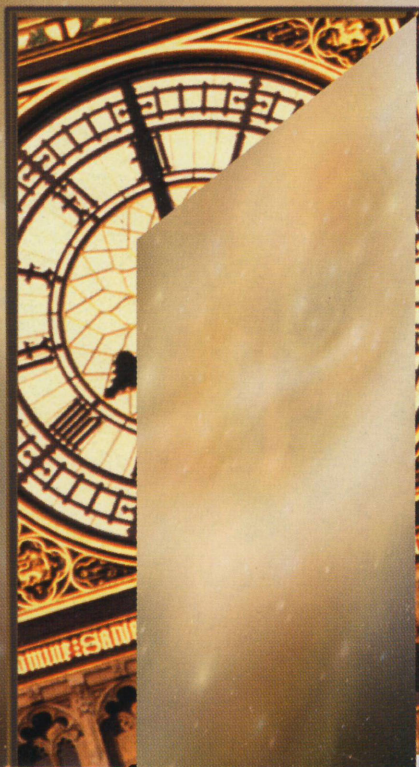


ENCORE

# Communicating Doors





A CONTEMPORARY THEATRE

PRESENTS

# COMMUNICATING DOORS

OCTOBER 28 - NOVEMBER 21, 1999

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Editor: Barry Allar  
e-mail: [barry@act.iswnet.com](mailto:barry@act.iswnet.com)  
Cover design by Jackie Phillips

**A large print version of this playbill  
is available from the house staff.**

*A Contemporary Theatre*

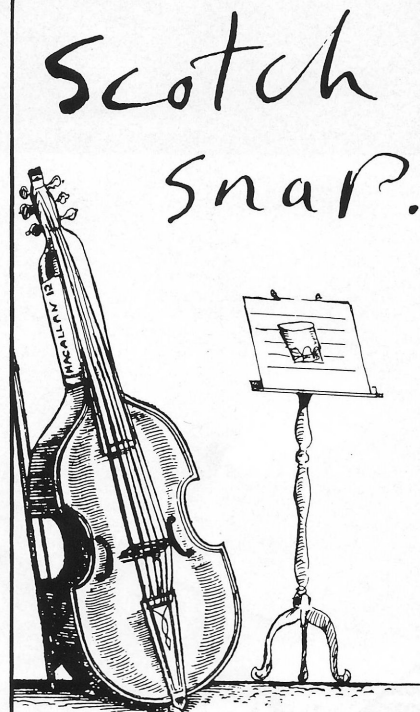
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## *A manuscript from a Conservatoire of Music*

Sirs, it may have come to your notice that in music we have a term 'Scotch Snap'. This usually takes the form of a semiquaver followed by a dotted quaver, a device favoured particularly by baroque composers such as Handel giving a distinctive 'jerky' character to a dance tune.

It has been suggested in the Professors' Common Room that this figure derived its name from the rough liquors of the time which imparted a sudden jolt to the Scottish tastebuds.

Today, of course, we have The Macallan Single Highland Malt Whisky, which provides such a delectable legato that the Scotch snap has become quite forgotten – except of course in those bars where only baser spirits are jiggered out (in which case, may we suggest a bar's rest?).

Yours etc., Ian Currer,

FRCO (CHM), GRSM, ARCM, LRAM and BAR.

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*Artistic Director*

SUSAN BAIRD TRAPNELL  
*Managing Director*

VITO ZINGARELLI  
*Producing Director*

*presents*

## COMMUNICATING DOORS

*by Alan Ayckbourn*

### THE CAST

(In order of appearance)

Julian	J. Michael Flynn
Poopy	Alexandra Boyd
Reece	Kevin Donovan
Ruella	Nike Doukas
Harold	David Pichette
Jessica	Deena Burke

Director	Jeff Steitzer
Set Designer	Scott Weldin
Costume Designer	Carolyn Keim
Lighting Designer	Frances Aronson
Sound Designer	Dominic Kramers
Fight Director	Geoffrey Alm
Dialect Coach	Stephanie Kallos
Stage Manager	Jeffrey K. Hanson
Assistant Stage Manager	Angela T. Vokolek
Assistant Lighting Designer	Steven Cochran

Place: A suite in the Regal Hotel, London, WC2

Time: July 2019

October 1999

May 1979

**There will be one intermission.**

Audience members are reminded to please silence all electronic devices such as pagers,  
cellular phones and watch alarms prior to the performance.  
Presented by special arrangement with Samuel French, Inc.

