

A CONTEMPORARY THEATRE · 14111 SEASON · 1978



Gregory A. Falls Artistic Director

Andrew M. Witt General Manager

presents

THE AMERICAN PREMIERE OF Alexander Buzo's

MAKASSAR REEF

Produced by special arrangements with the author, Alexander Buzo

August 31-September 23, 1978

Director	Bill Ludel	
Scene Design	Karen Gjelsteen	
Costume Design	Jerry Williams	
Lighting Design and Technical Director	Phil Schermer	
Sound Design	Mac Perkins	
Property Design	. Shelley Henze Schermer	
Stage Manager	. Eileen MacRae Murphy	
Assistant Stage Manager	Michael Weholt	
THE CAST, IN ORDER OF APPEARANCE		
Wendy Ostrov	Barbara Tarbuck	
Camilla Ostrov	Laurie Lapinski	
Weeks Brown	Denis Arndt	
Karim	Ruben Sierra	
Perry Glasson	Erik Fredricksen	
Silver	Armin Shimerman	
Beth Fleetwood	Tanny McDonald	
Abidin	John Kauffman	
THE TIME: The Present THE PLACE: Makassar (Ujung Padang), the capital of the Co	elebes (Sulawesi) Islands in	
THERE WILL BE ONE 15-MINUTE INTER	MISSION	

MAKASSAR REEF was first performed by the Melbourne Theatre Company at the Russell Street Theatre, Melbourne, Australia, on March 23, 1978.

THE COMPANY



DENIS ARNDT (Weeks Brown) has played "Seamus O'Neil" in BALLYMURPHY, "Brian" in THE SHADOW BOX and "Prince Hal" in HENRY IV, PART I at ACT this season. Denis played "Deely" in OLD TIMES at the Old Globe Theatre in San Diego, and "Tony Cavendish" in THE ROYAL FAMILY as well as "Barnett" in THE NATIONAL HEALTH for the Seattle Repertory Theatre. Last summer he was seen as "James Tyrone" in THE MOON FOR THE MISBEGOTTEN for the Oregon Shakespearean Festival, played the title role in BUTLEY for The Empty Space Association and "Thomas Moore" in A MAN FOR ALL SEASONS for the Pacific Conservatory for the Performing Arts.



ERIK FREDRICKSEN (Perry Glasson) is making his first appearance with ACT in this production. Most recently he played "Ross" in the Long Wharf Theatre's production of MACBETH, for which he also staged the fight work. Before that he appeared as "Earl" in the critically acclaimed first revival of Clifford Odet's CLASH BY NIGHT in New York. Erik started his career at the Guthrie Theatre in Minneapolis and spent three seasons there before moving on to other regional theatres, such as Bucks County, the Seattle Repertory Theatre, Manitoba Theatre Centre, Syracuse Stage and others. In New York he has appeared in ROMEO AND JULIET at the Circle in the Square, HAMLET at Lincoln Center, and HENRY V for the New York Shakespeare Festival. Among his television appearances are SEARCH FOR TOMORROW, AS THE WORLD TURNS, and HENRY WINKLER MEETS WILLIAM SHAKESPEARE. As a stage combat choreographer, he has coached such notables as Christopher Plummer, Frank Langella, Len Cariou, Tony Roberts, Henry Winkler and Frank Converse. Erik has recently been appointed the East Coast representative for the newly formed Society of American Fight Directors.



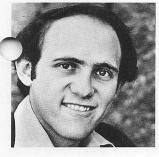
JOHN KAUFFMAN (Abidin) last appeared at ACT in UNDER MILKWOOD and THE INDIAN EXPERIENCE. He served four years as director of the Red Earth Performing Arts Company and won an Emmy Award for his KING—TV one-man show of THE INDIAN EXPERIENCE. Having acted and directed extensively in Seattle, his most recent productions were directing THE PULSE OF NEW YORK for The Empty Space and KLONDIKE for the Palace Theatre. This spring John played the lead in the American premiere of THE WINTER DANCERS at the Mark Taper Forum in Los Angeles. His off-Broadway credits include "Ben Redleaf" in CANADIAN GOTHIC/AMERICAN MODERN for the Phoenix Theatre. Besides supporting roles in "Emergency" and "McCloud" for television, John will be seen in the upcoming motion picture "Nightwings" from Columbia Studios.



