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Violet



Violet

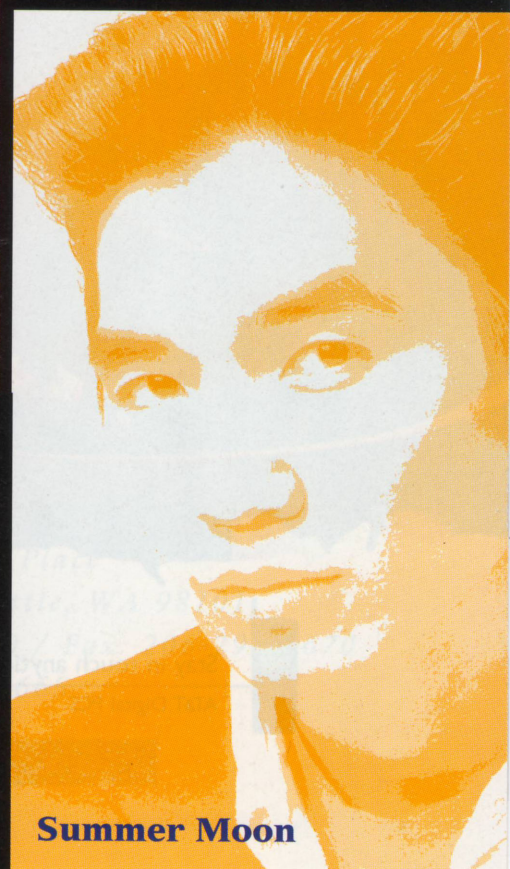


Quills



Collected Stories

SCENT OF THE ROSES



Summer Moon



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A CONTEMPORARY THEATRE

Julie Harris
in
SCENT OF THE ROSES

by Lisette Lecat Ross

Directed by Gordon Edelstein

JULY 17 - AUGUST 16, 1998

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Assistant Editor: Kristina Schulze

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(Clockwise from lower left) Kate Goehring and Linda Stephens, *Collected Stories*;
Lauren Ward, *Violet* (photo Joan Marcus); Michael McElroy, *Violet* (photo Joan Marcus);
Rocco Sisto, *Quills* (photo: Joan Marcus); Greg Watanabe, *Summer Moon*.

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Two minds, two worlds, one country...

“Two minds, two worlds, one country: the kind of country H.G. Wells might have invented, or that Jonathan Swift sent Gulliver to, where people occupy the same space but live in different time frames so that they do not see each other and perceive different realities. Though only a few miles separate their living areas, though they spend much of their working days together, the black South African world is as distinct from the white world as Outer Mongolia, its mind a closed book to all but a handful of whites who keep in contact with it. Probably no more than five percent of white Johannesburg has ever been to Soweto, its black dormitory suburb that is one of Africa’s most populous cities in its own right. Most could not even tell you how to get there.”

“**A**frikaner nationalism has taken the concept of its divine mission to mean that it has a God-given right not only to its own national existence but also to reorder the world around it according to its own vision, a right to define not only its own nationhood but the black man’s as well. It has not sought the black man’s opinion or consent in this, but claimed the right in the name of ‘trusteeship’ and ‘responsible guardianship’...The Afrikaner knows best what the black man needs, because the Afrikaner has suffered defeat and humiliation and then found himself again, and so he understands the meaning of nationhood and can show the black man the way. He should try to persuade blacks that apartheid is in their own best interests, but if he cannot do this then he must press ahead with the policy anyway because the blacks must be saved from themselves and because they have always respected firmness.”

“THE NOTION OF A BORDER BEHIND WHICH WHITE CIVILIZATION MUST PROTECT ITSELF AGAINST THE COMING OF THE BLACK BARBARIANS IS FUNDAMENTAL TO THE WHITE SOUTH AFRICAN PSYCHE.”