This production is made possible by the generous support of The Boeing Company, Kreielsheimer Foundation and PONCHO.



KREIELSHEIMER FOUNDATION

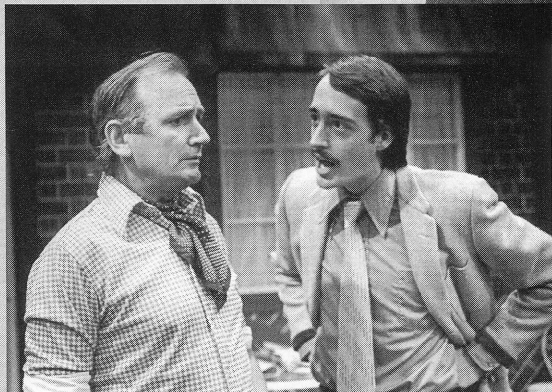
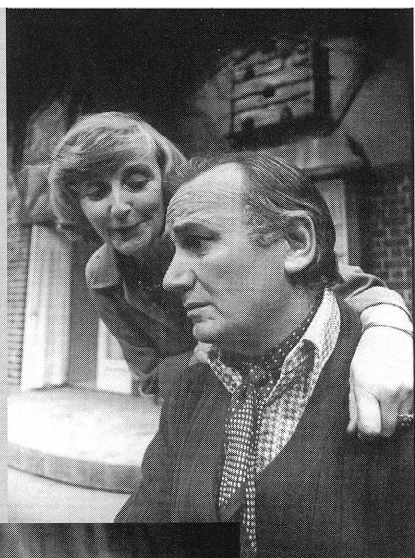


A Contemporary Theatre is a member of the League of Resident Theatres, the American Arts Alliance, the Washington State Arts Alliance and is a constituent of Theatre Communications Group. This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, 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 and Choreographers, an independent national labor union.



ACT's first Ayckbourn production was *Relatively Speaking*, 1976.

Right: Margaret Hilton and Donald Ewer.  
Below: Donald Ewer and Mark Geiger.  
Photos: Greg Gilbert.



The cast of ACT's *Absurd Person Singular*, 1977.  
Photo: Greg Gilbert.



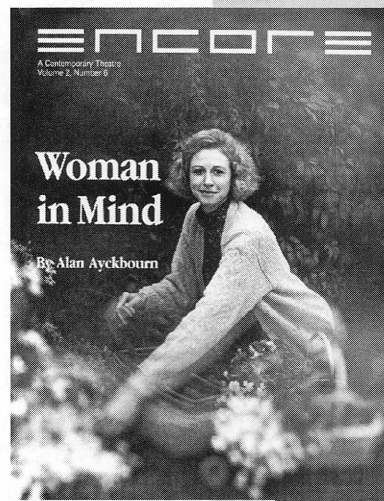
The cast of ACT's *A Chorus of Disapproval*, 1988.  
Photo: Chris Bennion.

# The Plays of

- 1959 The Square Cat
- 1959 Love After All
- 1960 Dad's Tale
- 1961 Standing Room Only
- 1962 Christmas V Mastermind
- 1963 Mr. Whatnot
- 1965 Meet My Father\*  
**Relatively Speaking**  
(Produced at ACT, 1976)
- 1967 The Sparrow
- 1969 How the Other Half Loves
- 1970 The Story So Far...\*  
Me Times Me Times Me\*  
Family Circles
- 1971 Time and Time Again
- 1972 **Absurd Person Singular**  
(ACT, 1977)
- 1973 Fancy Meeting You\*  
Table Manners (*Norman Conquests*)
- 1973 Make Yourself at Home\*  
Living Together (*Norman Conquests*)
- 1973 Round and Round the Garden  
(*Norman Conquests*)
- 1974 Absent Friends
- 1974 Confusions
- 1975 Jeeves (Re-written 1996 as *By Jeeves*)
- 1975 Bedroom Farce
- 1976 Just Between Ourselves
- 1977 Ten Times Table
- 1978 Joking Apart
- 1979 Sisterly Feelings
- 1979 Taking Steps
- 1980 Suburban Strains
- 1980 Season's Greetings
- 1981 Way Upstream
- 1981 Making Tracks
- 1982 Intimate Exchanges (Consisting Of 8 Plays)
- 1983 It Could Be Any One of Us
- 1984 **A Chorus Of Disapproval**  
(ACT, U.S. Premiere, 1988)