LAURIE LAPINSKI (Camilla Ostrov) was seen on ACT's stage in A CONFLICT OF INTEREST, and at The Seattle Repertory Theatre in THE NATIONAL HEALTH. She appeared in THE WAY OF THE WORLD earlier this summer at Intiman Theatre. A graduate of the professional actor training program at the University of Washington, Laurie has played "Tillie" in THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS, "Emily" in OUR TOWN, "Elma" in BUS STOP, "Louise" in GYPSY, "Stella" in A STREETCAR NAMED DESIRE, "Mrs. Molloy" in THE MATCHMAKER, and "The Young Wife" in LA RONDE, among many other roles.



TANNY McDONALD (Beth Fleetwood) was recently seen on ACT's stage as "Maggie McClellan" in BALLYMURPHY, two seasons ago as "Abbie" in DESIRE UNDER THE ELMS, and three seasons ago as "Betty Dullfeet" in THE RESISTIBLE RISE OF ARTURO UI and "Clarisse" in WHEN YOU COMIN' BACK, RED RYDER? She recently appeared in THE FOUR POSTER at the Alaska Repertory Theatre, with Clayton Corzatte directing, as the lead in LET'S GET A DIVORCE at the Virginia Museum Theatre, and as "Desiree" in A LITTLE NIGHT MUSIC for the Pennsylvania State Festival Theatre. She has played on Broadway as "Elizabeth Edwards" in THE LINCOLN MASK and as "Hodel" in FIDDLER ON THE ROOF. Television audiences have seen her as "Iris Fonteyn" on THE DOCTORS and in the Emmy Award-winning special, DUTY BOUND.



ARMIN SHIMERMAN (Silver) has performed in three Broadway shows this past year. He made his Broadway debut in THREE PENNY OPERA for Joseph Papp at Lincoln Center. During this winter he was at the Circle-in-the-Square doing ST. JOAN with Lynn Redgrave, and playing in the short-lived revival of BROADWAY. Armin has worked at the San Diego and Champlain Shakespearean festivals, and was a long time member of Los Angeles' classically oriented Theatre 40. He appeared on the cover of Esquire Magazine last May and is easily recognized for his many commercials.



RUBEN SIERRA (Karim) teaches acting and playwriting as an assistant professor of the University of Washington School of Drama, and is actively involved with the Chicano theatre. His acting experience includes playing "Phil" in General Electric Theatre's CBS—TV production of THE SECRET LIFE OF JOHN CHAPMAN and the starring role as "Lorca" in a special for KING—TV and PBS on the life and poetry of Federico Garcia Lorca called MY COUSINS ON SUNDAYS. He played "God" in the Showboat Theatre's STEAMBATH in 1975, "Solomon" in THE PRICE for the Penthouse Theatre in 1975, and the title role in MANOLO for the University of San Diego and Chicano International Theatre Festival in 1977. He has been seen as the "host" for "Another Point of View" on KING—TV.



BARBARA TARBUCK (Wendy Ostrov) comes to ACT for the first time from the Spoleto Festival, where she starred in Tennessee Williams' new play, CREVE COEUR. Barbara was most recently seen on Broadway, in the New York Shakespeare Festival's production of David Mamet's THE WATER ENGINE. She trained on a Fulbright grant at the London Academy of Music and Dramatic Art. At the Repertory Theatre of Lincoln Center she starred in the American Premiere of Pinter's LANDSCAPE AND SILENCE and in Joseph Chaikin's famed production of AMERICA HURRAH, as well as Tyrone Guthrie's LAMP AT MIDNIGHT. She has appeared in many regional theatre productions, listing her favorite performances as those in DANDE-LION WINE at the Arena Stage, THE MAN WHO CAME TO DINNER at Williamstown, THE COUNTRY GIRL at Stage West, and Jules Feiffer's HOLD ME! at the Annenburg Center in Philadelphia. Barbara can currently be viewed on TV in commercials for ARCO, Stouffers Frozen Foods, Firestone, Comet Cleanser, and Ragu Spaghetti Sauce. Her first feature film, "Nightflowers," will be released next Spring.



PLAYWRIGHT ALEXANDER BUZO was born in Sydney, Australia in 1944 and educated at The Armidale School, the International School of Geneva, and the University of New South Wales.