“[**SOUTH AFRICA’S RACE PROBLEM**] is a power struggle for control of a country, between a racial minority long imbued with the belief that its divinely ordained national existence depends on retaining control of the nation-state, and a disinherited majority demanding restitution of its rights, which would make that impossible...Though it has lost some of its animating force in recent years, it remains at the core of the South African dilemma: the inability to allow the possibility of ever being subordinate again, of not being a nation in control of its own national territory, of having to survive and find a way to be an ethnic minority in a country run by others. That is the survival imperative. That is what the Afrikaner Nationalists mean when they equate black majority rule with suicide. It is the death of the chosen people, no less.”

“White South Africans will change only when the perceived consequences of changing seem less painful than the perceived consequences of continuing as they are. And that is a matter of perceptions rather than of reality.”

Photo: “The Sleeping Beauty” in *Scent of the Roses* is based on this mountain, actually situated, and only locally known, in a small town in the Cape Province of South Africa.
All quotes from *The Mind of South Africa*, Allister Sparks, Alfred A. Knopf 1990

GLOSSARY OF TERMS AND REFERENCES

Afrikaners: Formerly known as Boers. Descendants of the Dutch, Flemish and Huguenot settler-farmers who colonized Cape Horn in the 17th Century. The Boer pioneers considered themselves a chosen people entrusted with a new promised land that had to be "rescued" and defended from its heathen indigenous population, a belief which eventually evolved into a full-fledged policy of *apartheid* designed to keep South Africa a "white nation." Afrikaners now represent approximately 60% of the white South African population (itself only 15% of the total population of the country) and are its largest and most politically dominant group.

Coloured: South African political designation generally referring to a person of mixed blood, and/or to Indians. "A Coloured person is any person who is not a member of the White Group or of the Black Group, or any woman of any race or tribe who cohabits with such a person, or any White man who cohabits with a Coloured woman" (*Section 2, Group Areas Act, 1950*)

Immorality Act: Prohibited sexual relations between whites and other races, specifically Blacks or Coloureds. Repealed in 1986 by President Botha.

Population Registration Act: Required all South African citizens to be officially classified as White, Native (Black) or Coloured. Repealed in 1991.

Soweto: Acronymic collective name for the South Western Townships of Johannesburg, a sprawling urban shanty-town where approximately a million and a quarter black South Africans live. It is in effect Jo'burg's "location" or "reserve" - the segregated place on the outskirts where blacks are required to live.

van der Merwe: generic "stupid" white Afrikaaner, gruesomely endearing

USEFUL AFRIKAANS VOCABULARY

asseblief	please
dominee	minister
foeitog	an expression of fond sympathy
hete!	heavens!
lekker	splendid! lovely!
koppies	hills with rocky outcrops resembling a head
Oupa	Grandpa
veldt	open grasslands; savannah

A MESSAGE FROM GORDON EDELSTEIN



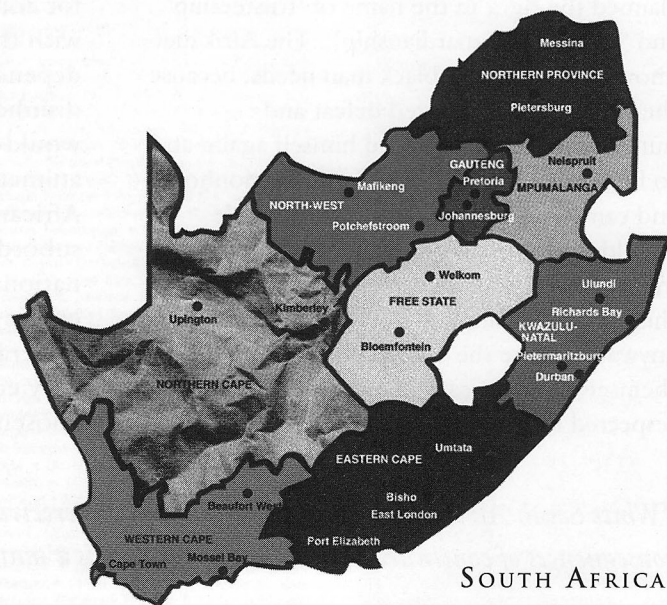
In *Scent of the Roses*, a South African woman facing old age and infirmity wants to heal some of the wounds that she may have caused before she leaves this life. If ever there was a nation in need of healing it is contemporary South Africa.