# Alan Ayckbourn



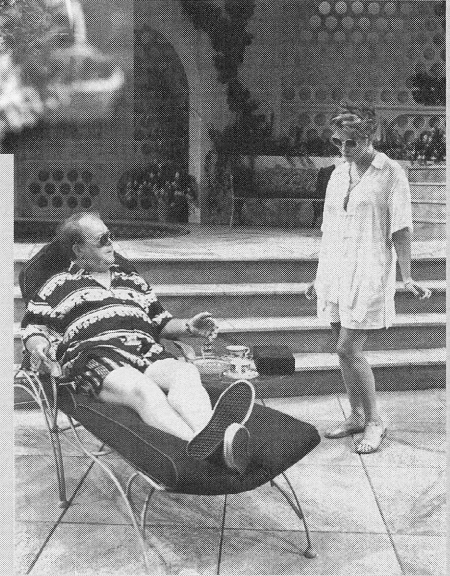
Patricia Hodges in  
*Woman in Mind*,  
1989.

- 1985 **Woman In Mind**  
(ACT, 1989)
- 1987 A Small Family Business
- 1987 Henceforward...
- 1988 **Man of the Moment**  
(ACT, 1994)
- 1988 Mr. A's Amazing Maze Plays
- 1989 **The Revengers' Comedies, Parts I & II**  
(ACT, U.S. Premiere, 1992)
- 1989 Invisible Friends
- 1990 Body Language
- 1990 This is Where We Came In
- 1990 Callisto 5 (Re-Written In 1999 as *Callisto 7*)
- 1991 Wildest Dreams
- 1991 My Very Own Story
- 1992 Time of My Life
- 1992 **Dreams From a Summer House**  
(ACT, U.S. Premiere, 1993)
- 1994 **Communicating Doors**  
(ACT, 1999)
- 1994 Haunting Julia
- 1994 The Musical Jigsaw Play
- 1995 A Word from Our Sponsor
- 1996 The Champion of Paribanou
- 1997 Things We Do for Love
- 1998 Comic Potential
- 1998 The Boy Who Fell into a Book
- 1999 House (*House & Garden*)
- 1999 Garden (*House & Garden*)

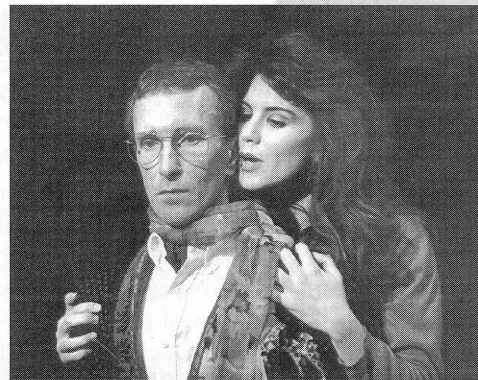
*\*Retitled as the following name.*

Special thanks to the Stephen Joseph Theatre, Scarborough, England for the information on Sir Alan Ayckbourn and his plays.

For additional information, visit the Stephen Joseph Theatre on-line: [www.sjt.uk.com](http://www.sjt.uk.com)



John Aylward and  
Cynthia Lauren Tewes in  
*Man of the Moment*, 1994.



R. Hamilton Wright and  
Suzanne Bouchard in  
*The Revengers' Comedies*,  
1992.



Liz McCarthy and Rachel Colloff in  
*Dreams From a Summer House*, 1993.

Photos on this page by Chris Bennion.