Since becoming a professional playwright in 1968, he has written ten plays—NORM AND AHMED, ROOTED, THE FRONT ROOM BOYS, THE ROY MURPHY SHOW, MACQUARIE, TOM, BATMAN'S BEACH-HEAD, CORALIE LANDSDOWNE SAYS NO, MARTELLO TOWERS and MAKASSAR REEF—all of which have been produced professionally and published. His plays have been performed all over Australia and in the U.S.A., Britain, Germany, Sri Lanka, Malaysia and New Zealand. For film, Alex has written ROD, NED KELLY and DRUMS OF MER, and for radio FILE ON ROD.

In 1972–73 Alex was the resident dramatist with the Melbourne Theatre Company, where MACQUARIE, TOM and BAT-MAN'S BEACH-HEAD were premiered and CORALIE LANDS-DOWNE SAYS NO written. He has produced TOM at the Arena Stage in Washington, D.C. and ROOTED at the Hartford Stage Company. For TOM and MACQUARIE he was awarded a Gold Medal by the Australian Literature Society.



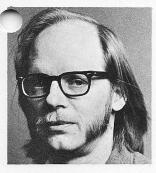
DIRECTOR BILL LUDEL directed TRAVESTIES for ACT last season. Since then he has directed Alan Ayckbourn's ROUND AND ROUND THE GARDEN, Williams' A STREETCAR NAMED DESIRE in North Carolina, Jack Heifner's VANITIES in Cohoes, N.Y., Shaw's CANDIDA in Syracuse and Williams' GLASS MENAGERIE in New Hampshire. In New York he has staged TITANIC at the American Place Theatre, THE LOVELIEST AFTERNOON OF THE YEAR and OVERRULED at the Circle Repertory Theatre, and NOT ENOUGH ROPE for Theatre at Noon. Other credits include A HISTORY OF THE AMERICAN FILM for the Playmakers Repertory Theatre, TWELFTH NIGHT for Syracuse Stage and MANDRAGOLA and GEORGE DANDIN for the Williamstown Theatre Second Company. Bill received his masters in directing from the Yale School of Drama.



SCENE DESIGNER KAREN GJELSTEEN also designed the set for THE SHADOW BOX at ACT this season. An M.F.A. graduate of the University of Minnesota, Karen has worked for the Annenberg Center of Performing Arts in Philadelphia and in the Twin Cities for the Minnesota Opera Company and the Chimera Theatre, where for two years she was their resident costumer. She has designed scenery in Seattle for four years, and last year at ACT designed sets for AS YOU LIKE IT and THE CLUB. Karen designed OREGON GOTHIC for The Empty Space Association this season, where Karen is resident designer. For Intiman, she has done sets for THE IMPORTANCE OF BEING EARNEST, BUS STOP and HEDDA GABBLER, and is scheduled to do Intiman's last show of the 1978 season, DANCE OF DEATH. Other credits include doing work for the Palace Theatre, The Bathhouse Theatre and PONCHO Theatre.



COSTUME DESIGNER JERRY WILLIAMS has designed fourteen sets for ACT, among them MARAT/SADE, THE RESIST-IBLE RISE OF ARTURO UI, THE TIME OF YOUR LIFE and SCAPINO. Jerry is an associate professor of theatre at the University of Oregon, and frequently a guest designer at the Cricket Theatre in Minneapolis and The Seattle Repertory Theatre, where local audiences may have seen his work in SEVEN KEYS TO BALDPATE and MOUSETRAP. Prior to joining the faculty of the University of Oregon, Jerry was the resident set and costume designer for four seasons at the Alley Theatre in Houston, Texas, where he designed more than 25 productions, both sets and costumes. Jerry will be taking a sabbatical leave from the University next year to design sets for the first season of the Cricket Theatre's new facility in Minneapolis. Jerry will also be designing both sets and costumes for ANYTHING GOES at ACT.



LIGHTING DESIGNER and TECHNICAL DIRECTOR PHIL SCHERMER received his master's degree from the University of Washington. Phil has been ACT's technical director for the past two and a half years. He has designed lighting for A CHRISTMAS CAROL, DESIRE UNDER THE ELMS and THE CLUB, and many other plays over the last eleven years at ACT. At Empty Space Phil designed the lighting for AMERICAN BUFFALO and HEAT, among others. He has also designed lighting for The Seattle Repertory Theatre and its 2nd Stage. Phil also designed the sets for BUTTERFLIES ARE FREE and FIRE! at ACT.