Apartheid's evil wake still shakes the foundations of their entire society.

Annalise Morant, played by the divine Julie Harris, wants to commit one last act of goodness before she goes. And in a world in which we are all so cynical about such gestures it is wonderful to present such a beautiful and simple story that is unashamed of the purity of its heroine's actions. I am moved by Lisette Lecat Ross' stirring parable of healing and memory. Who among us has no terrible regret in our lives and who would not cherish the chance to right it?

Who among us as well is foolish enough not to cherish this rare opportunity to spend an evening with the extraordinary Miss Harris. Perhaps our greatest living stage actress, for over five decades she has graced our stages. As I write this I am only in my first days of rehearsal and am already so stirred by the levels of truth she brings to every moment. Open and generous and good. We are blessed to have this artist at the center of this journey.

I hope that you are taken as I am with this story. Always leave a place cleaner than when you found it goes the old saw. Good advice I think.



A CONTEMPORARY THEATRE

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Artistic Director

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Managing Director

GREGORY A. FALLS
Founding Director

World Premiere SCENT OF THE ROSES

by Lisette Lecat Ross

Director	Gordon Edelstein
Set Designer	Thomas Lynch
Costume Designer	Martin Pakledinaz
Lighting Designer	Peter Kaczorowski
Composer and Sound Designer	John Gromada
Dramaturg	Liz Engelman
Dialect Coach	David Morden
Assistant Director	Valerie Curtis-Newton
Stage Manager	Jeffrey K. Hanson

CAST

(IN ORDER OF APPEARANCE)

Annalise Morant	Julie Harris
Imogen Ellis	Jeanne Paulsen
Nigel Morant	Jay Patterson
Kate Morant	Kate Forbes
Young Annalise	Jessalyn Gilsig
Maraai	Kirsten Williamson
Julius Van George	Ntare Mwine
Alistair Leyton-Clark	William Biff McGuire
Tshipi	Bobby Bermea

There will be one intermission.

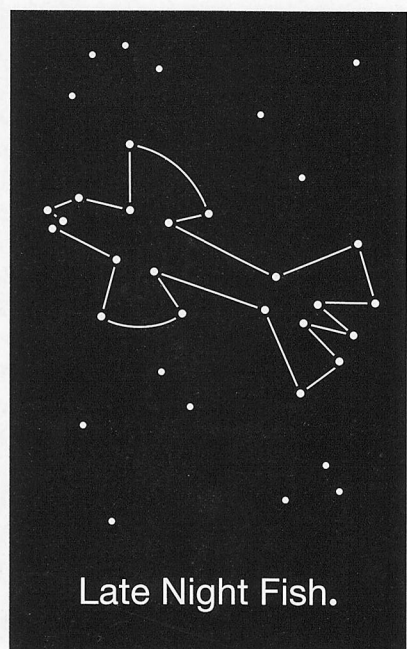
Los Angeles casting by Heidi Levitt
New York casting by Alan Filderman

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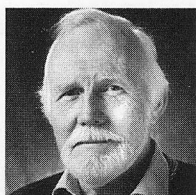
THE ACTORS



JULIE HARRIS *

Annalise Morant
Julie Harris has received five Tony Awards, the most ever won by a performer. The first of these came for her portrayal of the free-spirited

