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ACT THEATRE
PRESENTS

Enchanted April

BY

Matthew Barber

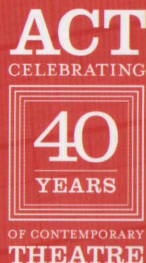
FROM THE NOVEL BY

Elizabeth von Arnim

DIRECTED BY

Warner Shook





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JULY/AUGUST 2004



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Welcome to ACT Theatre's 40th Anniversary Season!



Over the last 39 years ACT subscribers and patrons have traveled together to many exotic places and met many interesting people. Perhaps that is one of the countless reasons we all enjoy the theatre. Going to the theatre is like a mini-vacation. And producing excellent, provocative, transporting theatre is like being the tour guide on an extraordinary excursion. "Enchanted April" takes us to Italy – to the Mediterranean no less – and it is a fabulous journey. It is our pleasure to be your hosts and, like any good vacation, we hope you will long to return to your new "home away from home." Thank you again for being a part of our 40th Anniversary – A Gem of a Season! Enjoy the show.

ACT gratefully acknowledges our 2004 Institutional Sponsors, The Boeing Company and Getty Images.

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Cover photo: brianfleming.com

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ACT THEATRE PRESENTS

Enchanted April

by
Matthew Barber
from the novel by
Elizabeth von Arnim
directed by
Warner Shook

July 16 –
August 8,
2004

OPENING NIGHT
July 22, 2004

Originally produced on Broadway by
The Enchanted April Company, LLC.

ENCHANTED APRIL by Matthew Barber is
presented by arrangement with Dramatists Play
Service, Inc., in New York.

THIS PRODUCTION IS SPONSORED BY



ACT Theatre is a member of the League of Resident Theatres (LORT), the American Arts Alliance, Theatre Puget Sound, and is a constituent of Theatre Communications Group. ACT is also a member of the Downtown Seattle Association. This theatre operates under an agreement between LORT 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. The scenic, costume, lighting and sound designers are represented by United Scenic Artists Local USA-829, IATSE.

A large print
version of the
Program is
available from
the house staff.

THE COMPANY

CAST (in alphabetical order)

Suzanne Bouchard	Rose Arnott
Julie Briskman	Lotty Wilton
Deborah Fialkow	Caroline Bramble
Suzy Hunt	Mrs. Graves
Marianne Owen	English Maid/Costanza
David Pichette	Mellersh Wilton
Michael Winters	Frederick Arnott
R. Hamilton Wright	Antony Wilding

PRODUCTION TEAM

Matthew Barber	Playwright
Warner Shook	Director
Robert A. Dahlstrom	Set Designer
Frances Kenny	Costume Designer
Mary Louise Geiger	Lighting Designer
Michael Roth	Composer/Sound Designer
Anne Kearson	Stage Manager
Alyssa Keene	Dialect Coach
Lucia Mondella-Pauly	Italian Coach
LB Morse	Assistant Lighting Designer
Ron Geier	Assistant Sound Designer
Erin B. Davis	Production Assistant
Janifer R. King	Production Assistant

ACT I:
London, England

ACT II:
Mezzago, Italy

TIME: 1922

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INTERMISSION.

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

THE ACTORS



Suzanne Bouchard (Rose Arnott) most recently appeared at ACT as The Woman in Green in *Alki*. She appeared as the mysterious Mary L. in last season's Steppenwolf-Seattle Repertory Theatre production of *The Time of Your Life* and as Lina Szczepanowska, the redoubtable Polish acrobat, in Shaw's *Misalliance*. Suzanne has worked in the Seattle area and other regional venues for over twenty years, as well as a U.S. Information Service tour to the Middle East in the late 1980s. Plum roles include: Beatrice in *Much Ado About Nothing*, Helen/Miriam in *Valley of the Dolls*, Rosalind in *As You Like It*, Kate in *Other People's Money*, Charlotte in *A Little Night Music* and her sentimental favorite, Karen Knightly in *The Revenger's Comedies*.