SOUND DESIGNER MAC PERKINS has been the sound consultant for ACT Theatre for the last five years, and designed the special sound system for A CHRISTMAS CAROL last season. He has also worked on sound and special effects for the University of Washington Drama Department, The Empty Space Association, Seattle Repertory Theatre, Intiman, Cirque Dinner Theatre and community theatres. Mac designed and built the sound system for the Seattle Repertory's Second Stage and is rebuilding ACT's sound system this season. Mac is a partner in Pacific Northwest Theatre Associates, Inc. and works with Morgan Sound Co. on concert sound systems. Prior to coming to Seattle ten years ago, Mac served in the U.S. Navy and worked as a broadcast engineer.



PROPERTY DESIGNER SHELLEY HENZE SCHERMER is a graduate of the University of Washington, and has been ACT's Property Master for the last five years. In addition, she has designed sets for ACT's HENRY IV, PART I, A CHRISTMAS CAROL, LADYHOUSE BLUES, THE HEIRESS and the THREE CHEKOV PLAYS. She designed The Seattle Repertory's touring RHYTHM SHOW, and designed the Washington State Bicentennial Touring Show, and has designed sets for shows at The Empty Space Association.



STAGE MANAGER EILEEN MACRAE MURPHY is in her fifth season as stage manager of ACT. In the past eight years she has stage managed over 600 performances. A graduate of the University of Washington, she received her master's degree in directing. In 1976 she directed FIRE! at ACT, and in 1977 the Whistlestop Revue for The Young ACT Company. Among her other directing credits are INTERMEZZO, LOSERS, SUNDAY FUNNIES, and THE PUBLIC EYE. She has acted in productions of THE CRUCIBLE, BAAL, ALICE IN WONDERLAND, and PLAYBOY OF THE WESTERN WORLD.



ASSISTANT STAGE MANAGER MICHAEL WEHOLT first came to ACT in 1971 as an apprentice. Since that time he has acted in and stage-managed several productions here, including PLAZA SUITE, THE HEIRESS, THREE CHEKOV PLAYS and the first Young ACT Company tour of the Western United States. He has appeared in productions of LOOT, MACBETH and THREE SISTERS at the University of Washington; and CABARET and THE LOVER at Western Washington State College. Michael has studied film-making and is currently working toward a degree in playwriting at the University of Washington.



MUSICAL DIRECTOR STAN KEEN is also the musical director for the Emmy Award children's series, "Boomerang," on KOMO TV, for which he personally won an Emmy Award. This past winter he was featured on "Music to See" and the Super Special, "Mister Candyman" on CBC TV in Canada. During April Stan appeared with WE 3 at the John F. Kennedy Center, and at the Alliance for Arts in Education "Project Outreach" in Denver. Stan's Northwest Jazz Quintet was featured in four Inner-City School concerts with the Seattle Symphony, and his Northwest Jazz Sextet will tour with the Western States Arts Foundation this winter.



GENERAL MANAGER ANDREW M. WITT has had experience in various facets of theatre as a former actor, stage manager, and director. His directorial credits include BRECHT ON BRECHT for the Intiman Theatre, THE HOSTAGE at the Anacortes Community Theatre, YANKEE DOODLE for Seattle Junior Programs, productions for the University of Washington and the Marion Art Center in Massachusetts. He was technical director for the Bathhouse Theatre in Seattle and technical assistant for the National Playwrights Conference at O'Neill Center in Waterford, Connecticut. Andy is on the Board of Directors of Allied Arts of Seattle, and a member of the Board and Executive Committee of the Arts Alliance of Washington State. A graduate of the Monson Academy in Massachusetts, Andy earned a B.A. in theatre from Wesleyan University and a M.A. in drama in acting/directing from the University of Washington. He sits on the Advisory Board of the Factory of Visual Arts and the Washington Volunteer Lawyers for the Arts, and recently created Seattle's half-price ticket booth operation in downtown Seattle, TIC ETS: TONIGHT.



ARTISTIC DIRECTOR GREGORY A FALLS is the founder of A Contemporary Theatre, where he has directed more than 50 productions, including Henry IV, PART I and BALLYMURPHY this season, and last season's AS YOU LIKE IT, A CHRISTMAS CAROL, which he adapted, and The Young ACT Company's production of THE ODYSSEY. Two years ago he directed five of the season's plays, including SIZWE BANSI IS DEAD, THE TIME OF YOUR LIFE, SCAPINO!, BOCCACCIO and A CHRISTMAS CAROL. Greg founded the Champlain Shakespeare Festival in Vermont, and was Artistic Director for four years, directing HAMLET, RICHARD II, and HENRY IV, among others. For ten years he was the executive director for the School of Drama at the University of Washington. A Fulbright Scholar, he is listed in WHO'S WHO IN THE AMERICAN THEATRE and WHO'S WHO IN THE WEST. Among of honors, in 1973 he received a Gold Medal from ACTF, John F. Kennedy Center, for his contribution to American Theatre.

