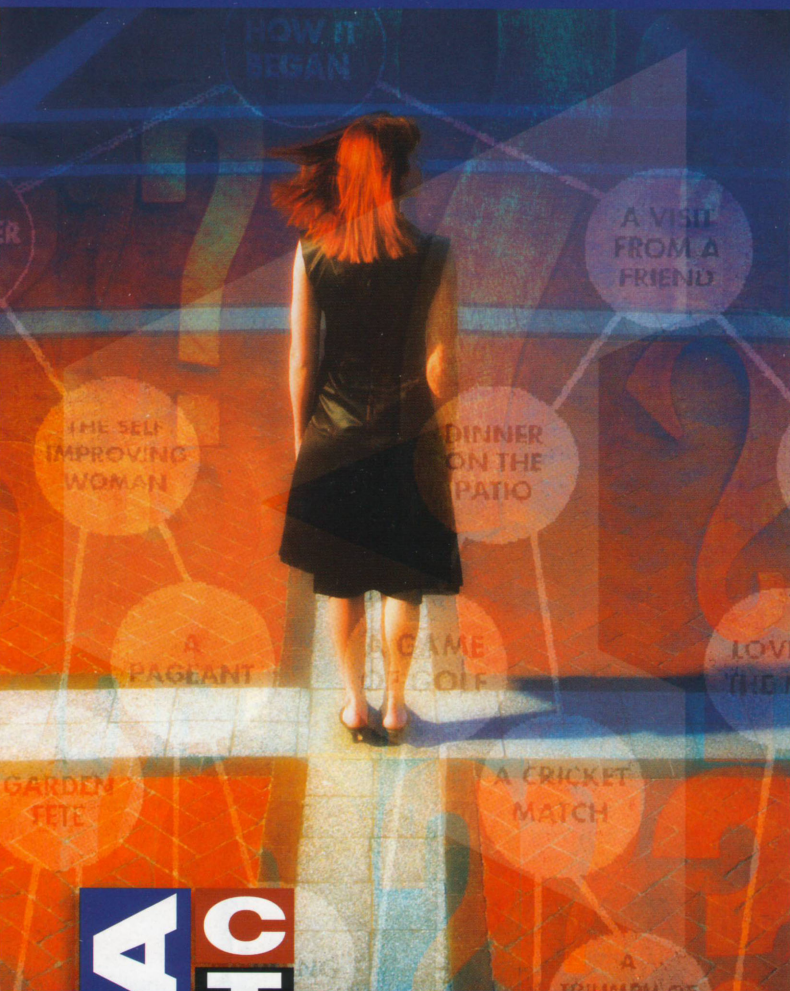


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arts programs



INTIMATE exchanges

by Alan Ayckbourn
Directed by Kurt Beattie

2008 Season

**The Ilkhom
Theatre Festival**
March 14 – April 13

Fathers and Sons
by Michael Bradford
April 25 – May 25

**A Marvelous Party:
The Noël Coward
Celebration**

Words and Music by Noël Coward
Devised by David Ira Goldstein,
Carl Danielsen, Mark Anders,
Patricia Wilcox and Anna Lauris
June 13 – July 13

Intimate Exchanges
By Alan Ayckbourn
Aug 15 – Sept 14

Eurydice
By Sarah Ruhl
Sept 5 – Oct 5

Becky's New Car
By Steven Dietz
Oct 17 – Nov 16

Kurt Beattie
Artistic Director

Carlo Scandiuzzi
Executive Director

ACT – A Contemporary Theatre presents

INTIMATE EXCHANGES

by Alan Ayckbourn
Directed by Kurt Beattie

Beginning August 15, 2008

Opening Night
August 21

Seasonal support provided by:



A Contemporary Theatre
Foundation

THE PAUL G. ALLEN
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THE SHUBERT
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Support for *Intimate Exchanges* provided by:
Tony's Events & Catering and

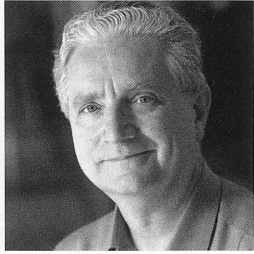
**NESHOLM FAMILY
FOUNDATION**

INTIMATE EXCHANGES is presented by special arrangement with
SAMUEL FRENCH, INC

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

ACT is a member of the League of Resident Theatres (LORT), the American Arts Alliance and Theatre Puget Sound, and is a constituent of Theatre Communications Group. ACT is also a member of the Downtown Seattle Association, Seattle's Convention and Visitors Bureau and Greater Seattle Chamber of Commerce.