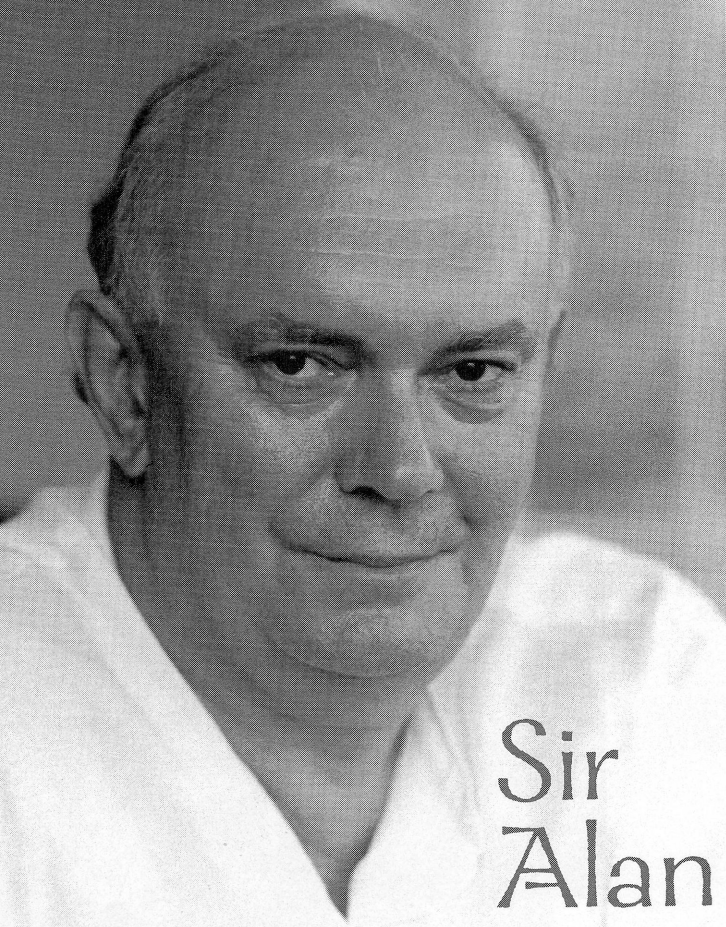


Photo: Tony Bartholomew

## Sir Alan

**Sir Alan Ayckbourn**, artistic director of the Stephen Joseph Theatre, Scarborough, was born in London in 1939. He has worked in theatre all his life as, variously, stage manager, sound technician, lighting technician, scene painter, prop maker, actor, writer and director. Most of these talents he developed (or abandoned) thanks to his mentor and founder of The Theatre in Scarborough, Stephen Joseph, who encouraged him to write. Almost all of the 55 plays Sir Alan has written to date received their first performance at that theatre. More than 25 have subsequently been produced in the West End, at the Royal National Theatre or the Royal Shakespeare Company since his first hit, *Relatively Speaking*, opened at the Duke of York's Theatre in 1967. His plays have won numerous awards including seven London Evening Standard Awards. They have been translated into more than 30 languages and are performed on stage and television throughout the world. They have also been filmed in French and English. Four of his plays have been seen on Broadway, attracting two Tony Award nominations in the process. In 1991 he received a DramaLogue Critics Award for his play, *Henceforward....* He is an enthusiastic writer for children, and Faber, in their Contemporary Classics, has recently published a volume of five of these plays, including *Mr. A's Amazing Maze Plays* and *Invisible Friends*, both of which were staged at the Royal National Theatre. His latest, *The Boy Who Fell Into a Book*, was the 1998 Christmas production at the Stephen Joseph Theatre. Sir Alan is also an established director, not only of his own work (since 1978 he has directed all the

London productions of his plays) but of other people's as well. In 1986, at Sir Peter Hall's invitation, he directed his own company of actors in four plays at the Royal National Theatre, winning a Plays & Players Director of the Year Award for his production of *A View from the Bridge* starring Michael Gambon. In 1995 his production of Herb Gardner's *Conversations with My Father* starring Judd Hirsch transferred from Scarborough to London's Old Vic Theatre. In the United States, he has twice worked at the Alley Theatre in Houston, and in 1996 at the Goodspeed Opera House in Connecticut, the Geffen Playhouse in Los Angeles, and the Kennedy Center in Washington, D.C. He also directed the U.S. premiere of his and Andrew Lloyd Webber's musical, *By Jeeves*, which was voted one of the Ten Best Productions of the Year by *Time Magazine*. He has been the Cameron Mackintosh Professor of Contemporary Theatre at Oxford University and is a Fellow of the RSA. He holds honorary degrees from the Universities of Keele, Hull, Leeds, Bradford, York and the Open University and is an Honorary Fellow of Bretton Hall and Cardiff University in Wales. Other accolades include a Montblanc de la Culture Award for Europe for "establishing a thriving theatrical tradition in Scarborough and for his dedication and commitment to it" and a

Writer's Guild of Great Britain Lifetime Achievement Award. He was appointed a CBE (Commander of the British Empire) in 1987 and earlier this year was knighted by Queen Elizabeth II for his services to the theatre.

Sir Alan Ayckbourn would perhaps regard his greatest achievement to be the establishment of a permanent home for the company of which he has been artistic director since 1971 — The Stephen Joseph Theatre. Six years of fundraising and hard work culminated in the opening on April 30, 1996 of a splendid two auditoria arts complex. Fashioned from a former Odeon cinema, it stands in the center of Scarborough and is the realization of a 40-year dream.