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APPOINTMENT IN MAKASSAR by Alex Buzo

Desperate behaviour near water has always fascinated me, so I decided to write a play set on Makassar Harbour in Indonesia. That was before I went there. Some friends of mine were involved in an incident on a Pacific island and other friends decided to marry after living together for 10 years about the same time as a girl whose mother I had known came to Australia from Geneva where I had spent a year as a teenager. These unrelated images, mixing together people from the past and present, all seemed to demand that I write a new play.

It would be a romantic comedy with a faraway setting because the play would be about romance itself. Weeks and Beth have been living together for 10 years; they fly to Makassar for a premarital honeymoon; each has an affair with an elusive lover; their past comes home to roost; they decide on their place with each other and in society; they make rather a better fist of it than other leading characters in previous plays . . . like the hero of Hurry On Down, like the first cricket test in 1960, the running fight between themselves and society has ended in a tie.

Where would the play be set? Tahiti and Bali seemed too obvious and too much like Surfers Paradise. Weeks and Beth would be surrounded by unemployed actresses and oil executives and would behave with the same restraint as they did at home. They would only lower their guard in a backwater.

I saw a photograph of a boat on Makassar Harbour, a fishing boat with a large black triangular sail, and immediately rang a friend of mine at American Express to book tickets. The opening scene was written in my head in a few seconds. Wendy and her daughter would be reading a guide book on a jetty in front of an old colonial ruin as the sun set over the harbour. Camilla would point out this natural beauty, but Wendy would shut herself off from it.

First stop was Bali, where robbers struck quickly, relieving m wife of her watch and me of my glasses. I spent the remainder of the trip in prescription sunglasses, and was consistently (and mistakenly) supposed to be a cigarette salesman from an ancient Sicilian family.

Bali was as I remembered it, as you'd expect it, and very much like Weeks' description in the play. Seen through my dark glasses, it was a paradise overrun by German tourists, but it did enable me to meet a woman in a bar in the inland village of Ubud who was very like a Wendy. And this boded well for a play that consisted of one very speculative opening scene.

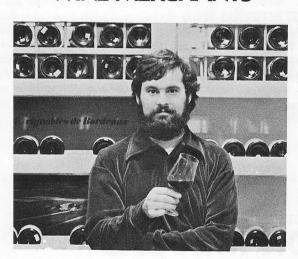
It was winter in Australia, but in the heat of Indonesia everything happens physically slowly but emotionally quickly. What would be a long story in urban Australia became sudden and conclusive. In Makassar Reef, the action is over within a few days. Westerners come to jolting decisions about themselves and their destinies away from the layers of urban life.

After days of bike rides, avocado salads, surfing and unmemorable conversations with American film-makers, we left for Makassar, where I felt sure something was in store for Weeks and Beth, but couldn't get past that opening scene on the jetty.

What if there was no jetty? No one knew anything about Makassar, not even our friend Jennifer Claire, the actress and raconteur whose breaks between performances for the Melbourne Theatre Company and the Old Tote are spent reclining in Indonesia. She knew some people who had been to Makassar once but she hadn't seen them since. Someone had heard that it was a large brothel riddled with violence. Others thought it was anchored off the 19th Century.

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I hurried out of the Grand Hotel in Makassar and down to the rbour. In front of the ruins of Fort Rotterdam was a jetty. I asked a local where the sun set. He said he didn't know. Later that afternoon I went back to the jetty and watched the sun set over the harbour. The jetty faced west and I could have sworn Wendy and Camilla were sitting there facing east. At any rate, the opening scene changed from fantasy to realism.

What with Makassar being, at one time, the world capital of hair oil (made from its virulent coconuts) and the gateway to the spice islands, which were the first colonies and the site of the first East/West collision, other characters, preferably local, would be needed. Weeks, Beth, Wendy, Camilla and Perry were taking shape before I left Sydney, but Silver, Abidin and Karim presented themselves in Bali and Makassar, together with the plot.

