon and Paula Vogel. His other directing work has been seen around the country, from the Perseverance Theatre in Alaska to Arena Stage in Washington, D.C. Gordon's directing work has long been distinguished by his deep commitment to the development of contemporary playwrights, and he has either directed or produced works by such diverse writers as Alan Ayckbourn, Jon Robin Baitz, Bertolt Brecht, Michael Henry Brown, Anton Chekov, Caryl Churchill, Pearl Cleage, Darrah Cloud, Noel Coward, Russell Davis, Christopher Durang, Feydeau, Simon Gray, Silas Jones, Donald Margulies, Eugene O'Neill, William Shakespeare, Stephen Sondheim, Harold Pinter, Jonathan Reynolds, Peter Sagal, Turgenyev, Paula Vogel, Mac Wellman, Tennessee Williams and Paul Zaloom. While serving as associate artistic director of the Berkshire Theatre Festival, he commissioned the premieres of Zaloom's *House of Horrors* and Wellman's *Sincerity Forever*, both of which won Obie Awards. Gordon was also nominated for an Emmy Award for his direction of "Abby My Love" for CBS and he directed "Brotherly Love" for HBO as well as "Notes for My Daughter" for ABC. He is married to gynecologist Joan Berman and has two children, Marlena and Noah.

SUSAN BAIRD TRAPNELL

Managing Director

Susan joined ACT in 1982 as administrative manager and was appointed managing director in 1989. Beginning in 1992, Susan led ACT's successful \$35.4 million capital campaign and subsequent move to its new facility at Kreielsheimer Place. She holds a Bachelor of Arts degree 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, 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. 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 is a member and past president 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 and University Preparatory Academy. Susan is the 1997 recipient of The "Rudy" Award from SAFECO for her extraordinary contribution to the community in the area of the non-profit arts, and she serves as a peer panelist and on-site theatre evaluator for the National Endowment for the Arts. Susan is a native of Arlington, Virginia.

DOUG WRIGHT

Playwright

Doug Wright's play *Quills* received an Obie Award for Outstanding Achievement in Playwriting, and the Kesselring Award for Best New American Play from the National Arts Club. Other works include *The Stonewall Rapture*, *Interrogating the Nude*, *Dinosaurs*, *Lot 13*, *The Bone Violin*, *Wathbanaland*, *Wildwood Park* and a musical *Buzzsaw Berkeley*, with songs by Michael John LaChiusa. Doug's work has been seen at New York Theatre Workshop, Lincoln Center, the Geffen Playhouse, the Yale Repertory Theatre, The Wilma Theatre, the Woolly Mammoth and the McCarter Theater, among others. He is a past recipient of the William L. Bradley Fellowship at Yale University, the Charles MacArthur Fellowship at the Eugene O'Neill Theatre Center and the Alfred Hodder Fellowship at Princeton University. He has been published three times in *The Best Short Plays Series*, and his work has also appeared in *Conjunctions* and *The Paris Review*. He received a bachelor's degree from Yale University in 1985, and an MFA in playwriting from NYU in 1987 and is a member of the Dramatists Guild, and the Writer's Guild East. Television credits include work for Norman Lear, and

film credits include scripts for Fine Line, Fox Searchlight and Dreamworks SKG.

JEFF STEITZER

Director

Since starting his professional career in 1975, Jeff has directed more than 100 productions. In the Pacific Northwest, his work has been seen at the Seattle Repertory Theatre, Seattle Children's Theatre, The Empty Space Theatre, Civic Light Opera, Tacoma Actors Guild, The Bathhouse Theatre and A Contemporary Theatre. He has directed extensively at regional theatres across the country including Chicago's Goodman Theatre, Atlanta's Alliance Theatre, Milwaukee Repertory Theatre, Berkeley Repertory Theatre, Portland Center Stage, Actors Theatre of Louisville, Alabama Shakespeare Festival, Arizona Theatre Company and the Oregon Shakespeare Festival. When not directing, Jeff is busy as a performer. He created the role of Frank in the Arizona Theatre Company production of Steven Dietz' *Private Eyes* (and played it again for the Seattle Rep) and has been nominated for an AriZoni award for his performance as Argante in ATC's production of *Scapin*. He also played Bismark in Seattle Shakespeare Festival's *Blood and Iron* and acted various roles in the world premiere of *The Cider House Rules (Part I)* at the Seattle Rep. He has lent his voice to numerous TV and radio commercials, and has appeared in a variety of locally filmed motion pictures, including *Georgia*, *Beans of Egypt*, *Maine*, *Delivered* and *Nowheresville*. Most recently, he directed his own adaptation of *The Miser* for the Village Theatre and *Mr. Popper's Penguins* for Seattle Children's Theatre.