Sally Bowles in John van Druten's *I Am a Camera* in 1952 followed by Tonys in 1956 for her performance as St. Joan in *The Lark* by Jean Anouilh and in 1969 for her work in *Forty Carats*. In 1973 she won a fourth Tony for her performance as Mary Todd Lincoln in *The Last of Mrs. Lincoln* by James Pridaueux and in 1977 she won an unprecedented fifth Tony for her performance as the poet Emily Dickinson in William Luce's one-character play, *The Belle of Amherst*. In addition, Miss Harris is the recipient of five other Tony Award nominations for her work in *The Au Pair Man*, *Marathon '33*, the musical *Skyscraper*, *Lucifer's Child*, and *The Gin Game* in 1997. Julie Harris made her Broadway debut in 1945 in *It's a Gift*, but it was not until 1950 and Harold Clurman's production of Carson McCullers' *The Member of the Wedding* that the actress, playing an isolated 12-year-old, Frankie Addams, gained genuine prominence. Her film career embraces many memorable performances including recreations of Sally Bowles in *I Am a Camera* and Frankie Addams in *The Member of the Wedding*, for which she received an Academy Award nomination. The film role for which she is best known, however, is Abra, opposite James Dean in Elia Kazan's screen version of John Steinbeck's *East of Eden*. Her most recent films include *A Lift to Heaven*, which was filmed in Italy and *The First of May*, which was made in Florida in November, 1997. Her notable television appearances have brought her two Emmy Awards, for *Little Moon of Alban* and *Victoria Regina*. Other outstanding television appearances include *Ethan Frome*, *The Lark*, *Pygmalion*, *A Doll's House*, *The Power and the Glory*, *Johnny Belinda* and the HBO special *The Christmas Wife* opposite Jason Robards. On television, however, Miss Harris is perhaps best known for her seven-year hitch as Lilimae Clements on the long-running CBS series, *Knots Landing*.

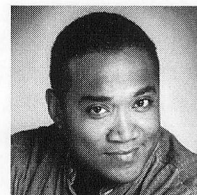


WILLIAM BIFF MCGUIRE *

Alistair Leyton-Clark
William Biff McGuire was the recipient of a 1997 Tony Award nomination for his performance in Horton Foote's

Pulitzer Prize-winning *The Young Man From Atlanta*. He recently appeared as Finian in the Los Angeles production of *Finian's Rainbow* and following that as Harry Hope to Al Pacino's Hickey in *The Iceman Cometh*. *Scent of the Roses* marks his debut at ACT and a reunion with director Gordon Edelstein, both of whom worked with Arthur Miller on the original E.S.T. production of Miller's *The Last Yankee*. Mr. McGuire made his theatrical

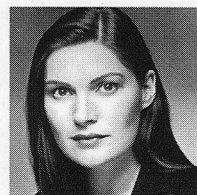
debut in 1943 in the first London production of William Saroyan's *The Time of Your Life*. He has played leading and starring roles on Broadway since the early fifties in the original productions of *South Pacific*, *A View From the Bridge*, *Memory of Two Mondays*, *A Streetcar Named Desire* (1970), *The Moon is Blue* (Broadway and London), *Mary, Mary!*, *Finian's Rainbow* (1960), *Triple Play* opposite Jessica Tandy and Hume Cronyn, *Portrait of a Madonna*, *Pound on Demand* and *Bedtime Story*. He has been a leading actor with the Stratford-on-Avon Shakespeare Company in Canada for two seasons, The Denver Theatre Company, Arena Stage in Washington, D.C. and the Seattle Repertory Theatre's permanent acting company for ten years, appearing in 52 productions. His films include such classics as *The Heart is a Lonely Hunter*, *Serpico*, *The Thomas Crown Affair*, *The Karen Quinlan Story* and John O'Hara's *Gibbsville*. Television appearances include "Gunsmoke," "Alfred Hitchcock Presents," "Police Story," "Kojac" and "Hawaii 5-0." He has written original dramas for BBC-TV, ITV-TV, and NBC-TV, serving his writing apprenticeship on the popular weekly comedy, "Mr. Peepers." Mr. McGuire and his wife, Jeannie Carson, with whom he has shared the Broadway, London and regional stages for 37 years, make their home in Seattle and commute between London, New York and Los Angeles.



BOBBY BERMEA

Tshipi
Bobby Bermea, a maverick actor/playwright living in Seattle, is very excited to be making his official ACT debut with *Scent of the Roses*.