We had lunch with Abidin at a restaurant overlooking the harbour, which gradually filled up with black triangles as the fleet came in. While Makassar Reef is a fictional, imagist play, most of what Abidin says was faithfully recorded by my Grundig memory during and after lunch. Am I an artist or a snooper, I wonder. The black triangles are no help in answering this question.

The Grand Hotel is a white colonnaded monument to Victorian luxury but they serve chocolate chips for breakfast and the bathroom is a searing maelstrom. The rival Makassar Beach Hotel has all mod cons but I like our evenings at the Grand sipping scotch on the balcony overlooking the courtyard and writing down fragments of dialogue as President Suharto's muffled voice drifts

up from the television set in the lobby.

One evening was different. We were entertained by local writers and artists at a "meeting of minds". Makassar being both a uslim town and a busy port, the minds met at a brothel. The ner world of Indonesia, glimpsed rather than experienced in Bali, of corruption, crime, and "family arrangements" started to surface.

I pursued this quietly, despite the late-night heckling of misinformed betjak drivers, and knew that here was a sub-plot that would trigger the love affairs of the principal characters. The real world would move Perry on, causing him to break it off with Beth, who would run back to Weeks, who would have to break it off with Wendy, who would now stop suffocating her daughter and leave for a new world.

These two groups, romantic exiles and grafting survivors, would collide and spark the play, I posited, returning time and again to the jetty I felt I had almost built. Once again, the fuse for a play had been a vision of the future as much as the past that

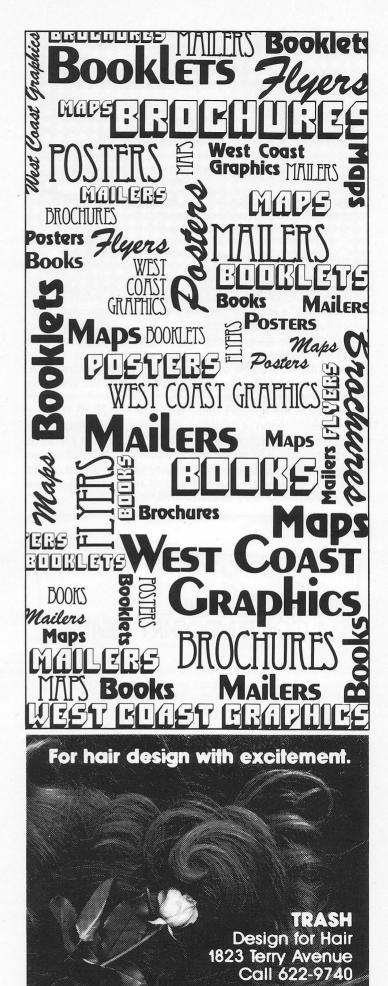
would go into it.

Despite distractions like missing passports, idyllic ferry rides among the black triangles, and endless giant prawns barbecued at a streetfront restaurant, my plans had progressed beautifully. All that was needed now was a lot of hard work on the typewriter.

We flew out of Makassar, leaving behind new friends who would be shamelessly exploited, and spent a few days relaxing by the pool at the luxury Hotel Indonesia in Jakarta, spending a fortune and digesting the events in Bali and Makassar. I decided that I loved Indonesia and its people, more particularly its pedestrians, and that henceforth it would be my second home.

After a year of off-and-on tinkering, I wrote the play in four weeks in a state of overdrive. The Melbourne Theatre Company immediately decided to produce it in 1978, proving that while rock eras about transvestite whales dying in prison from heroin adiction may be the go in commercial/bourgeoise theatres, there are still some standards left.

A constant companion in my mind's eye has been a fictional character called Hub, who will one day find himself in a play. "What would make Hub go to Sumatra?" I mused as the champagne settled.



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After the evening performances you can come into our Backstage Rehearsal Room for informal discussions of the play, led by Theatre production and artistic staff; sometimes the actors join in the discussion.

SPECIAL SYMPOSIA DISCUSSIONS will be held on Tuesday nights, September 5, 12, and 19 with our Australian guest Paul Bannister, a writer for View Northwest Magazine, and on Thursday nights, August 7, 14 and 21 with humanities professor Jack Leahy. This program is partially funded by the Washington Commission for the Humanities, a state based program of the National Endowment for the Humanities.