THE ACTORS



Julie Briskman (Lotty Wilton) returns to ACT where she has appeared as Remedios in *Alki*, Jane Hopcroft in *Absurd Person Singular*, and Jo/Mae in *Dirty Blonde*. Other Seattle credits include: Seattle Repertory Theatre – Nancy Robin in *Living Out*, Fanny in *Over The Moon*, Anne Hathaway in *Beard Of Avon*, Sarah Daniels in *Spinning Into Butter*, Celia in *As You Like It*, and Flossie in *Inman*. At Seattle Children's Theater she created the roles of Kate Barlow in *Holes*, and Hattie in *Go Dog Go*, as well as portraying the White Witch in *The Lion*, *The Witch*, and *The Wardrobe*. Julie was a member of the Guthrie Theater acting company for six seasons where her roles

included the title role in *Molly Sweeney*, Gwendolen in *The Importance Of Being Earnest*, Dunyasha in *The Cherry Orchard*, Corrine in *The Triumph Of Love*, and Essie in *You Can't Take It With You*. Other national credits include: Trinity Repertory Company, Portland Center Stage, Arizona Theater Company, The Children's Theater Company of Minneapolis, and The Old Globe. Last Spring, Julie returned to The Guthrie to play Olga in *Three Sisters* directed by Joe Dowling.



Deborah Fialkow (Caroline Bramble) recently made her ACT debut in the world premiere production of *Alki*. Other Seattle theatre credits include *The Shakespeare Stealer* and *Johnny Tremain* with the Seattle Children's Theatre and *Terra Nova* at Tacoma Actors Guild. Deborah has also been seen at the Empty Space, ACT's FirstACT series, Open Circle Theatre, theatre simple, Consolidated Works, Annex and Aha! Theatres.



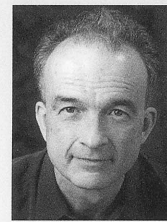
Suzy Hunt (Mrs. Graves) is delighted to be working with this wonderful company. Locally, Ms. Hunt has performed at Seattle Repertory Theatre, Intiman Theatre, Seattle Children's Theatre, and the 5th Avenue Theatre. Regionally, she has been seen at Arizona Theatre Company, Spoleto Festival, Guthrie Theater, Peterborough Theatre Festival, Denver Center Theatre Company, Philadelphia Festival Theatre and Alley Theatre. On Broadway Ms. Hunt appeared in *Execution of Justice* and off-Broadway in *Steel Magnolias* at the Lucille Lortel Theatre, *The Rimers of Eldritch* at Second Stage, and *King Lear* at Roundabout Theatre Company.



Marianne Owen (English Maid/Costanza) recently appeared at ACT as Hannah Gynt in *Alki*. Last season she was seen as Suzy in *Omnium-Gatherum* and Marion in *Absurd Person Singular*. She has also appeared in two versions of *A Christmas Carol*, as well as *Grand Magic*, *Sideman*, *Death of a Salesman*, *God's Country*, and *A Chorus of Disapproval*, all at ACT. She was recently seen in *Tibet Through the Red Box* at Seattle Children's Theatre, *Project X* at the Empty Space, *Driving Miss Daisy* at the Village, *The Glass Menagerie* and *How I Learned to Drive* at Intiman, and *Copenhagen*

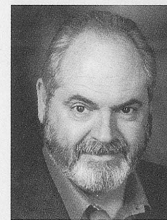
at the Seattle Repertory Theatre, where she was a company member for nine seasons. A founding member of the American Repertory Theatre, she toured with them in the U.S., Europe and Israel, and in the International Chekhov Festival at the Moscow Art Theatre. Ms. Owen has also worked at Arizona Theatre Co., Yale Rep, La Jolla Playhouse, the Theatre of St. Louis, Playwrights' Horizons, the Goodman Theatre, and has toured nationally in *The Real Thing* by Tom Stoppard.