WELCOME TO ACT



Alan Ayckbourn possesses one of the most inventive comedic minds in the history of world theatre. His prodigious work spans over four decades of mind-bending plot constructions. Who else could imagine such a variety of alternative realities, unless perhaps a comic sci-fi writer like Frederick Pohl were crossed with a great farceur like Feydeau? Ayckbourn's talent for this sort of thing reminds me of the polyphonic genius of Bach, effortlessly spinning out dazzlingly complex musical lines from the most basic elements.

Ayckbourn's basic elements are almost always the anonymous middle class people of contemporary England in the later 20th century, and all of them have aspirations recognizable to Americans: a need for more money, and a desire for more happiness in career and love. Their ambitions are rarely greater than that, and they are never heroic figures, at least not in the intuitive way that we all understand the word. And yet the yearning for decency and truth always surfaces (even if it isn't entirely achieved), and grounds the plays in something deeper than the fantastic solutions that most successful comic writers require to sustain the sunshine of the laughter they create. This also makes Ayckbourn's writing an incredibly rich challenge for actors, who must balance his hilarious situations with his sometimes dead serious intentions.

A friend of mine, when I described the plot of *Intimate Exchanges*, instantly replied that he thought it a superb description in dramatic form of Chaos Theory, that abstruse mathematical concept so popular at the time the play was written in 1981. The most common example of this phenomenon is the so-called Butterfly Effect: a butterfly waves its tiny wings in Costa Rica, and this action creates a causal chain of events leading to the formation of a violent weather front in Alaska. At the beginning of *Intimate Exchanges*, Celia has a small decision to make—to smoke or not to smoke—and how she chooses to proceed affects the destiny of herself and the other characters in radically different ways.

Intimate Exchanges is really eight plays using the same 10 characters, all played by one woman and one man, on eight different narrative journeys, each with two alternative endings! This adds up to 16 possible destinies, according to the whim of the actors, the theatre company, and even the audience, should the play be performed in its entirety. Since it would normally take two actors the better part of a year to memorize all the individual plays, and a long run to perform the entire play in its massive totality, we are mounting only two of them.

If this play were just a stunt, it would still be worth the price of admission. But it isn't. It's a description of the biggest and oldest and most insoluble problems facing mankind. Is there such a thing as free will? Do we really control much of our lives? Are human beings capable of sustained sanity?

Welcome to the journey!

Kurt Beattie
Artistic Director

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THE COMPANY

CAST

Marianne Owen*	Celia, Sylvie and Irene
R. Hamilton Wright*	Lionel, Toby and Miles

PRODUCTION TEAM

Kurt Beattie	Director
Thomas Lynch	Scenic Designer
Marcia Dixcy Jory	Costume Designer
Mary Louise Geiger	Lighting Designer
Chris Walker	Sound Designer
Jessica Trundy	Assistant Lighting Designer
Jeffrey K. Hanson*	Stage Manager
Melissa Hamasaki	Production Assistant
Alyssa Keene	Dialect Coach

There will be one 15-minute intermission.

*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Audience members are cordially reminded to silence all electronic devices such as cell phones, watch alarms, and pagers prior to the performance.

All forms of photography and the use of recording devices are strictly prohibited.

Please do not walk on the stage before, during or after the show.

ACT operates under agreements
with the following:



ssdc The Director is a member of the *Society of Stage Directors and Choreographers, Inc.*, an independent national labor union.

ACT 2008: Contemporary on every level.

From the author of *The Clean House*,
a huge hit in our 2007 season!

Eurydice

by Sarah Ruhl

Directed by Allison Narver

"... an exercise in
imaginative freedom..."

The New Yorker

Sept 5 - Oct 5

Cross the River of Forgetting on a one-way cruise to the Underworld in this fantastic, original, and very contemporary retelling of a classic story. A beautiful meditation on life, love and the value of remembering, *Eurydice* is as achingly vivid as your best dreams.



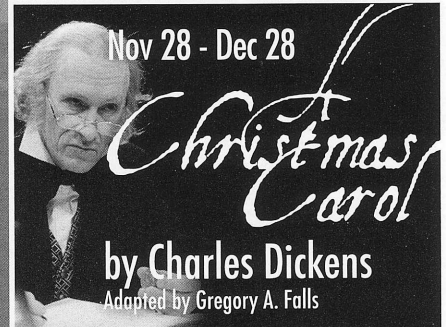
TICKETS | acttheatre.org | (206) 292-7676 | 7th Avenue and Union Street, downtown Seattle

Oct 17 - Nov 16

Becky's New Car

by Steven Dietz

Directed by Kurt Beattie



Nov 28 - Dec 28

by Charles Dickens

Adapted by Gregory A. Falls

Heating up the Downtown Seattle Arts Scene: Up Next for The Central Heating Lab at ACT



***Project Orpheus* by Seattle Dance Project**

September 13, 19, 20, 26, 27; Oct. 3 & 4, 8:00 p.m.