Photo: Adrian Gaitie

Stephen Joseph Theatre



## A MESSAGE FROM THE BOEING COMPANY



The Boeing Company is pleased to support A Contemporary Theatre and its 1999 season of performances. Our sponsorship

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This commitment underscores the Boeing philosophy that the true quality of any company is measured not only by the integrity of its products and services, but also by the strength of its partnership with the larger community.

We hope you enjoy today's performance!

Phil Condit  
Chairman & CEO  
The Boeing Company



## THE ACTORS

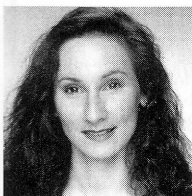


### ALEXANDRA BOYD

#### *Poopy*

This is Alexandra's first appearance at ACT. She began her career as a dancer and after graduating from The Drama Studio, London, she became a founding

member of an award-winning theatre company that performed at the London and Edinburgh Fringe Festivals and toured Italy. She has worked with Jeff Steitzer twice before in Ayckbourn plays. She was Jane Hopcroft in *Absurd Person Singular* at Portland Center Stage and Zoë in *Henceforward...* at Portland Rep. Other theatre roles include Eliza Doolittle in *Pygmalion*, Titania in *A Midsummer Night's Dream* and Rita in *Educating Rita*. Among her film credits are *Mr. Holland's Opus* and James Cameron's *Titanic*, *The Return to the Secret Garden* and a new independent feature called *The Big Thing*. Television appearances include guest starring roles on "Party of Five" and "Nowhere Man." She does many commercials and voice-overs in Los Angeles and soon will be heard as the voice of Bertha the Beetle in the upcoming Miramax animated feature *The Adventures of Tom Thumb and Thumbelina*.

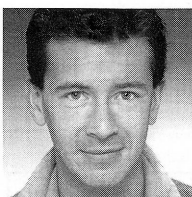


### DEENA BURKE

#### *Jessica*

Deena is very happy to return to ACT as an actor after dialect coaching many previous productions. Deena has performed at ACT in *Life During Wartime*,

two productions of *A Christmas Carol*, and in *Aladdin and His Magic Lamp*. She appeared in *Voices of Christmas* at The Group and *The Immigrant* and *Love Letters* at Tacoma Actors Guild. Regionally, Deena has worked with the Oregon Shakespeare Festival, The Old Globe Theatre, South Coast Rep, Pacific Theater Ensemble and others. You may also hear her voice in radio spots and CD Rom programs. Deena is head of Voice and Speech in the Theater Program at Cornish College of the Arts.



### KEVIN DONOVAN

#### *Reece*

Kevin last appeared at ACT as Reverend Hale in *The Crucible* and Bob Cratchit in *A Christmas Carol*. Locally, Kevin has appeared at Seattle Repertory Theatre and

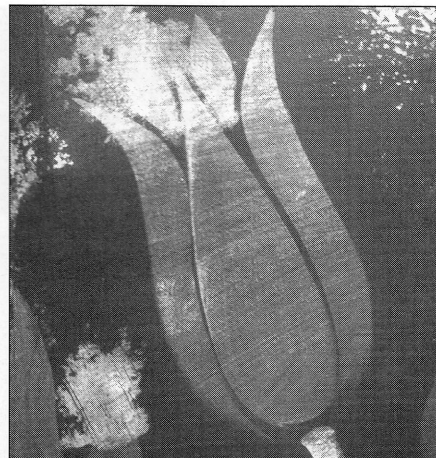
at Intiman Theatre where he played Prior Walter in *Angels in America*. In New York, he has directed and appeared in many off-off-Broadway productions, mostly at the West Bank Downstairs. In Washington, D.C., Kevin spent four seasons as a resident company member of Arena Stage where his roles ranged from Bobby in *American Buffalo* and Baron Tuzenbach in *The Three Sisters* to Betty/Gerry in *Cloud Nine*, which garnered him a Helen Hayes Award nomination. Kevin has also been active in developing plays and creating roles at theatres throughout the country including the Long Wharf, Geva, Studio Arena and Pittsburgh Public theatres.