THE ACTORS



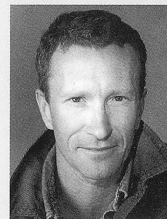
David Pichette (Mellersh Wilton) recently appeared at ACT in *Alki* and as Hercule Poirot in Agatha Christie's *Black Coffee*, both directed by Kurt Beattie. Prior to that he was Ebenezer Scrooge in the 2002 production of *A Christmas Carol*, a reprisal of the role he has performed six times, first in 1982. Other recent performances at ACT include the plays *Grand Magic*, *Communicating Doors*, and his solo performance in David Hare's *Via Dolorosa*. In the last 20 years at ACT some of his favorite roles have been Ziggy in *Side Man*, Abbe de Coulmier in *Quills*, 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*. Other local credits include numerous appearances at The Empty Space (most recently as O'Brien in the highly successful 1984), Intiman, Seattle Repertory Theatre, Tacoma Actors Guild, and as Henry Higgins in The 5th Avenue Theatre's production of *My Fair Lady*. David has also worked recently at Alliance Theatre in Atlanta, San Jose Repertory Theatre and at Arizona Theatre Company.



Michael Winters (Frederick Arnott) has appeared in over twenty productions at ACT, most recently *Alki*, *Absurd Person Singular* and *Dirty Blonde*. Other ACT appearances include *Talley's Folly*, *Man of the Moment*, *Shadowlands* and five plays by Steven Dietz. Michael's most recent stage work outside of Seattle was as *King Lear* in Mark Wing-Davey's staging in January for PlayMakers Repertory Company in Chapel Hill, NC. He has also appeared on Broadway in *Wrong Mountain* and in various repertory companies around the country including A.C.T. San Francisco, Denver Center Theatre Co., Arizona Theatre Co., San Jose Repertory and Mark Taper

Forum. Locally Michael has also been seen at Seattle Rep and Intiman. He can be seen on TV in a recurring role on *The Gilmore Girls*. He is the grateful recipient of a Fox Fellowship.



R. Hamilton Wright (Antony Wilding) was recently seen at ACT as Peer Gynt in *Alki* and as Captain Hastings in *Black Coffee*. Last season he made his debut on the 5th Avenue stage as Hysterium in *A Funny Thing Happened on the Way to the Forum*. A native of Seattle, in the last twenty-five years he has appeared in over one hundred professional productions at theatres in Seattle and around the country. Some of his favorites include last season's *Absurd Person Singular* as well as *Fuddy Meers*, *The End of the World*, *Chorus of Disapproval* and *Red Noses* at ACT; *Noises Off*, *Inspecting Carol* and *The Beauty Part* at the Seattle Rep; *My Uncle Sam* at the Public Theatre in New York; *Loot* and *Rosencrantz And Guildenstern Are Dead* at Intiman, and *Scapin*, *Private Eyes* and *The Mystery of Irma Vep* at The Arizona Theatre Company.

ACT Theatre Congratulates Actors' Equity Association, the professional union of actors and stage managers in the United States, on their 90th Anniversary. Bravo!

ABOUT THE PLAYWRIGHT

Matthew Barber (Playwright) Originally from Los Angeles, Matthew Barber worked in publicity and marketing for theaters in the San Francisco area before serving as arts editor and theater critic for the *San Francisco Independent*. His widely acclaimed first play, *Enchanted April*, was nominated for a Tony Award® for Best Play and won the John Grassner Award for Outstanding New American Play. Based on Elizabeth von Arnim's 1922 novel about four British women vacationing in Italy, *Enchanted April* had already been adapted twice for film (in 1935 and 1992). Barber's theater version was first produced at the Hartford Stage in Connecticut in 2000 and had its Broadway premiere three years later.

THOUGHTS ON "ENCHANTED APRIL"

Still falls the Rain -
Dark as the world of man, black as
Our loss -
Blind as the nineteen hundred and
Forty nails
Upon the cross.

EDITH SITWELL, "STILL FALLS THE RAIN"

It's easy to understand why the most
beautiful poems about England in the
spring were written by poets living in
Italy at the time.

PHILIP DUNNE & JOSEPH L. MANKIEWICZ,
"THE GHOST AND MRS. MUIR"

I did not know, when I went to Italy,
the nature of my undertaking, nor did
I anticipate the meaning of my jour-
ney. I lived every day as I found it ...
I discovered everything I feared and
everything I loved.