Inspired by the Greek myth, Orpheus and Eurydice, *Project Orpheus* explores human emotions through modern dance. A companion piece to *Eurydice* by Sarah Ruhl.

The "AWESOME" Cycle by "Awesome"

Oct. 24, 25, 31; Nov. 1, 7, 8, 14, 15, 8:00 p.m. Fridays and
8:00 p.m. & 10:30 p.m. Saturdays

Theatrical art-band "Awesome" presents their latest musical spectacle with new surprises every weekend. A treat for fans of their legendary live performances. A companion piece to *Becky's New Car* by Steven Dietz.

TO LEARN MORE AND PURCHASE TICKETS,
VISIT ACTHEATRE.ORG/CENTRALHEATINGLAB OR CALL (206) 292-7676.

R E F L E C T I O N S

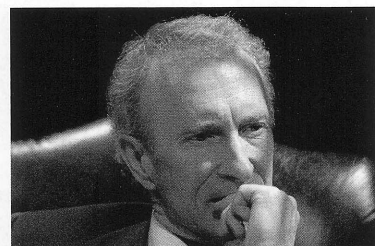
In a conversation with ACT's Artistic Associate and Casting Director Margaret Layne, R. Hamilton Wright and Marianne Owen share some thoughts about a life in the theatre.



I was so ill prepared for life at the age of 18 or 19 or 20. I was in college, and I had never seen a play. I think I'd seen a play in high school, maybe. I was trying to be a writer, I wanted to be a writer. Anyway, I had to get a speech credit, and I could either work in speech therapy in the Speech Department or do something in the Theatre Department, which was part of the Speech Department. And so I did this stagecraft class, and I was

picked for no good reason except at random to be the stage manager on a master's thesis production of Par Lagerqvist's *The Hangman* – a Nobel Prize writer, he's famous, but mostly in Sweden. I sat there and I was given the book – I think I'd seen one or two play scripts in my life – and the master's student who was directing it said, "you just keep where they are and if they ask for a line, you tell 'em the line." And that's what I did for a week, and then I helped build props and things. But it was *watching* this group of about 30 people, all the ages from 18 to 35, working on this play – and of course also going out and having lots of fun afterwards, living the undergraduate life, but I think what called to me was the sense of community, because I think in fact that's what I was looking for. There was something so *bonding* about these people, what they did. They went to school all day and then they worked for six hours every night, and left everything on the stage. I have no idea if it was any good. And I thought, this is cool. But it was several years before I started to work in the theatre...

...[In the early '70s] I was just starting to dabble in theatre, and I was going to talk to Burke Walker [at the Empty Space] about possibly stage managing or something, and I went upstairs at the old Pike Street space. There was a rehearsal, and I was standing behind a block of seats, of risers. They were rehearsing *Mandragola*, the Midnight Show, and it was Kurt Beattie, Tom Spiller, Johnny Aylward, Lori Larsen, Katherine Lichter, Martin LaPlatney, Megan Dean I think – whatever the company was then – and I just watched them for about an hour, and then I got too nervous and I left. I have no idea who was directing – I think Johnny Kauffman technically was – but everyone was just yammering at each other, and there were, like, two or three screaming matches in that 45 minutes. They were working on a scene where a man comes in the dark to abuse a young woman, some hideous doctor, I think it was Kurt, and Kathy Lichter was playing the girl, and she gets a dummy and puts it on top of herself, and he makes love to the dummy 'cause it's dark and it's all this *lazzi*. And I remember just being completely transported, not just by what was going on but by the dynamic of all of these people speaking at once, this ridiculous democracy that



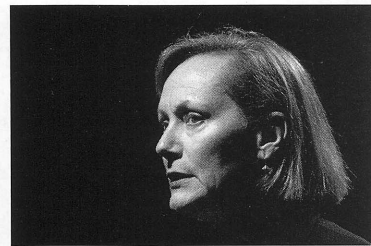
Top to bottom: A youthful R. Hamilton Wright; Wright in *Stuff Happens*, ACT Theatre 2007. Photos by Chris Bennion

R. Hamilton Wright, continued on page 9



When I was 13 or 14, my high school class went to Beverly Music Theatre in Beverly, Massachusetts for a matinee performance of *The Tempest*. This theatre was sort of under a tent in the round, and I happened to have a seat on the aisle. I'd seen a few shows before, but that was the first professional show I'd seen. I had no idea what the play was about, I just knew it was Shakespeare and we were studying it in Sister Mary Amadeus's