JAMES YOUMANS

Set Designer

Previously in the Seattle area James designed *The Shaughbraun*, *The Price* and *Sylvia* at the Seattle Rep. His other recent credits include: *Ab! Wilderness*, *Arcadia* and *Raised in Captivity* (Drama-Logue Award) at Southcoast Repertory Theatre; the musical *Kudzu* at Ford's Theatre; scenery and projections for *Hedwig and the Angry Inch* off-Broadway; *The Country Club* at Long Wharf Theatre; *My Good Name* at the Bay Street Theatre; *Finian's Rainbow* at The Goodspeed Opera House; *After Play* at MTC, Theatre Four and Pasadena Playhouse; *Paper Moon* at The Goodspeed and Ford's Theatre; Randy Newman's *Faust* at La Jolla Playhouse; *The Swan* and *The Petrified Prince* (the latter for which he received a Drama Desk Award nomination) both at the New York Shakespeare Festival; *Swinging on a Star* on Broadway; *The Waiting Room* at Arena Stage; *Jeffrey* in New York,

continued on the next page

DIRECTORS AND PRODUCTION STAFF

L.A. and San Francisco and *Sight Unseen* at The Orphum and Long Wharf Theatre. Other regional Theatres: Mark Taper Forum, Dallas Theatre Center, Portland Stage and Virginia Stage.

ANDREW V. YELUSICH

Costume Designer

As a resident designer at the Denver Center Theatre Company, Andrew has designed over 65 productions for 14 seasons including *Arcadia*, *Three Tall Women*, *Racing Demon*, *Galileo*, *Life is a Dream*, *Macbeth*, *The Scarlet Letter*, *Candida*, *Arsenic and Old Lace*, *Julius Caesar*, *Saint Joan* and *Black Elk Speaks* which was nominated for an L.A. Drama Critics Circle Award. His work has appeared at theatres throughout the country including the Seattle Repertory Theatre, Intiman, the Mark Taper Forum, The Guthrie Theater, the Old Globe Theatre and The Shakespeare Theatre in Washington, D.C.

ANNE MILITELLO

Lighting Designer

Recent credits include: *The Father* with Frank Langella at the Geffen Playhouse; *Our Town* at South Coast Rep; Sam Shepard's *Tooth of Crime* *Second Dance* at the Lucille Lortel Theatre NYC; *Blade to the Heat* and *The Waiting Room* at the Mark Taper Forum; *Hamlet* and *Timon of Athens* at Chicago Shakespeare Repertory. NY premieres include: *Cuba and His Teddy Bear* starring Robert DeNiro on Broadway; *A Lie of The Mind*, *Simpatico* and *States of Shock* for writer/director Sam Shepard; *Adingdon Square* for Maria Irene Fornes and *The Industrial Symphony No. 1* for film director David Lynch at BAM's Next Wave Festival. She has also designed for Richard Foreman, Mabou Mines, NYSF, La Jolla Playhouse, Canadian Opera, President Clinton, Walt Disney Imagineering, etc. Current projects include the new 42nd St. Studio Building in Times Square and The Adventures of Spider-man for Universal Studios. She is the owner of Vortex Lighting in Hollywood, CA and is the recipient of an Obie Award, several Dramalogues, Joseph Jefferson Awards and an International Illumination Design Award for her work at Disneyland.

JOHN GROMADA

Composer and Sound Designer

Earlier this season at ACT, John was the composer and sound designer for *Scent of the Roses*. Broadway credits include original scores for the recent revivals of *Summer and Smoke* and *Misalliance* at the Roundabout, *Holiday* at Circle in the Square and Jonathan Miller's production of *Long Day's Journey Into Night*. His music was also featured in the Broadway and road productions of *A Few Good Men*. At the New York

Shakespeare Festival, his music and sound score for *The Skriker* earned him a 1997 Drama Desk Award, and his score for *Machinal* won him an Obie Award in 1991. He has designed sound for numerous original productions in New York and his music and sound have been heard at many regional theatres including Center Stage in Baltimore and Houston's Alley Theatre, two theatres with whom he is closely associated. He is most proud of his ten year collaboration with Gordon Edelstein which has included his productions of *Anna Christie* and *The Day the Bronx Died*, among others. A resident of Nyack, NY, John has received grants from the NEA and the state arts councils of New York and New Jersey. He is married to scenic artist Barbara Cohig.

LIZ ENGELMAN

Dramaturg

Liz is ACT's literary manager and dramaturg and spent last season as the literary manager and dramaturg at the Intiman Theatre. Previously, she was the assistant literary manager at Actors Theatre of Louisville where she served as resident dramaturg for Mainstage, Classics in Context and Humana Festival productions. She has also worked on the development of new plays at the Playwright's Center in Minneapolis and the New York Theatre Workshop and was the Reading Series Coordinator for the Civita Festival in Bagnoregio, Italy. She studied dramaturgy and new play development at Brown and Columbia Universities where she received her B.A. and M.F.A. in theatre and drama-turgy, respectively. Liz is co-editor with Michael Bigelow Dixon of three collections of plays.