BARBARA GRIZZUTTI HARRISON,
"ITALIAN DAYS"

Italians are born knowing the way.
It would seem that the whole earth
lay before them, not as a map, but
as a chess-board, whereon they
continually behold the changing
pieces as well as the squares. Any-
one can find places, but the finding
of people is a gift from God.

E.M. FORSTER, "A ROOM WITH A VIEW"

It is impossible to
live in a country
which is continually
under hatches ...
Rain! Rain! Rain!

JOHN KEATS

I believe we should
all behave quite
differently if we lived
in a warm, sunny
climate all the time.

NOEL COWARD,
"BRIEF ENCOUNTER"

Italy is a dream that
keeps returning for
the rest of your life.

ANNA AKMATOVA

... [the] air was not only
breathable, but intoxicat-
ing. The sun, treading the
earth like a vintager, drew
from its heady fragrances,
crushed out of it new
colors ... no one had seen
Italy thus prostrate
beneath the sun knew
what secret treasures
she could yield.

EDITH WHARTON, "THE
CUSTOM OF THE COUNTRY"

ABOUT ELIZABETH VON ARNIM

Excerpted From Elizabeth Jane Howard's Introduction to The Folio Society edition of "The Enchanted April," 2002. Elizabeth von Arnim is the author of the novel, "The Enchanted April," upon which this play is based.

Elizabeth von Arnim was born Mary Annette Beauchamp (called May by her family) in 1866, the youngest child of Henry and Louey Beauchamp. Her parents settled in London when May was three and a half, and she attended classes at a girls' school where music was prominent on the curriculum. At eighteen she became a student at the Royal College of Music, and at twenty-three, took her first trip to Italy with her father.

It was in Italy that May met her first husband, the German Graf Henning August von Arnim-Schlagenthin, who was traveling to get over the death of his wife and child the previous year. They were married and settled in Berlin, where May produced three daughters and endured a life of social obligations that included Court functions bristling with protocol – it seems then that she became translated into Elizabeth. She was homesick, restless and bored.

Then, in the spring of 1896, she accompanied her husband on one of his rare visits to his enormous Pomeranian estate, Nassenheide, ninety miles north of Berlin. The estate was centered upon a large 17th-century schloss that had once been a convent and had been unoccupied for the previous twenty-five years. It was surrounded by a vast, rambling and derelict garden, and the moment she saw it, Elizabeth knew that she wanted to live there. Here was freedom and peace, a natural isolation from the soul-destroying life in Berlin; she spent three blissful months alone there from April till June, until her aggrieved husband arrived to rebuke her for her neglect of the family and himself.

In spite of some difficulty in persuading von Arnim, she got his partial agreement to live at Nassenheide during the summer months where she wrote her first book, *Elizabeth and her German Garden*, which had an immediate and resounding success. Her career as a novelist had begun.

In ten years of marriage to von Arnim she bore him three daughters and then the longed-for son and was widowed in 1911. There followed an affair with H.G. Wells and then a brief and most unhappy marriage to Francis, Lord Russell, brother of Bertrand Russell. The best thing that came out of this disastrous liaison, during which Elizabeth was kept a virtual prisoner in Russell's house until she ran away to America, was the novel she subsequently wrote about the marriage, *Vera*.

In April 1921, after she had finished *Vera*, she went with a woman friend to Italy, where, in Portofino, she found a medieval castello that she could rent for a month. Another woman friend was added to the party. "You've not heard from me for ages," she wrote to her daughter. "I think while I was at Portofino that month I didn't write, but that was because I grudged every single minute spent indoors, it was so wildly, ridiculously, divinely beautiful." In 1922 she wrote, *The Enchanted April*.

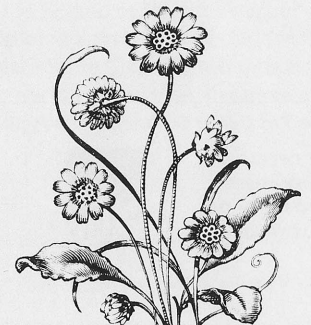
Other novels by Elizabeth von Arnim include: *Fraulein Schmidt and Mr. Anstruther*, *The Pastor's Wife*, *Love*, *The Caravaners*, *The Adventures of Elizabeth Rugen* and *The Solitary Summer*.