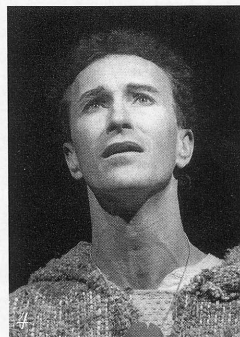
Shakespeare class. Ariel was wearing a leotard – probably a cheesy sort of green-mauve leotard with, not fairy wings, but diaphanous fabric coming off her – and she had a whole handful of sparkles. And every time her hand moved, the sparkles would go into the air. And she was about two feet away from me, in the aisle, and she was talking down to Prospero on the stage, who was in white robes. He looked like Charlton Heston as Moses. And I looked at her, and I think some of the sprinkles hit my hand, and I looked there, and I thought "What is that – they're in...a *bubble*! What is that air? What is that? I want to know what that is!" I can still see it in my mind's eye. So I spent the next several decades trying to find out what that was. The only reason I became a theatre major was that the college was going to close down the program, so they needed to sign up as many people as possible to look like there was interest. So I said sure, but I wanted to be a sculptor – art was my big thing, drawing, painting. And then I never changed my major. I had no idea what I wanted to do with myself professionally. I'd actually gone to an army recruiter, thinking if I sign up, I'll get enough money for graduate school, but they wouldn't tell me how much money they'd give me and I thought, oh, something wrong here. So I *didn't* join them, and I applied to Yale Drama, and got my audition, and went down with about 800,000 other people and got called back. And when I got in and got a lot of financial help, then I figured, uh-oh, I've got to start taking this seriously – there are going to be bills to pay at the end of it! And so on graduation I gave myself five years, if I could get to New York, get an apartment, get an agent and get some work, I'll give myself five years. And I did that, and just stuck with it. There are other things I can do, but not with as much love. I'm still trying to find that fairy dust that Ariel spread on me, still trying to find what's in that air...



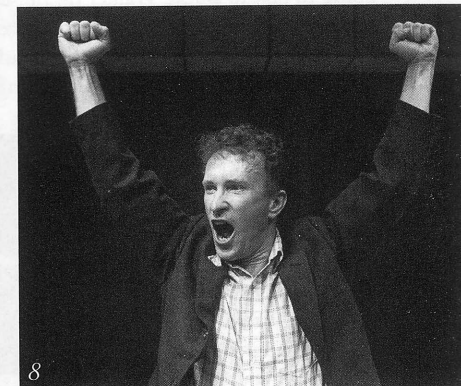
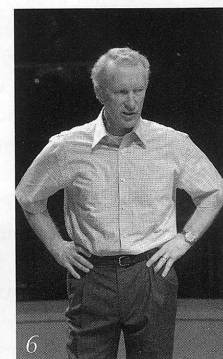
Top to bottom: Marianne Owen's first headshot; Owen in *Stuff Happens*, ACT Theatre 2007. Photo by Chris Bennion

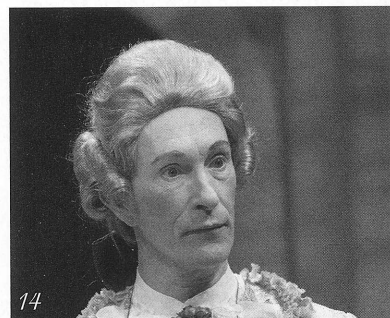
...I've had a lot of favorite roles, a lot. Heidi in *The Heidi Chronicles*, Maggie in *Dancing at Lughnasa*. My first show at ACT, *Diary of a Scoundrel*, was a blast. A *blast*! There've been many, many, many, and you know, more of them recently, I don't know why that is. I've reached a level where it seems I don't have to work so hard, or I'm able to throw

Marianne Owen, continued on page 9



Two for the Show: A Portrait Gallery





This page: 11) *The King Stag*, Seattle Repertory Theatre 2005 season; 12) David Colacci, Wright and Dan Daily in *The Paranormal Review*, The Empty Space 1988-89 season, photo by Nick Gunderson; 13) *Dancing at Lughnasa*, Seattle Repertory Theatre 1995, 14) *Bach at Leipzig*, ACT Theatre 2007; 15) *The Heidi Chronicles*, Seattle Repertory Theatre 1989-90 season; 16) *School for Scandal*, American Repertory Theatre 1983.

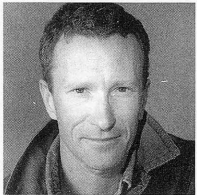
Opposite page: 1) *Diary of a Scoundrel*, ACT Theatre 1987; 2) The world premiere of *Alki*, ACT Theatre 2004; 3) David Pichette and Wright in *Rosencrantz and Guildenstern are Dead*, Intiman 1989; 4) *Red Noses*, ACT Theatre 1989; 5) *Sideways Stories from Wayside School*, Seattle Children's Theatre, 2001 season; 6) *Stuff Happens*, ACT Theatre 2007; 7) *The Underpants*, ACT Theatre 2006; 8) *The Jail Diary of Albie Sachs*, ACT Theatre 1986; 9) *Truffles in the Soup*, Seattle Repertory Theatre 1988-89 season; 10) Owen and Denis Arndt in *Landscape of the Body*, Seattle Repertory Theatre 1986-87 season. All photos by Chris Bennion unless otherwise noted.