JEFFREY K. HANSON

Stage Manager

Since 1990, Jeff has stage managed 24 productions at ACT including this season's *Scent of the Roses* and *Thunder Knocking on the Door* as well as *The Big Slam*, *Blues for an Alabama Sky*, *Room Service*, *Laughter on the 23rd Floor*, *The Gospel at Colonus*, *The Revengers' Comedies*, *Sunsets and Glories*, *Halcyon Days*, *The Illusion* and *Lloyd's Prayer*. Jeff also stage manages at the Seattle Rep where he worked on *Private Eyes* last season as well as *True West* and *The Cider House Rules, Parts I and II*. In addition, he has stage managed productions at Intiman Theatre and 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, coordinated a research laboratory in the UCLA Department of Psychology and earned a graduate degree in theatre history.

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AT&T Wireless

\$5,000 - \$9,999
American Express Company
Bank of America
BMW Seattle
Honeywell Inc.
KeyBank
Rainier Investment Management,
Inc.
Seafirst Bank
Turrón de España
Visio Corporation

\$2,000 - \$4,999
A&E Networks
Callison Architecture
Dain Rauscher Foundation, Inc.
Graham & James/Riddell
Williams
Nissio Iwai American
Corporation
Quality Food Centers, Inc.
Sellen Construction
TCI
Wright Runstad & Co.

\$1,000 - \$1,999
Airborne Express
Alaska Airlines
Bogen & Company
Cole & Weber, Inc.
Corbis Corporation
Davis Wright Tremaine LLP
Deloitte & Touche LLP
Gull Industries, Inc.
Microsoft Corporation
Redhook Ale Brewery, Inc.
Totem Ocean Trailer Express,
Inc.
Western Washington Beverage

\$500 - \$999
Acordia Northwest, Inc.
Argosy Cruises
Coldwell Banker Bain Associates
Johnson & Higgins of
Washington
Kemper Insurance Companies

+ Acquired employee matching funds from their employer.

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SARA BATHUM
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ALLISON DURAZZI
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ASHLEY LEASURE
Development Manager

DAVID GOW
Grants & Development Information Manager

ERICA MEIER
Special Events/Volunteer Manager

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DEAN BARNEY
Finance Director

RENEE D. REILLY
Accounting Manager

DEANNE ENGLAND
REBEKAH WONG
Accounting Assistants

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Producing Director

CAROLYN KEIM
Production Manager

STEVE COULTER
Technical Director

ANN CIECKO
Assistant Producing Director

SUSAN E. JETER
Company Manager

CONNIE RINCHIUSO
Costume Shop Foreman

MARY ELLEN WALTER
Cutter

ANNA K. BASTIN
CHRISTINE BURD
VERONICA DIMOFF
SAMANTHA MALAY
ALICIA RUFF
JEROME SCHRAM
Stitchers

SUSAN LEMERAND
Milliner

WENDY OBERLIN
Mask-Maker

MARTIN LOPEZ
Dyer/Painter

CAMILLE BENDA
Shopper

SALLY MELLIS
Lead Dresser

KIM DANCY
Dresser

TERESA O'LEARY
Wardrobe Assistant

JOYCE DEGENFELDER
Wig Master

CRAIG WOLLAM
Assistant Technical Director

COLLEEN JONES
Technical Production Assistant

STEVEN LA ROSE
Scenic Charge

MONA LANG
Scenic Artist

TOM WILLIAMS
KERRY SAINE
JOHN STRAYER
Shop Carpenters (IATSE Local #15)

JAMES NICHOLS
Apprentice Carpenter

CHERYL TOMBLINSON
Properties Master

JIM LUTHER
Lead Properties Assistant

GILES THOMPSON
KEN EWERT
ELIZABETH CARPENTER
Properties Carpenters

ALLIE MITCHELL
Properties Intern

LEE DeLORME
JASON KARADIMAS
Master Electricians

SARAH DONALD
Assistant Lighting Designer

CAROL GARZA
AARON WELCH
Sound Engineers

JEFFREY K. HANSON
BRET TORBECK
MICHAEL JOHN EGAN
ANNE KEARSON
Stage Management

LAURA MACNEIL
ADAM MOOMEY
ANGELA T. VOKOLEK
Non-Equity Assistant Stage Managers

SILAS AEMMER
JERAMY BYFORD
Stage Carpenters

JD CROWE
GREG MOORE
Running Crew