PRECEDING TWO ARTICLES COMPILED BY

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In association with Margaret Layne, Artistic Associate



PRODUCTION TEAM

Matthew Barber (Playwright) is a native of Los Angeles. He graduated from UCLA with a degree in English and worked in the San Francisco area doing publicity and marketing for a number of theatres. He also wrote as the Arts Editor for the San Francisco Independent before returning to Los Angeles. *Enchanted April* is Matthew's first play.

Warner Shook (Director) returns to ACT where last season he directed Edward Albee's *The Goat, or Who is Sylvia?*, which he will re-stage in the winter of 2005 at the Mark Taper Forum in Los Angeles. Other directing highlights include *Angels in America*, *Three Tall Women*, *Who's Afraid of Virginia Woolf?*, *The Little Foxes*, *Private Lives*, *Love! Valour! Compassion!*, *Full Gallop*, *The Last Night of Ballyhoo*, and *The Royal Family* all at the Intiman Theatre where he served as Artistic Director from 1993-2000. He also directed the world premiere of Robert Schenkkan's Pulitzer Prize winner, *The Kentucky Cycle*, plus the subsequent productions of the six-hour epic at the Mark Taper Forum, The Kennedy Center, and on Broadway at the Royale Theatre. Other regional theatre credits include South Coast Repertory, the Old Globe Theatre, American Conservatory Theatre, Oregon Shakespeare Festival, Pasadena Playhouse and the Long Wharf Theatre where he directed Lynn Redgrave in the world premiere of her play *The Mandrake Root*.

Robert A. Dahlstrom (Set Designer) is a Seattle based designer whose resume includes many productions for Seattle Opera, Intiman, Seattle Repertory Theatre, and ACT – most recently for last season's *Omnium-Gatherum*. Elsewhere in the United States his work has been seen at San Diego's Old Globe, San Jose Repertory, Sacramento Theatre Company, A.C.T. San Francisco, ART Cambridge, Long Wharf Theatre, Alliance Theatre Atlanta, and Asolo Theatre in Sarasota. In Europe he has collaborated with Den Nationale Scene, Bergen; The Royal Opera, Copenhagen; The Grand Theatre, Geneva; Opera Decentralise, Neuchatel; and International Theatre Center, Moscow. The current season includes productions for ACT Seattle, Arizona Theatre Company, San Jose Repertory, and Seattle Opera. Dahlstrom is head of the MFA Design Program at the University of Washington's School of Drama.

Frances Kenny (Costume Designer) began her career in the fashion industry and fell in love with theatre costume design when returning to the University of Oregon to study art history and art. Her work was most recently seen at ACT in last season's *The Goat, or Who is Sylvia?*. Additional work has been seen locally at the Intiman Theatre, Seattle Rep, Seattle Children's Theatre, On the Boards, House of Dames, Empty Space, and The Pat Graney Dance Company. Regionally, she has designed for Denver Center Theatre Company, Mark Taper Forum, Honolulu Theatre for Youth, The Long Wharf Theatre, San Jose Rep, The LaJolla Playhouse, The Arizona Theatre Company, Actors Theatre of Louisville, and a short run on Broadway. When not working in the theatre, Frances styles wardrobe for commercials, photo shoots and industrial media.