WHO'S WHO



MARIANNE OWEN (*Celia, Sylvie and Irene*) appeared at ACT in *The Women, Stuff Happens, The Underpants, A Christmas Carol, Enchanted April,*

Omnium-Gatherum, Sideman, Death of a Salesman and many more shows over the past 20 years in Seattle. She has also been seen in *All's Well That Ends Well* at Seattle Shakespeare Company, *The Hundred Dresses* at Seattle Children's Theatre, *Project X* at the Empty Space, *Steel Magnolias* at Village Theatre, *The Glass Menagerie* at Intiman and *Copenhagen* at Seattle Rep where she was a company member for nine seasons. A founding member of the American Repertory Theatre Company, she toured in the U.S., Europe and Israel and performed in the International Chekhov Festival at the Moscow Art Theatre. Owen has also worked at The Public Theatre, Arizona Theatre Company, La Jolla Playhouse, Repertory Theatre of St. Louis, Playwrights' Horizons, Guthrie Theatre, Goodman Theatre and toured nationally in *The Real Thing* (directed by Mike Nichols). A graduate of the Yale School of Drama, Owen is one of the artists whose work is featured in ACT's StageCraft shop.

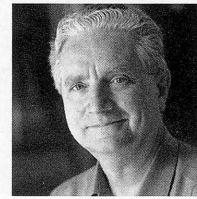


R. HAMILTON WRIGHT (*Lionel, Toby and Miles*) has been an actor for more than 30 years and in that time has appeared in more than 130 professional

productions, the vast majority in Seattle, the city of his birth. He was a member of the acting company at The Empty Space Theatre in the 1970s and early 80s, and later a member of the Resident Acting Company at The Seattle Repertory Theatre from 1986 to 1992. He was last seen at ACT in 2007 as George W. Bush in David Hare's *Stuff Happens*. Many of his favorite shows have been at ACT, among them: *Red Noses, A Chorus of Disapproval, The Pillowman, Bach at Leipzig, On the Razzle, Jumpers, The End of the World* and *Alki*. In 2007, Wright directed Stephen Temperly's *Souvenir* at ACT with Patti Cohenour and Mark Anders. That production was reprised at the San Jose Repertory Theatre in the spring of this year. He recently played Henry Jekyll in Jeffery Hatcher's new adaptation of Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and*

Mr. Hyde, which performed at both The Arizona Theatre Company and at San Jose Rep. He lives in a small house north of Ballard with his wife Katie Forgette.

ALAN AYCKBOURN (*Playwright*) was born in London in 1939 and has worked in theatre all his life. Before establishing himself as a writer and director, Alan worked in roles as various as stage manager, sound technician, lighting technician, scene painter, prop maker and actor. He always claims that most of these talents he developed with the help of Stephen Joseph, his mentor and founder of the Theatre in Scarborough who first encouraged him to write. One of Alan's greatest achievements has been the establishment of a permanent home for the company of which he has been artistic director since 1972 – the Stephen Joseph Theatre. This splendid two-auditorium arts complex opened in 1996. Probably one of the nation's most performed living playwrights, Alan Ayckbourn has written 71 plays, almost all receiving their first performance in Scarborough. Among his successes are plays such as: *How The Other Half Loves, Absurd Person Singular, The Norman Conquests, Bedroom Farce, Just Between Ourselves, A Chorus of Disapproval, Woman in Mind, A Small Family Business* and *Comic Potential*. More than 25 have been produced in the West End or at the National Theatre since his first hit, *Relatively Speaking*, opened at the Duke of York's Theatre in 1967. His plays have been translated into 35 languages, have won numerous national and international awards and are performed on stage and television throughout the world. They have been filmed in English and French, the most recent, Coeurs, Alain Resnais' adaptation of Private Fears in Public Places winning that great film director the Silver Lion Award at the 2007 Venice Film Festival. Alan's book, *The Crafty Art of Playmaking*, published by Faber in 2002 has, to date, been published in Germany, Spain, Sweden and the US. The holder of a number of honorary degrees, he is also the recipient of a Montblanc de la Culture Award for Europe and a Sunday Times Award for Literary Excellence. A Fellow of the RSA, he was appointed a CBE in 1987 and in 1997, was knighted for services to the theatre. Biography supplied by Alan Ayckbourn's official website www.alanayckbourn.net.