*continued on next page*

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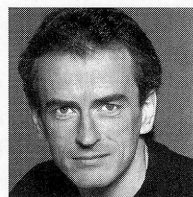
## THE ACTORS



### NIKE DOUKAS Ruella

Nike most recently appeared in the world premiere of *The Affliction of Glory*, a joint project of the Mark Taper Forum and the Getty Center. She

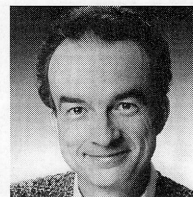
resides in Southern California where she has played leading roles at the South Coast Repertory, The Old Globe, the Mark Taper Forum, Shakespeare Festival L.A., and the Doolittle. In Northern California she has appeared at the American Conservatory Theatre, Berkeley Repertory Theatre, the Berkeley and Vita Shakespeare festivals and Shakespeare Santa Cruz. Television credits include guest spots on "Caroline in the City," "Working," "Beyond Belief," "Almost Perfect" (recurring), "ER," the pilot "On the Line," and the upcoming feature *Seven Girlfriends*. She has an M.F.A. from the American Conservatory Theatre.



### J. MICHAEL FLYNN Julian

Michael is very pleased to be back in Seattle again after more than fifteen years. Since his life in Seattle, he has performed in many theatres in many cities

across this country. He has spent countless hours in windowless rooms pretending to be someone else in front of many people sitting in the dark and watching. His most recent pretending was done in Boston at the Huntington Theatre in *Mrs. Warren's Profession*. His last appearance in Seattle was in *The Greeks* at ACT. Other Seattle venues that Michael worked were the Seattle Rep, Seattle Children's Theatre and the bygone Pioneer Square and Cirque Dinner theatres. If you would like to track his Hollywood career, point your browser to <http://us.imdb.com/M/?person-exact:Flynn,+J.+Michael>.



### DAVID PICHETTE Harold

David's latest appearances at ACT were Ziggy in *Side Man*, Abbé de Coulmier in *Quills*, 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 *Glengarry Glen Ross*, King Charles in *Sunsets and Glories* and Golutvin in *The Diary of a Scoundrel*. Numerous appearances at The 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*. Recently at Seattle Repertory Theatre he appeared in *Nixon's Nixon* and *Ob, Coward*. Recent regional work includes Chater in *Arcadia* at the Alliance Theatre Company, Adrian in the premiere of Steven Dietz's *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 The Empty Space and Clarke in *Gross Indecency* at Intiman.



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## DIRECTORS AND PRODUCTION STAFF

### JEFF STEITZER

#### Director

Jeff returns to ACT, having directed *Stonewall Jackson's House* earlier this season and *Quills* last season. Since starting his professional career in 1975, Jeff has directed more than 100 productions. In the Pacific Northwest, his work has been seen at Seattle Repertory Theatre, Seattle Children's Theatre, The Empty Space Theatre, Village Theatre in Issaquah, Tacoma Actors Guild, and The Bathhouse Theatre. He has directed extensively at regional theatres across the country including Chicago's Goodman Theatre, Atlanta's Alliance Theatre, Milwaukee Repertory Theater, Berkeley Repertory Theatre, Portland Center Stage, Actors Theatre of Louisville, Alabama Shakespeare Festival, Arizona Theatre Company and the Oregon Shakespeare Festival. Jeff is also busy as an actor, recently appearing in ACT's *The Crucible* and *A Christmas Carol*, Steven Dietz's *Private Eyes* at Seattle Repertory Theatre and *Scapin* at Arizona Theatre Company for which he received an AriZoni Award for his performance as Argante. He has lent his voice to numerous TV and radio commercials, and has appeared in a variety of locally filmed motion pictures including *Georgia*, *Delivered*, *Nowheresville* and *The Beans of Egypt, Maine*.

### SCOTT WELDIN

#### Set Designer

Scott has designed over 20 shows at ACT since 1979 including *The Crimson Thread*, *Handing Down the Names*, *Lonely Planet*, *Eleemosynary*, *Hapgood*, *Tales from Hollywood*, and *Red Noses*. His extensive local credits include *Nixon's Nixon*, *Private Eyes*, and *Feast of Fools* at Seattle Repertory Theatre; *Waiting for Godot* and *Angel Street* at Intiman Theatre; *Lilly's Purple Plastic Purse* at Seattle Children's Theatre and over 20 shows at The Empty Space. Elsewhere in the country he has designed scenery for the Alliance Theatre in Atlanta, Arizona Theatre Company, Berkeley Repertory Theatre, Childsplay Theatre in Arizona, Portland Center Stage, Oregon Shakespeare Festival, Milwaukee Repertory Theatre, Missouri Repertory Theatre, San Jose Repertory Theatre, George Street Playhouse, The Goodman Theatre in Chicago, and off-Broadway at the Westside Arts Theatre in New York. Scott is director of theatre and artist-in-residence at the University of Puget Sound in Tacoma.