Recently, Bobby wrote, co-produced and acted in *Mercy* right here in ACT's Bullitt Cabaret space during the 1998 Seattle Fringe Festival. Some of Bobby's local credits include *Killers* at New Mercury Theatre, *Innocence* at AHA! Theatre, *Watbanaland* at New City Theatre, *Fraternity* and *Who's Afraid of the Darkness* at The Group and *A Streetcar Named Desire* and *A Midsummer Night's Dream* at Intiman. Favorite productions Bobby has done in other cities include *Beirut* and *Romeo and Juliet* with the Vortex Repertory Group and *The Blacks* at Capitol City Playhouse, both in Austin, and *Police Boys* at Center Stage in Baltimore where he created the role of Royal Boy. Bobby also wrote, produced and acted in his one-man piece, *Saint Heroin*, first with Theatre Babylon and then at New City Theatre's Billy Festival.



KATE FORBES *

Kate Morant
Kate most recently played Kyra in *Skylight* at Playmaker's Rep. Her Broadway credits include Lady Teazle in *The School for*

Scandal, for which she received a Theater World Award, and Rachel in *Inherit the Wind*.

THE ACTORS

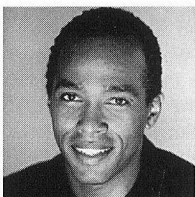
Off-Broadway, Kate played Jean in *The Entertainer* at CSC. Regional credits: *As You Like It* (The Shakespeare Theatre); *A Doll's House* and *Othello* (The Acting Company); *A Streetcar Named Desire* and *Room Service* (Dallas Theater Center); *My Children! My Africa!* (Yale Rep); *Pericles* (Center Stage); and shows at Hartford Stage, The Berkshire Theatre Festival, The Great Lakes Theater Festival and The Hangar Theatre. Kate's biggest show to date was her recent marriage to actor Stevie Ray Dallimore.



JESSALYN GILSIG *

Young Annalise
Off-Broadway: *Gun-Shy* at Playwrights Horizons; *Mere Mortals* with Primary Stages and later at the John Houseman. Regional credits

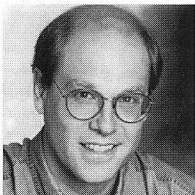
include: *The Last Night of Ballyhoo*, The Alliance Theatre; *The Tempest*, *Tartuffe*, The American Repertory Theatre; *A Shayna Maidel*, *Footprints on the Moon*, Centaur Theatre, Montreal; *A Midsummer Night's Dream*, *Pericles*, Shakespeare in the Park, Montreal. Film: *The Horse Whisperer*, *Fall With Me* (Stephen Segal, producer); the voice of the heroine, Kayley, in the Warner Bros. animated feature *Quest for Camelot*. Training: A.R.T.'s Institute for Advanced Theatre Training at Harvard University.



NTARE MWINE *

Julius Van George
National Tour: *Six Degrees of Separation*, directed by Jerry Zaks (Best Actor Award nomination, NAACP Image Awards). Off-Broadway: *The Day*

the Bronx Died, directed by Gordon Edelstein, American Jewish Theatre; *The Changeling*, Theatre for a New Audience. Regional credits: Berkshire Theatre Festival, O'Neill Theatre Conference, Milwaukee Rep, Long Wharf and *Nomathemba* featuring Ladysmith Black Mambazo at Steppenwolf Theatre and The Kennedy Center (Best Actor nomination, Helen Hayes Award).



JAY PATTERSON *

Nigel Morant
In New York: Outer Critics Circle Nomination for *K-2* on Broadway. Off-Broadway: Circle Rep, Roundabout, CSC, New York Theatre

Workshop and WPA. Off-Off-Broadway: E.S.T. (member- both in NYC and LA), Actor's Outlet, etc. Regional: Cincinnati Playhouse, St. Nicholas Theater in Chicago, Syracuse Stage, McCarter Theatre, Center Stage in Baltimore, Yale Rep, Guthrie Theater. Founding member of the Penumbra Theatre, St. Paul, Minnesota, and New Phoenix Theatre, Purchase, New York. In Los Angeles: Mark