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PRODUCTION TEAM

Mary Louise Geiger (Lighting Designer) is very pleased to return to ACT Theatre where she has designed *The Goat, or Who is Sylvia?*, *Polish Joke*, *Later Life*, and *Betty the Yeti*. In Seattle she has designed many shows including *Man of La Mancha* at the Village Theatre, *Nickel and Dimed* and *The Dying Gaul* at Intiman, and for Book-It, Seattle Repertory Theatre and Seattle Children's Theatre. She has designed lighting at many regional theatres including the Alley Theatre, Actors Theatre of Louisville, Berkeley Repertory Theatre, GeVa Theatre, Portland Center Stage, Virginia Stage Company, Repertory Theatre of St. Louis, Mark Taper Forum, New Mexico Repertory Theatre, Pioneer Theatre, Portland Stage Company, and Playmaker's Repertory Company where she is an Associated Artist. Since moving back to New York, she has worked at off-Broadway venues including *Afterbirth: The Return of Kathy and Mo* at Second Stage, *Mabou Mines' Doll House* at St. Ann's, *Eight Days (Backwards)* at the Vineyard Theatre, *The Mystery of Attraction* (Worth St. Theatre); *Two Little Indians* (Here); *Tongue of a Bird* (New York Shakespeare Festival), *A Doll House* (NYTW Workshop), *The Bacchae: Torn to Pieces* (LaMaMa), *The Triangle Factor Fire Project*, *Long Island Sound* (The Actor's Company Theatre). Mary Louise is a graduate of the Yale School of Drama, and is Head of Lighting in the Department of Design for Stage and Film at NYU's Tisch School of the Arts.

Michael Roth (Composer/Sound Designer) returns to ACT where he was co-conceiver, musical director, and orchestrator for *The Education of Randy Newman*, and was the composer for *Summer Moon*. Other collaborations with Randy Newman include editing the *Anthology* and *Bad Love* songbooks and orchestrating his *Faust*. Additional projects include *Talking Heads* (off-Broadway), *The Persians* (National Actor's Theatre), and, upcoming, the premieres of Quincy Long's *People Be Heard* (Playwrights Horizons) and Donald Margulies' *Brooklyn Boy*, directed by Daniel Sullivan. Previous work at Seattle Rep includes *Pygmalion*, *Pericles* and *Wit*. He has been a resident composer and artist at the La Jolla Playhouse and South Coast Rep (more than 75 productions including the premieres of *Dinner with Friends*, also seen off-Broadway, *A Walk in the Woods*, seen on Broadway and PBS, and, with Culture Clash *The Birds*, also seen at Berkeley Rep). Other projects: with Mac Wellman, *The Allegory of Whiteness* (music/theatre, 2001 Humana Festival), Des McAnuff's film *Bad Dates*, the independent feature *Holy Days*, Anne Bogart's *The Women*, collaborating on the American premieres of *Indian Ink* and *The Invention of Love* with Tom Stoppard and Carey Perloff, and, with Gary Marshall, the musical version of *Happy Days*. The CD of Michael's chamber opera *Their Thought and Back Again* is available via e-mail at Rothmusik@aol.com.

Anne Kearson (Stage Manager) Anne is pleased to be a part of ACT's current season, her 7th. Earlier this year she stage managed *Black Coffee* for ACT's new Winter Thrills series. Other favorites from past seasons include Edward Albee's *The Goat, or Who is Sylvia?*, *The Education of Randy Newman*, *Big Love*, *Side Man*, and *Violet*. Locally she has worked at The 5th Avenue Theatre, Seattle Repertory Theatre and Tacoma Actors Guild. Other regional credits include five seasons with South Coast Repertory, five seasons with Shakespeare Santa Cruz and two seasons with the Utah Shakespearean Festival. Anne's great passions are her husband, Brian, her three children, Rebecca, Max, and Olivia Rose, and her 38-foot sailboat, Aleeksa. Anne is proud to be the third generation of Kearsons in the entertainment industry.

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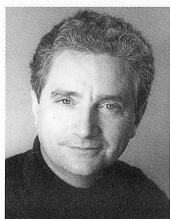
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Holly & Gerald Wilson
Patrick & Kristine Wilson
Richard & Sally Wilson
Gerald Wilson
Richard & Catherine Wilson
Mike & Nancy Windus
Barry & Margaret Witham
Nick & Mary Wofford
Marianne & Jim Wolff
Craig & Leilani Wollam
J.F. Wright
Rolie Wulff
Melissa A. Yeager
Karen Young
Mark E. Zell
Susan Zion
Jim & Carol Zuiches
87 Anonymous