### CAROLYN KEIM

#### Costume Designer

Carolyn's work is characterized by strong collaborations with individual directors, most notably Jeff Steitzer, Steven Dietz and Steven E. Alter. Work with Steitzer includes ACT's 1994 production of *Betty the Yeti* and recent productions of *The Mask of Moriarty*, *The Miser* and *Ten Little Indians* at the Village Theatre. She designed the world premieres of Dietz's *Trust* and *Handing Down the Names* at ACT, as well as his play *Rocket Man*, produced last season by Arizona Theatre Company. Carolyn also designed productions of Dietz's *Lonely Planet* for both ACT and San Jose Repertory Theatre. Her most recent work with Alter was *The Book of Ruth* for the Seattle Children's Theatre and *Fires in the Mirror* for Intiman. Carolyn's next project is *Stop Kiss* for Seattle Repertory Theatre, directed by Steven Dietz.

### FRANCES ARONSON

#### Lighting Designer

Frances is currently represented in New York by *The Country Club* at the Drama Dept., *Fully Committed* at the Vineyard, and *Gum* at the Women's Project. Other New York credits include *Falsettos* on Broadway and numerous off-Broadway productions including *Das Barbecü*, *Painting Churches*, *The Dining*

*Room*, and *The Common Pursuit*, and work for Playwrights Horizons, CSC, the Public Theater, Primary Stages, the Signature Theatre, and the Second Stage. Regional work includes *Indian Ink* (American Conservatory Theatre), *A Raisin in the Sun* (Dallas Theater Center/Great Lakes Theatre Festival), and *Dealer's Choice* (Long Wharf Theatre), and designs for American Repertory Theatre, the Alliance Theatre, Arena Stage, the Goodman, the Guthrie and the McCarter. She received an Obie Award for Sustained Excellence of Lighting Design.

### DOMINIC KRAMERS

#### Sound Designer

Dominic recently received his M.F.A. from the California Institute of the Arts and was honored with the United States Institute for Theatre Technology's "Clear-Com Sound Achievement Award." In California Dominic has designed at the Pasadena Playhouse, Knightsbridge Theatre, Hudson Theatre, Santa Clarita Repertory Theatre, Pacific Conservatory for the Performing Arts and San Luis Obispo Little Theatre. In Ashland, Oregon, he designed for the Oregon Cabaret Theatre and Studio X. He also worked five seasons backstage at the Oregon Shakespeare Festival. In addition to theatre sound design Dominic creates theme park audio for Universal Studios Hollywood. He received a B.A. in technical theatre from the University of North Carolina at Asheville, his hometown.

### GEOFFREY ALM

#### Fight Director

Geoffrey is very pleased to return to ACT where he recently served as fight director for *Temporary Help*. Past credits here include *Violet* and *Death of a Salesman*. Other credits around town include *The Shaughraun* and *Beauty Queen of Leenane* at Seattle Rep, *The King of Ireland's Son* at Seattle Children's Theatre and *Don Giovanni* at Seattle Opera. Out of town credits include *The Shaughraun* and *Shipwrecked* in Boston and *The Illusion* at Arizona Theatre Company. Geoffrey is a certified fight director with the Society of American Fight Directors and teaches stage fighting for the Professional Actor Training Program at the University of Washington as well as at Freehold Theatre Studio Lab.

### STEPHANIE KALLOS

#### Dialect Coach

Stevie returns to ACT after serving as dialect coach for *A Christmas Carol* last year. She last appeared on our stage in *Gray's Anatomy*. Other ACT credits include *My Children! My Africa!*, *Tears of Rage*, *Tales from Hollywood*, *Painting Churches* and *A Christmas Carol*. As a voice and dialect coach, Stevie has worked with Seattle Repertory Theatre, Intiman Theatre, Seattle Children's Theatre and Tacoma Actors Guild. A graduate of the University of Washington's Professional Actor Training Program (PATP), Stevie headed the Voice and Speech Program for the PATP in Chapel Hill, NC. She is also on the faculty of Cornish College. The Empty Space hosted a reading of her play, *Cleaning the Shoes of the Dead*, and her adaptation of *Pinocchio* was seen at Seattle Children's Theatre.