Taper Forum, Common Ground Festival '96 & ACT I Festival '94 & '95. T.V.: "NYPD Blue," "Law & Order," "Promised Land." T.V. Films: *Nurses on the Line*, *Tailspin: The Story of KAL 007* for Grenada/BBC, *Double Jeopardy*, *The Margaret Bourke-White Story*. Feature Films: *Places in the Heart*, *Heaven Help Us*, *Nadine*, *Street Smart*, D.O.A., *Romeo is Bleeding*, *Teenage Mutant Ninja Turtles I* and *Hard Rain*. Most Recently: *City of Angels*. He will appear in *Slums of Beverly Hills* due out in August and *A Civil Action* scheduled for late 1998 release.

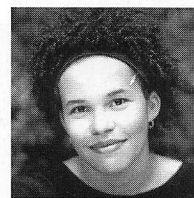


JEANNE PAULSEN *

Imogen Ellis
Jeanne has been in several productions at ACT, including *Cloud 9*, *Top Girls*, *Our Country's Good* and *The Revengers' Comedies*. At Intiman,

her work includes *The Aristocrats*, *The Kentucky Cycle*, *Faith Healer* and *Angels in America*. She has performed leading roles in regional theatres nationwide including the Oregon Shakespeare Festival, American Conservatory Theatre, Berkeley Rep, Mark Taper Forum, South Coast Rep, Milwaukee Rep, Actors Theatre of Louisville and the Kennedy Center. Most recently, she was in the

world premiere of *Taking Leave* at the Denver Center Theatre Company. On Broadway, she was nominated for a Tony Award for her work in *The Kentucky Cycle*.



KIRSTEN WILLIAMSON *

Maraai
Kirsten Williamson is thrilled to be making her ACT debut with *Scent of the Roses*. Theatre: *Septet*, *Barbie's Next Life* and

The Shadow Women, *The Kiss Project* '98; *Flippin' In*, Green Thumb Theatre; *101 Things Lesbians Do In Bed*, Out West Performance; *S.U.B.*, Yorick Theatre; *Karla and Grif*, Sea Theatre; *One Night Stand*, Gastown Theatre. Film and Television: "Outer Limits" (with Julie Harris), "Millennium," "Two," *Medusa's Child*, *Road Movie*, *Welcome to Beautiful*, *Devotion*. Awards: 1997 Jessie Richardson Nomination for Lead Actress. 1996 Jessie Richardson Award for Outstanding Newcomer. Training: Studio 58, Bishop's University.

* Member 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 and
Director of Scent of the Roses*

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 is honored to be directing the world premiere of Lisette Lecat Ross' *Scent of the Roses* starring the delightful and legendary Julie Harris. Mr. Edelstein 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. Mr. Edelstein's 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 and *How Do You Like Your Meat* by Joyce Carol Oates. 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. Mr. Edelstein'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, Michael Henry Brown, Pearl Cleage, Darrah Cloud, Russell Davis, Christopher Durang, Simon Gray, Silas Jones, Donald Margulies, Harold Pinter, Jonathan Reynolds, Peter Sagal, Paula Vogel, Mac Wellman 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. Mr. Edelstein 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.

LISETTE LECAT ROSS

Playwright

Apart from her native South Africa, Lisette lived for many years in Spain, France and England working as an actress, occasionally as a journalist and translator and as the writer/chronicler on a round-the-world expedition under the patronage of the Prince of Wales. She now resides in the United States. Lisette has recorded over 100 "talking books," a large number of them for the Library of Congress. Her plays include *Pluperfect Subjunctives*, *...And Gentle People*, *Dark Sun* and *Moment of Truth*.