KURT BEATTIE (*Director, ACT Artistic Director*) joined ACT in 2001 as associate artistic director and was appointed artistic director in April of 2003. His past

productions at ACT include, *First Class, The Pillowman, Mitzzi's Abortion, The Underpants, Vincent in Brixton, Bach at Leipzig, Black Coffee, Alki, A Moon for the Misbegotten, Fuddy Meers, Fully Committed, Via Dolorosa* and *A Christmas Carol*. Elsewhere he has directed *Things Being What They Are* and *Art* at Seattle Repertory Theatre, as well as productions at The Empty Space, Intiman Theatre, the Hugo House, the Orcas Island Chamber Music Festival and the University of Washington. Nationally, he has directed at Milwaukee Repertory Theatre, the Alley Theatre in Houston and the Ojai Playwrights Festival. As an actor, he has appeared in leading and major roles at ACT, Seattle Repertory, Intiman and The Empty Space, as well as many regional theatres throughout the country. Beattie was the co-recipient of the 2004 Theatre Puget Sound Gregory A. Falls Sustained Achievement Award. This season he'll also direct the world premiere of Steven Dietz's play *Becky's New Car*, as well as the Short Stories Live series at TOWN HALL.

THOMAS LYNCH (*Scenic Designer*) has designed extensively for the American resident theaters including Arena Stage, Goodman Theatre, McCarter Theatre, Mark Taper Forum, Guthrie Theater and ACT. His most recent Seattle work includes *A Streetcar Named Desire* at Intiman, *Iphigenie en Tauride* at the Seattle Opera (also at the Met) and *The Ring Cycle* at Seattle Opera. Broadway credits include *The Heidi Chronicles* (Tony Nomination), *Contact, The Music Man* (Tony Nomination), *Raisin in the Sun, Ab, Wilderness!*, *The Visit* and *Tintypes*. Other New York credits include Richard Nelson's *Conversations at Tusclum*, Chris Durang's *Laughing Wind*, Emily Mann's *Still Life* (OBIE Award) and the original *Driving Miss Daisy*. Among his designs for opera are Handel's *Rodelinda* for the Met, Bernstein's *A Quiet Place* for the Vienna State Opera and work for Covent Garden, New York City Opera and the San Francisco Opera. He is currently professor of scenic design at the University of Washington.

WHO'S WHO

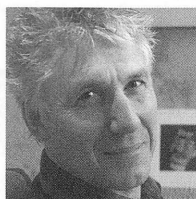
MARCIA DIXCY JORY (*Costume Designer*) lives in Seattle. Previously at ACT she designed costumes for *Souvenir*, *The Underpants*, *The Pillowman*, *Night of the Iguana*, *Jumpers*, *Good Boys*, *Omnium Gatherum*, *Grand Magic* and *The Odd Couple*. She has also designed for Seattle Repertory Theatre, Seattle Children's Theatre and Village Theatre. Other regional theatre credits include The Guthrie, Long Wharf, Hartford Stage Company, The Opera Company of Boston, The Manhattan Theatre Club and Circle in the Square. As a resident costume designer for Actors Theatre of Louisville, she designed more than 70 productions. She has taught theatrical design at Tufts University, University of Massachusetts at Amherst, Smith College, Bennington College and Cornell University, and published *The Ingenue in White*, a book of essays about costume design.

MARY LOUISE GEIGER (*Lighting Designer*) has designed *The Women*, *Stuff Happens*, *The Underpants*, *The Pillowman*, *Born Yesterday*, *Enchanted April*, *The Goat, or Who Is Sylvia?*, *Polish Joke*, *Later Life* and *Betty the Yeti* at ACT. New York credits include designs for Mabou Mines, American Airlines Theatre, New York Theatre Workshop, Second Stage, TACT, Vineyard Theatre, Worth Street Theatre, Arts Nova Theatre, Lincoln Center, Here Theatre, New York Shakespeare Festival and La MaMa E.T.C. She has designed the lighting for Christopher Wheeldon's ballets *Elsinore* for the Bolshoi Ballet and *The Wanderers* for the Royal Danish Ballet. Regional designs include productions at Seattle Repertory Theatre, Intiman, Alley Theatre, Actors Theatre of Louisville, Berkeley Rep, GeVa Theatre, Indiana Rep, Portland Center Stage, Portland Stage Company, Virginia Stage Company, Repertory Theatre of St. Louis, Mark Taper Forum, Pioneer Theatre and Playmakers Rep. Geiger is a graduate of the Yale School of Drama, and is on the faculty of NYU's Tisch School of the Arts.

CHRIS R. WALKER (*Sound Designer*) is very pleased to be returning to ACT this season. In Seattle, he's worked at the Seattle Repertory Theatre, Intiman, The 5th Avenue Theatre, Seattle Children's Theatre and others. He's designed at regional theatres in San Francisco, Los Angeles, La Jolla, San Diego, Phoenix, Kansas City, Houston, Chicago, Philadelphia, Washington D.C., Boston and New York. Internationally, he's designed in Taiwan, Singapore and

Moscow. He has been resident sound designer for the Seattle Children's Theatre since 2002. Previous to this he spent seven years as resident sound designer for the American Repertory Theatre in Boston, after spending four years as sound engineer and resident designer for the Intiman Theatre. Commercially, he's composed music for Intel and Starbucks. He holds a B.A. in Classical Piano Performance from Cornish College of the Arts.