ART IN THE LOBBY

During the run of each play, ACT donates space in the upper lobby to individual artists and galleries. We feel that this gives the audience a chance to view new work, enhances their theatre experience, and affords ACT an opportunity to be of public service to the arts community. The art work is juried by professional artists who make recommendations to a committee of the ACT Board of Directors. For further information, write Louise Campion Cummings, ACT Theatre, 100 West Roy Street, Seattle, WA 98119.

The art in the upstairs lobby during MAKASSAR REEF is the private collection of Greg and Jean Falls, who collected the art during their visit to Australia in 1977. Most of the pieces in this showing come from the Aboriginal Arts and Crafts Center in Sydney, which is a non-profit agency helping preserve and share their ancient art. A small part of the collection comes from a missionary store in Melbourne, Australia.



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BACKSTAGE by Jack Leahy

I love a sunburnt country
A land of sweeping plains
Of rugged mountain ranges
Of droughts and flooding rains
I love her far horizons
I love her jewel sea
Her beauty and her terror—
The wide brown land for me.

Patriotic Australian Song

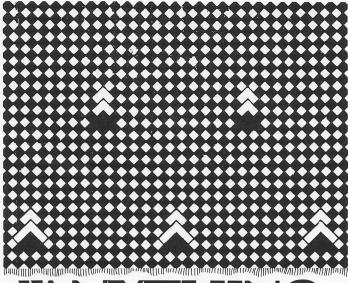
Most Americans have a very fragmentary image of Australia. We know that it is a big land, that there is a lot of desert, that Sydney has an Opera House that cost a fortune and looks like a multiple view of "Jaws", and that the Aussies are a gregarious, warm and friendly people who drink an absolutely incredible amount of beer.

But of course there is a great deal more to Australia than that. During the past decade, the Australian Government has undergone two drastic changes of course, and it is no wonder that Weeks throws up his hands at the news of economic woes back home. The three-year rule of the Labor Government from 1972 through 1975 put Australia squarely in the middle of a social, political and cultural revolution whose effects were deeply impressed upon the Australian character. The Labor Government, under Prime Minister Gough Whitlam, literally pulled Australia into the 20th Century and its rightful position in world affairs. The effect was somewhat the same as if Roosevelt's New Deal and Johnson's Great Society were suddenly embossed upon a cozy and mfortable laissez-faire 19th Century society. The result of this social programming was to split Australia into a deeply divided nation in which the main issue centers upon the direction of Australia's enormous future potential.

On the one hand, the Liberal Party (conservative and in power since 1975) wants to rapidly develop the great mineral and industrial possibilities. The Labor Party, on the other hand, forms the not-so-loyal opposition which has taken a strong political stand (including strikes and threats of strikes) in favor of planned development, social programming and rigid environmental control. There is not much love lost between the two parties, and in many cases, economic paralysis has been the result.

Overshadowing all of this is another problem that haunts Australians, irregardless of political persuasion. In 1975, an incredible thing happened, unprecedented in the history of the British Empire in the 20th Century. The Queen of England's representative, Governor General John Kerr, suddenly (and without the consent of the Queen) dismissed the duly elected Prime Minister, Gough Whitlam, and appointed the opposition Liberal Leader, Malcom Fraser, in his place. When the House of Representatives objected and passed a vote of no confidence, the Governor General, in fine Cromwellian fashioned, dismissed the Australian Parliament.

Is it any wonder then that Weeks Brown, a government bureaucrat, is cynical, drinks too much, and finally decides that the World Bank might temporarily be a better place for his talents than the "beauty and terror" of that "sunburnt country?" One isses, though, that his international sojourn, like his momentary ming with Wendy, will be a temporary affair. Even though he cynically remarks that Australia's culture is "at least several dozen years old," one hopes that he will return home. His country is having severe growing pains, and needs all the intelligent homegrown help it can get.



'ANYTHING GOES!"

Hear "You're the Top," "I Get a Kick Out of You," "Blow, Gabriel, Blow," and all of the wonderful song hits from this 1934 Cole Porter musical!

OPENS SEPTEMBER 28TH AT A CONTEMPORARY THEATRE

Single tickets and group sales available now. 285-5110

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МЕМО

To: All Travel Consultants
Re: CHRISTMAS-in-WAIKIKI Program
Ads start in the Seattle Times and P-I Aug. 27, so remember . . .