THOMAS LYNCH

Set Designer

Thomas returns to ACT after designing this season's *Death of a Salesman*. Broadway: *Ah, Wilderness!*, *Having Our Say*, *The Young Man from Atlanta*, *The Rise and Fall of Little Voice*, *The Heidi Chronicles* (Tony nomination), *Speed of Darkness*, *Tintypes*, *My Favorite Year*. New York: Donald Margulies' *Collected Stories*, Nicky Silver's *The Food Chain*, Steve Martin's *Wasp and Other Plays*, Alfred Uhry's *Driving Miss Daisy*, Emily Mann's *Still Life*, *Design for Living* (dir. George C. Scott), *Arms and the Man* (dir. John Malkovich), Chris Durang's *Laughing Wild*. Opera: Seattle Opera (*Orpheus*, *Flying Dutchman*, *Lohengrin*, *Xerxes*), Vienna Staatsoper (*A Quiet Place*), Covent Garden (*Alcina*), Houston Grand (*La Clemenza di Tito*), San Francisco (*Abduction From the Seraglio*), Santa Fe and New York City Opera (*Xerxes*). Regional: McCarter, Arena Stage, Goodman (two Joseph Jefferson Awards and the 1997 Michael Merritt Award), Steppenwolf, La Jolla, Guthrie, Seattle Rep, Mark Taper Forum. His work outside the the-

DIRECTORS AND PRODUCTION STAFF

atre includes the design for the boardroom of *The New Yorker* magazine. In 1987 and again in 1991, he was included on the American team winning first place at the Prague Quadrennial Scenography Exhibition. Currently he is designing the scenery for the Seattle Opera's new *Ring* premiering in 2001.

MARTIN PAKLEDINAZ

Costume Designer

Martin Pakledinaz is designing his first play in Seattle with *Scent of the Roses*. His ballet work here has included sets and costumes for Francia Russell's staging of Balanchine's *A Midsummer Night's Dream* and costumes for Kent Stowell's *Cinderella* and *Zirkus Weill*, both at Pacific Northwest Ballet, and he has designed costumes for Seattle Opera's productions of *Lohengrin*, *Xerxes*, *Orpheus and Eurydice*, *La Boheme* and *Werther*. He has worked with Mark Morris on *The Hard Nut*, *Rhymes With Silver* and *Medium*, among others. On Broadway, Martin received a Tony nomination for his costumes for David Henry Hwang's *Golden Child* and Tony and Drama Desk nominations for *The Life*. He has also designed *The Diary of Anne Frank*, *Anna Christie* with Natasha Richardson and Liam Neeson and Kevin Kline's *Hamlet*. He designs for theater, dance and opera throughout the U.S., Europe and Asia.

PETER KACZOROWSKI

Lighting Designer

Broadway: *Ah, Wilderness!*, *Honour, Jackie: An American Life*, *Steel Pier* (Outer Critics Award Best Lighting), *A Small Family Business*, *She Loves Me* (also in London's West End), *On the Waterfront*. Roundabout: *Three Sisters*, *Company*, *The Play's the Thing*, *Picnic*, *She Loves Me*, *The Homecoming*, *The Show-Off*, *Candida*. Off-Broadway: *Violet*, *Twelve Dreams*, *The Monogamist*, *Gun-Shy*, *Curtains*, *Below the Belt*, *Jam on the Groove*, *Death Defying Acts*, *Grandchild of Kings*, *Song of Singapore*, many others. Encores!: *St. Louis Woman*, *The Boys From Syracuse*, *Du Barry Was a Lady*, *One Touch of Venus*. Manhattan Theatre Club: *The Loman Family Picnic*, *Bad Habits*, *Italian/American Reconciliation*. NYSE: *A Midsummer Night's Dream*, *The Taming of the Shrew*, *Romeo and Juliet*, *Measure for Measure*, others. Regional: Hartford Stage, American Repertory Theatre, Dallas Theatre Center, Berkeley Rep, South Coast Rep, Seattle Rep, Huntington, Long Wharf. Opera: Houston Grand, San Francisco Opera, Santa Fe, Seattle, Los Angeles Music Center, New York City Opera, Opera Theatre of St. Louis. Abroad: Royal Opera Covent Garden, Scottish Opera, Opera/North, Bonn State Opera, Edinburgh Festival, Nissei Theatre Tokyo.

JOHN GROMADA

Composer and Sound Designer

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 produc-

tion 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 dramaturgy, respectively. Liz is co-editor with Michael Bigelow Dixon of three collections of plays.