JEFFREY K. HANSON (*Stage Manager*) stage managed his first production at ACT, *Lloyd's Prayer*, in 1990. Now in his 19th season, he has stage managed more than 50 ACT productions including *The Women*, *Stuff Happens*, *The Pillowman*, *Mourning Becomes Electra*, *Yellowman*, *Fuddy Meers*, *A Christmas Carol*, *Grand Magic*, *Big Love*, *A Skull in Connemara*, *Quills*, *Laughter on the 23rd Floor*, *The Gospel at Colonus*, *Halcyon Days*, *The Illusion* and *The Revengers' Comedies*. Outside of ACT Hanson most recently stage managed *Mame* for The 5th Avenue Theatre. He has also stage managed at Seattle Repertory Theatre on productions such as *Metamorphoses* and *The Cider House Rules*, *Parts I and II*, and productions at Seattle Children's Theatre, Intiman, Arizona Theatre Company and New Mexico Rep.



GIAN-CARLO SCANDIUZZI (*Executive Director*) is a founder of Agate Films and Clear Pictures, producing such films as *Prototype*, *Dark Drive*, *Outpatient* and *The*

Flats and Indieflex, a distribution company. In 1979, Scandiuzzi started Modern Productions, bringing to Seattle such legendary bands as The Police, Devo, Nina Hagen, Iggy Pop, The Ramones, John Cale, Robert Fripp, James Brown, Muddy Waters and many more. He performed in several plays at The Empty Space Theatre including *Aunt Dan and Lemon*, *The Return of Pinocchio* and *Dracula*. In the early '80s, he collaborated with many Seattle performance artists such as Norman Durkey, Alan Lande and Jesse Bernstein. He also acted in various films including *Bugsy*, *The Public Eye*, *Another You*, *Casanova's Kiss* and *Killing Zoe*. He graduated from the Ecole Supérieure D'Art Dramatique of Geneva.

REFLECTIONS ... R. HAMILTON WRIGHT, *continued from page 5*

they were attempting to perpetrate, this egalitarianism, which as we know can be terrible but it can also lead to amazing work if you have the time for it. Not having gone to a training program, I was really lucky to bump into that group of people at the Space and to be allowed to work with them, because that's certainly the bedrock of whatever technique I have, beyond just the stuff you learn from experience. Watching Aylward and Kurt and Lori – they had a kind of process that I naturally liked...

... In 1986 I was standing backstage at the Rep as Catesby in *Richard III*, with my war cape on and my blond wig and my huge broadsword, waiting to go onto Bosworth Field, and I remember being by myself and I looked up and down – there were some people further down, also waiting – and I realized I had been acting for over 10 years. And that was the moment when I thought – "I guess this is what I do."

—R. Hamilton Wright

REFLECTIONS ... MARIANNE OWEN, *continued from page 5*

more stuff away. Maybe it's because I've finally reached a point of knowledge. I just seem to have reached a point of ease where I get into it faster. Maybe it's because I do my yoga, I don't know. *The Hundred Dresses*, *Stuff Happens*, *The Women* – everything for the past couple of years has been like a real gift, but so much in the past has been a gift too – there's just so much of it I can't remember it all. I've been really lucky...

...It turns out now I've spent the longest period of my professional career in Seattle. In my mind, I keep thinking, oh ART [American Repertory Theatre], oh New York, but no, it's been here. I couldn't have had a home in New York, I couldn't have afforded to buy anything, but here we're able to do that. I've been able to have a life and work, what could be better than that. And to work with a lot of people out here and learn from a lot of people out here, I'd have to say that's *nothing* but good. That's a great life. I can't ask for much more than that.

—Marianne Owen

FOR MORE WITH R. HAMILTON WRIGHT AND MARIANNE OWEN, PLEASE VISIT
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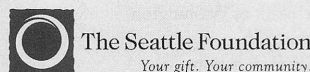