### JEFFREY K. HANSON

#### Stage Manager

Since 1990, Jeff has stage managed more than 25 productions at ACT including this year's *Temporary Help* and *Goblin Market*, last season's *Scent of the Roses*, *Thunder Knocking on the Door* and *Quills* 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*

*continued on next page*



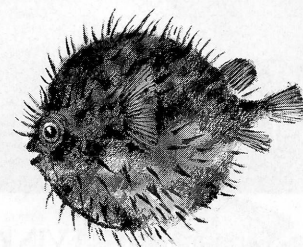
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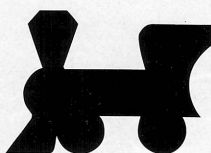
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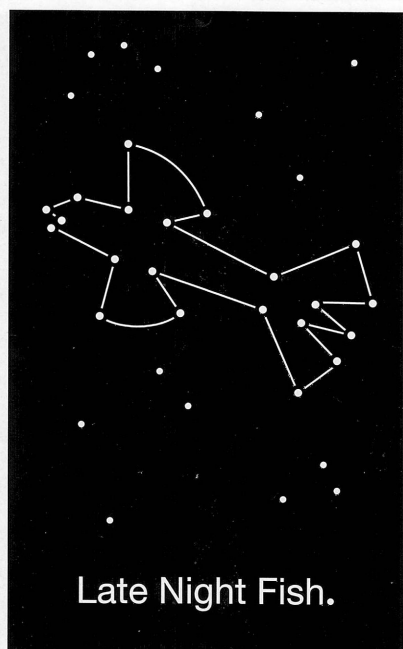
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**Prayer.** Jeff has also stage managed at Seattle Repertory Theatre where he worked on *Private Eyes* last season as well as *True West* and *The Cider House Rules, Parts I and II*. In addition, he has stage managed productions at Intiman Theatre 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.

### ACT EXECUTIVE STAFF

#### GORDON EDELSTEIN

##### Artistic Director

Gordon 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, directed the world premiere of Lisette Lecat Ross' *Scent of the Roses* starring the delightful and legendary Julie Harris, and directed this season's productions of *The Crucible* and *Temporary Help*. 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, *The Funhouse* as well as the sold-out engagements of Eve Ensler's *The Vagina Monologues*, Pamela Gien's *The Syringa Tree* and Dael Orlandersmith's *The Gimmick*. Prior to moving to Seattle, Gordon was associate artistic director of the Long Wharf Theatre in New Haven, Connecticut, 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 Chekhov, Caryl Churchill, Pearl Cleage, Darrah Cloud, Noel Coward, Russell Davis, Christopher Durang, Georges Feydeau, Simon Gray, Silas Jones, Donald Margulies, Eugene O'Neill, William Shakespeare, Stephen Sondheim, Harold Pinter, Jonathan Reynolds, Peter Sagal, Ivan Sergeyevich Turgenev, 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, Marlana 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.

#### VITO ZINGARELLI

##### Producing Director

Vito has more than 20 years experience as a producing director, production manager and stage manager at resident professional theatre companies across North America. He trained in stage management and production management at the Guthrie Theatre in Minneapolis and became Seattle Repertory Theatre's first production manager from 1980-85, where he was instrumental in coordinating the Rep's move into the Bagley Wright Theatre. Vito was producing director for the Washington State Pavilion at Expo '86 in Vancouver, B.C., and also served as the production manager at the Berkeley Repertory Theatre and director of production at the Stratford Shakespeare Festival in Ontario, Canada. He returned to the Pacific Northwest in 1995 and produced several independent productions and tours to Europe and Japan. Prior to his appointment at ACT, Vito served as the executive director of the Whidbey Island Center for the Arts in Langley.

The actors and stage managers 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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*Technical Director*

JOHN BARNETT  
*Assistant Technical Director*

JAMES E. PETERS  
*Master Scenic Carpenter*

JAMES NICHOLS  
AUSTIN SMART  
KEITH BRONSDON  
THOR CONNER  
KARL DEJONG  
*Scenic Carpenters*

STEVEN LA ROSE  
*Scenic Charge Artist*

MONA LANG  
*Assistant Charge Artist*

CHERYL TOMBLINSON  
*Properties Master*

GILES THOMPSON  
*Master Properties Artisan*

**STAGE OPERATIONS**  
JASON KARADIMAS  
*Master Electrician*

TONY KARRA'A  
*Master Sound Engineer*

SILAS AEMMER  
*Master Stage Carpenter*

SCENERY, STAGE AND  
COSTUME WORK IS  
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REPRESENTED BY  
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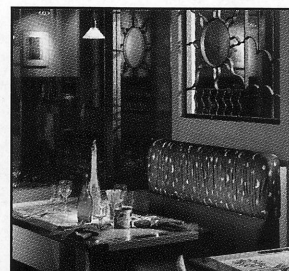
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