DAVID MORDEN

Dialect Coach

This is David's fourth production with ACT as dialect coach, having previously worked on *Going to St. Ives*, *Old Wicked Songs* and *A Christmas Carol*. As an actor, David has ap-

peared at ACT (*Sunsets and Glories*, *A Christmas Carol*), The Shakespeare Theatre in Washington, D.C. and the Utah, Colorado and Seattle Shakespeare Festivals, among others. He has served as the Producer for Greek Active/Squeaky Quean Productions here in Seattle, as well as acting in four productions (*Mourning Becomes Electra*, *The Childrins' Hour*, *King John* and *The Best Man*) and directing *'Tis Pity She's a Whore*. He will serve as associate director for Seattle First Artists Company's world premiere of *Hunchback* at the King Cat Theatre in October.

VALERIE CURTIS-NEWTON

Assistant Director

Valerie currently serves as Artistic Coordinator of Seattle's Ethnic Cultural Theatre. Prior to coming to Seattle, she was artistic director of Hartford's Performing Ensemble, Inc. Her credits include *Pretty Fire*, *Santos & Santos*, *Twilight*, *Blood Knot* and *HIRO*. She has worked at Capitol Rep, Northwest Asian American Theatre, Seattle Rep, Intiman, Hartford Stage and Company One Theatre. Her assistantship at ACT is part of the NEA/TCG Career Development Program for Directors.

JEFFREY K. HANSON *

Stage Manager

Since 1990, Jeff has stage managed 23 productions at ACT including this season's *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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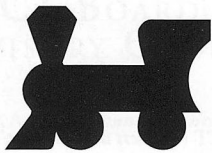
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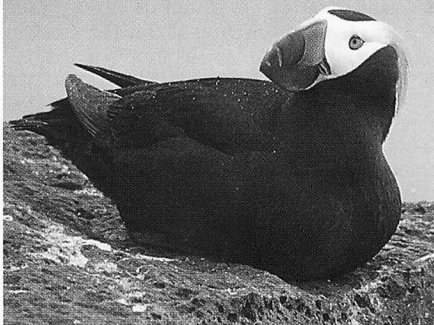
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A Contemporary Theatre (known as "ACT"), is the professional, non-profit theatre company that produces a season of plays, special events and *A Christmas Carol* from its home in downtown Seattle. Originally based on Queen Anne Hill, ACT moved to its new facility in September of 1996.

Kreielshheimer Place (pronounced CRY-ulshy-mer), is the facility at 7th & Union where ACT produces its plays. It was formerly known as the Eagles Building and was named in honor of a \$3 million gift from the Seattle-based Kreielshheimer Foundation. ACT's Production Shops, Box Office and Administrative Offices are also located at Kreielshheimer Place.

The Falls Theatre and Allen Theatre are the two main performance stages at Kreielshheimer Place that are used during the Mainstage Season. The Falls Theatre (named for ACT's Founder, Gregory A. Falls), is a 381-seat thrust stage with seating on three sides. The Allen Theatre (named in honor of a gift from the Allen Foundation for the Arts), is a 387-seat arena stage, or theatre-in-the-round. Additional events and shows may be presented in one or both spaces during the year if they are not in use for the Mainstage Season.

The Bullitt Cabaret is a flexible performance space (100-150 seats), also at Kreielshheimer Place, that is used for a variety of special performances, readings and workshops. It is named in honor of the late Dorothy S. Bullitt, Seattle broadcasting pioneer and long-time supporter of ACT.

Buster's at ACT is the pre-show gathering place on the second floor of Kreielshheimer Place. Named in honor of Dr. Ellsworth C. (Buster) Alvord, Buster's offers a selection of light entrees and a full bar. Buster's is open 90 minutes before showtime. To order in advance, or for more information, call the Buster's hotline at 206.292.7666 extension 1006.

Tickets, Please, ACT's program that provides complimentary tickets to community service agencies, is funded by a generous grant from US WEST Communications, Inc.

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