EXECUTIVE STAFF



Kurt Beattie (Artistic Director) joined ACT in 2001 as associate artistic director and was appointed Artistic Director in April of 2003. In 2004 he has directed ACT productions of *Black Coffee* by Agatha Christie, *Alki* by Eric Overmyer, and will direct this year's 29th annual production of Charles Dickens' *A Christmas Carol*. Previously at ACT he has directed *A Moon for the Misbegotten*, *Fuddy Meers* and *Fully Committed*, as well as *Via Dolorosa* during ACT's 2000 Bullitt season. Elsewhere he has directed *Things Being What They Are* and *Art* at the Seattle Repertory Theatre and productions at The Empty Space, Intiman, and the University of Washington. Nationally he has directed at the Milwaukee Repertory Theatre and at The Alley Theatre in Houston. As an actor he has appeared in leading and major roles at ACT (most recently as Ebenezer Scrooge in *A Christmas Carol*), the Seattle Rep, Intiman, and The Empty Space, as well as many regional theatres throughout the country. Last winter Kurt played the title role in Seattle Shakespeare Company's production of *King Lear*. Also a playwright, he is currently working on a commission for the Seattle Children's Theatre.



Susan Trapnell (Managing Director) was appointed Managing Director, for the second time, in April of 2003. She served in the same position from 1982–2000. In the intervening 3 years, Susan spent two years as Executive Director of the Seattle Arts Commission (now the Mayor's Office of Arts & Cultural Affairs) and Managing Director of the Guthrie Theater in Minneapolis. She is delighted to be back in Seattle and back at ACT. Susan holds a Bachelor of Arts degree in French from the University of North Carolina, and has lived in Lyons, France, Guelma, Algeria and Vienna, Austria. She moved to Seattle in 1976 to work with the Bill Evans Dance Company, first as Director of Education programs and then as managing Director. She has served as President of the Washington State Arts Alliance, Vice Chair of the King County Arts Commission and on the Board of the Downtown Seattle Association. She is currently a member of the Advisory Board of Arts Space, the Board of Town Hall, and is a Trustee of the Kreielsheimer Remainder Trust.

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Susan Trapnell
Managing Director

Artistic

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Artistic Associate & Casting Director
Anita Montgomery
Literary Associate & Education Outreach Director
Jeff Steitzer
Artistic Associate
Megan Carter
Literary Intern
Whitsitt
Artistic & Marketing Intern

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Assistant to the Managing Director
Andrew Ball
Systems Administrator & Web Site Manager
Adam Moomey
Operations Manager
Dave Parnley
Facilities Manager
Teddy Heard
Facilities Maintenance
Gartha Ferrand
Special Projects

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Payroll

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Brendan Kiley
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Max Moore
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Patron Services
Christine Jew
Usher Coordinator
Lauren Formicola
PR Matters
Marketing & PR Consultant
Brian Judy
Williams•Helde
Marketing Consultant
Chris Bennion
Photographic Services

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Producing Director
Beth Hamrick
Technical Production Assistant

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Production Stage Manager
Anne Kearson
Resident Stage Manager
Erin B. Davis
Madeleine Vilches
Jennifer R. King
Production Assistants

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Connie Rinchiuso
Costume Shop Foreman
Kim Dancy
Lead Dresser/First Hand
Jeanna Gomez
Lead Costume Assistant

Rita M. Brown
Shellie Guinn
Lee Ann Hittenberger
Diane McGinn
Dominique Breton Sewell
Stitchers
Sally Mellis
Wardrobe Master
Rita M. Brown
Dresser
Joyce Degenfelder
Wig Master

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Matthew Eggleton
Assistant Technical Director
Austin Smart
Master Scenic Carpenter
Alex Korahais
Jason Benedict
Mike Ehmann
Scenic Carpenters
Mona Lang
Scenic Charge Artist
Lisa Bellero
Assistant Charge Artist
Marne Cohen Vance
Properties Master
Giles Thompson
Master Properties Artisan
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Karen Anderson
Master Electrician
Dominic CodyKramers
Master Sound Engineer

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Scenery, stage and costume work is performed by employees represented by I.A.T.S.E. Locals Number 15, 488 and 887.