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Intimate exchanges

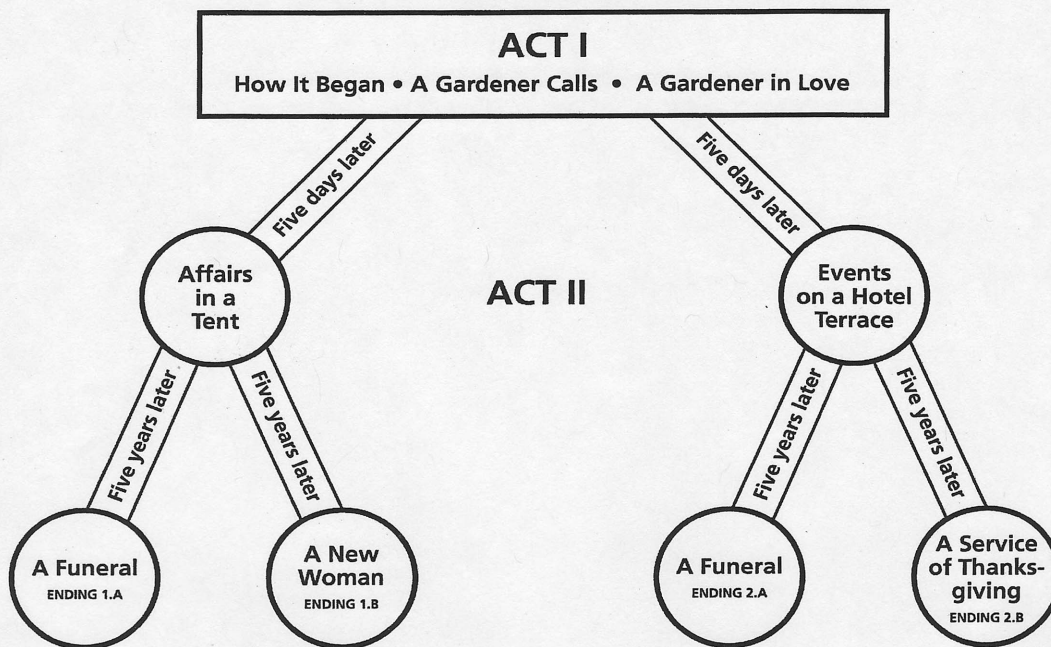
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ACT I

All four possible endings begin in the same way.

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At this performance, you're seeing
ACT II
Ending 1.A

ACT II – Version 1 – Affairs in a Tent

Celia breaks free of Toby and goes into business with Lionel, but as luck would have it their very first catering job is for the school Sports Day under Toby's skeptical eye, a weighty burden despite the good-natured efforts of Miles Coombe, the School Chairman. When there's a crisis with the sandwiches and a multi-parent pile-up in the Mothers' Foot Race, things begin to go hilariously and spectacularly wrong, pushing Celia to the breaking point. A brisk talking to by the officious Irene Pridworthy is no help, but will it be Toby or Lionel who comes to Celia's aid? And what will be the result?

Ending 1.A

Fri, Aug. 15, 8:00 p.m.
Sat., Aug. 23, 2:00 p.m.
Sat., Aug. 23, 8:00 p.m.
Thu., Aug. 28, 7:30 p.m.
Sun., Aug. 31, 7:30 p.m.
Tue., Sep. 2, 7:30 p.m.
Thu., Sep. 11, 7:30 p.m.
Sun., Sep. 14, 2:00 p.m.

Ending 1.B

Sat., Aug. 16, 8:00 p.m.
Fri, Aug. 22, 8:00 p.m.
Tue., Aug. 26, 7:30 p.m.
Thu., Aug. 28, 2:00 p.m.
Sun., Aug. 31, 2:00 p.m.
Wed., Sep. 3, 7:30 p.m.
Thu., Sep. 4, 7:30 p.m.
Sun., Sep. 7, 7:30 p.m.
Fri, Sep. 12, 8:00 p.m.

ACT II – Version 2 – Events on a Hotel Terrace

Celia resists her impulsive attraction to Lionel, abandons their planned partnership, and persuades Toby to try to salvage their marriage with a seaside holiday. But the smitten Lionel is not so easily put aside, not even when Toby fires him as caretaker. And when he turns up at the hotel in disguise Celia must finally put her foot down. When Lionel refuses to take no for an answer, can Toby run him off for good, and who will come out on top? Or will it be Celia who has to wear Lionel down in a war of attrition, and who will be the ultimate winner?

Ending 2.A

Sun., Aug. 17, 7:30 p.m.
Sun., Aug. 24, 2:00 p.m.
Wed., Aug. 27, 7:30 p.m.
Sat., Aug. 30, 8:00 p.m.
Fri, Sep. 5, 8:00 p.m.
Sat., Sep. 6, 2:00 p.m.
Tue., Sep. 9, 7:30 p.m.
Sat., Sep. 13, 8:00 p.m.

Ending 2.B

Tue., Aug. 19, 7:30 p.m.
Sun., Aug. 24, 7:30 p.m.
Fri, Aug. 29, 8:00 p.m.
Sat., Sep. 6, 8:00 p.m.
Sun., Sep. 7, 2:00 p.m.
Wed., Sep. 10, 7:30 p.m.