- **Dates: December 16 30 (14 nights)
- **Choice of Hotel and Price:
 - -Outrigger East \$572.60 each of 2
 - -Waikiki Outrigger \$651.80 each of 2
 - -Hilton Hawaiian Village \$730.90 each of 2
- **Includes Roundtrip Airfare (United), Hotel of Choice, Hotel Taxes, Porterage, Airport Transfers, Flower Lei Greeting and many other features.
- **Free San Francisco Stopover optional.
- **All Space Guaranteed. Deposit \$100/person.

P.S. Be sure to remind everyone that our new *North City Branch* opens *September 1st* with the same hours: M-F 9:00a-5:30p, Wed. until 9:30p, and Saturdays 10:00a-4:00p.

Travelmasters

QUEEN ANNE: 4 Boston Street Seattle, WA 98109 283-8400 NORTH CITY: 17018 - 15th N.E. Seattle, WA 98155 363-1400 IF YOU ARE LATE...ACT will ask latecomers to watch the play standing in the upper lobby until there is a suitable break in the play, specified by the director. If you have a last-minute crisis, please consider donating your tickets to ACT by calling the box office and giving them your seating locations. We will be happy to send you a letter so that you may use your donation as a tax deduction. If ACT is able to resell your tickets, it is a very real and appreciated contribution.

NO TICKET REFUNDS CAN BE MADE, but subscribers may exchange tickets for any other performance of the same show, providing the box office receives the tickets 24 hours before date and time printed on the tickets.

STUDENTS AND SENIOR CITIZENS can buy single tickets for \$2.50, one-half hour before curtain time, if there are seats available.

PREVIEW NIGHT TICKETS (the Wednesday before opening night of each play) may be purchased at the door the night of the performance for \$2.50, on a first-come, first-served basis.

GROUP DISCOUNTS for theatre parties of twenty or more persons are available. Discounts range from 10 to 20 percent off, depending on the size of the group and the performance date. To arrange for group sales — or a corporate family event, a couples' night out, or a fundraising benefit for your organization or business — call Robin Atkins, ACT Box Office, 285-5110.

TO OUR OPENING NIGHT AUDIENCE: Complimentary refreshments and wine will be served in our rehearsal room, Backstage, following the opening night show, to honor the cast. You are invited to be ACT's guests. Wine is courtesy of the Pike and Western Wine Merchants in t'Soames-Dunn Building in the Pike Place Market. Thyear's opening night party committee includes Jeane Lipps, chairman; Jerry Peterson, Sue Vitale, Cindy Mazzola, Dolly Mullens, Jim DePartee, Lauri Hawthorne, Rochelle King, John Renforth, Nancy Nichols, and Judy Schoenocker.

ACT wishes to thank all the volunteer committees and workers for their tremendous efforts and work on behalf of the theatre's activities.

DOCTORS expecting calls during performances may give their names and seat locations to the House Manager, and the number 285-4314 to their call service.

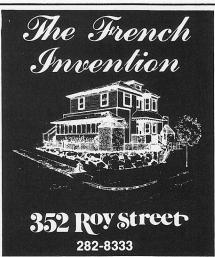
REFRESHMENTS available in downstairs lobby only, one-half hour before curtain time and during intermissions. No drinks may be taken into the seating area.

SMOKING in downstairs and outer lobby only.

TAKING PHOTOGRAPHS or making recordings during the performance is strictly forbidden.

ACT NEEDS VOLUNTEER USHERS — ANY PERFORMANCE, ANY NIGHT. IF YOU ARE INTERESTED, CALL JOHN RENFORTH, 285-3220.

for after the play...







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NEXT AT 25

Remember "I Get A Kick Out of You," "Let's Misbehave," "It's Delovely," "You're the Top"? This 1934 musical comedy combines all those favorites plus ten more of Cole Porter's hits in one of the funniest shipboard romances ever to hit the American stage. Sailing aboard a luxury ship bound for England are a handful of silly, lovestruck characters who get in and out of each others' ways, complicating each others' lives and uncomplicating them in the end. Passengers in-

ANYTHING GOES

Lisa Sisley

Music by Cole Porter Book by Guy Bolton and P.G. Wodehouse Revised by Howard Lindsay and Russel Crouse September 28-October 21

clude Reno Sweeney (the part that made Ethel Merman famous); her friend Billy Crocker, a stowaway on board to be near young and rich and beautiful Hope Harcourt; Moon-Face Martin, Public Enemy #13; Mrs. Harcourt and Sir Evelyn Oakleigh. It's a funny look at 1934 morals and mores. This musical blockbuster with a cast of more than 20 will leave your belly laughing and your feet tapping.