

THE NORTHWEST ASIAN AMERICAN THEATRE PRESENTS A WAY OUT WEST PRODUCTION OF

Ever Since Irma LaDouce

WRITTEN AND DIRECTED BY LAURIE THOMAS

PERFORMED BY SUSAN FINQUE

CHOREOGRAPHY BY TASHA COOK

Cast of Characters

<i>Francis</i>	<i>Samantha</i>	<i>Lou</i>
<i>The Gender Goddess</i>	<i>Glen</i>	<i>Jodi</i>
<i>Marlene</i>	<i>Hal</i>	<i>Pearl</i>
<i>Barbara</i>	<i>Jackie</i>	<i>Harry</i>
<i>Wendy</i>		<i>Mr. Mustache</i>



<i>Scenic Design</i>	<i>Lighting Design</i>
AINE DONNELLY	PATTI WEST
<i>Sound Design</i>	<i>Graphic Design</i>
LISE KREPS	FRANK FARM
<i>Sound Operator</i>	<i>House Manager</i>
JOHN BARTLEY	SABRINA ROACH

Costume Design
CHELA WEBER

Stage Manager
KAREN UHRBROCK

BETWEEN TWO WORLDS LIFE HOVERS LIKE A STAR,
'TWIXT NIGHT AND MORN, UPON THE HORIZON'S VERGE.
HOW LITTLE DO WE KNOW THAT WHICH WE ARE!
HOW LESS WHAT WE MAY BE!

Lord Byron

LAURIE THOMAS began her work in Seattle theatre in 1988 with Alice B. Theatre's *Louisiana Purchase* directed by Susan Finque. Laurie went on to collaborate as an actor with Ms. Finque on such plays as *Stages*, *Blood Relations*, and *Unkle Tomm's Kabin*. Other acting work includes productions at The Empty Space Theatre, On the Boards, New City Theatre, Center Stage, Northwest Asian American Theatre, Theatre Babylon, and Annex Theatre. From 1992 to 1995, Ms. Thomas worked as the Extras Casting Director for the television series *Northern Exposure*. Since then, she has been teaching acting and audition techniques as well as working at Art Wolfe Inc. as an assistant photo editor. Ms. Thomas wishes to thank Susan for her artistic commitment and unending support in bringing IRMA to the stage. Also, thanks to Patti West for believing in and supporting the project, and to Heidi Heimark and the Mae West Fest for providing a great forum and venue for local women playwrights. Last, but certainly not least, thanks to the designers and crew that have given their talents and long hours to the show. Hugs and kisses to her family: Mark, Camby, Nutmeg, Brutus, and Edwina (three of which are Jack Russell terriers).

SUSAN FINQUE has recently come home to Seattle after several years of teaching at Antioch College in Ohio and serving as the guest Artistic Director of NYC's Dixon Place. Relieved to be back on the West Coast, she spent a year as Jose Carrasquillo's associate at The Group Theatre where she created the first gospel version of *Voices of Christmas*. She just completed the studio project of *My People My People: Harlem/Paris 1927* with graduate acting students at the University of Washington and directed *Sister* for this year's Fringe. She was an original cast member of the Pioneer Square Theatre's long-running hit *E/R Emergency Room*, and her performance work has been seen on stages all over town, along with touring throughout the states. For nearly a decade she was Co-Artistic Director of the Alice B. Theatre where she first met Laurie Thomas. Favorite projects for Alice include *Governing Bodies*, *Grease!*, *Blood Relations*, *Contents Under Pressure*, *The Baltimore Waltz*, and *Unkle Tomm's Kabin*. She is currently directing Dr. Tawnya Pettiford-Wates' new musical *Women on Tap* at the Langston Hughes Cultural Center which features the genius tap-dance talent of the Rhythmateers, and will direct Susy Schneider's newest work upcoming at On The Boards. She sends her thanks to Laurie for "trusting me with your brilliant writing," and to Patti West for her endless energy and support.

TASHA COOK graduated from the University of Washington with an art degree, which she immediately put to use as a modern dancer and choreographer. After extensive touring and performing, choreographing over 30 works (and accumulating just as many injuries), Ms. Cook retired from that profession, and now teaches Pilates to other people riddled with injuries. IRMA marks her first stint in the dance/movement genre for many years. Thanks, girls—it was fun.

PATTI WEST AND **WAY OUT WEST PRODUCTIONS** co-produced Fallopia Fest and the *Ham for the Holidays* series. Favorite lighting designs include *Camille* for Alice B., *Women Who War* for Annex, and Pulp Vixens' *Innocent Heat*. In her current day job, she acts as Producing Director for the Northwest Asian American Theatre.

AINE DONNELLY just directed *Rock Opera: The Fossil Record* for the 1999 Seattle Fringe Festival. She has worked at Seattle Children's Theatre and Unexpected Productions in various directing and designing capacities. Currently, she works at Seattle Repertory Theatre.

LISE KREPS is enjoying her eighth year of designing sound for professional theatres, including the Seattle and Utah Shakespeare Festivals, Seattle Repertory, Intiman, Empty Space, Alice B., and Northwest Asian American Theatres.

CHELA WEBER will be graduating Cornish College of the Arts in May. At Cornish, she has designed costumes for *A Mouthful of Birds* by Carol Churchill, *Mädchen In Uniform* by Christa Winsloe, and for Cornish Dance Theater. She is quite excited to be designing outside of Cornish, and hopes to be doing much more of it in the near future.

KAREN UHRBROCK has worked many seasons in various capacities at the Berkshire Theatre Festival and Houston's Alley Theatre. In Seattle, she has managed stages for Annex, Alice B., CenterStage, Dos Fallopia, the *Ham for the Holidays* series, and *Innocent Heat* for Pulp Vixens, who will present their next installment in June. Stay tuned!

JOHN BARTLEY graduated from Oberlin College with a degree in Theater and English. A recent transplant from the East Coast, John has been working with the Northwest Asian American Theatre as the box office manager. Watch for his stunning Seattle acting debut...whenever that may be.