



DAVID HARE'S
FANSHEN
A CONTEMPORARY THEATRE



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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, call Pamela Powers, 232-6006.

The poster art during FANSHEN has been secured by ACT Board Member Pam Powers for this display from the China Books and Periodicals Inc., 2929 24th Street, San Francisco, Ca. 94110. In the old China, the arts were considered the exclusive province of educated intellectuals and the wealthy patrons who supported them. They were certainly not for the uneducated peasants, who were thought fit to wield only the hoe and the spade. But since that time a revolution has transformed all aspects of life in China, including the arts.

The artists of Huhsien County in Shensi Province are peasants who, since the Revolution, have "seized the brush," overturning centuries of Chinese feudal tradition. They are a living example of the Chinese idea that the arts should "serve the people"—that the great masses of people should take part in the creation and enjoyment of the arts. The posters represented in the Art in the Lobby Display during FANSHEN are the work of the peasants of Huh sien villages.

ACT WISHES TO THANK

DR. GEORGE TAYLOR

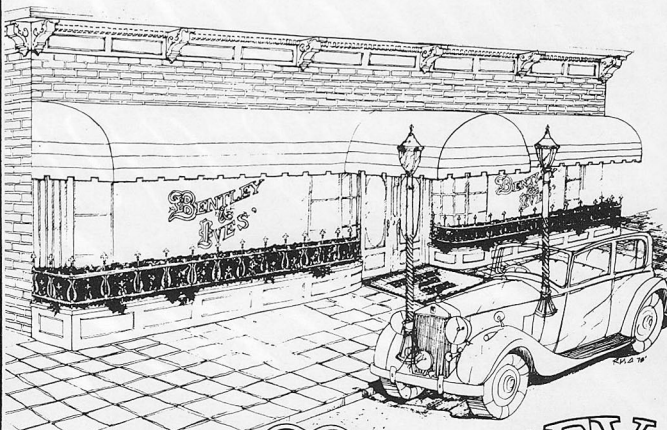
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PRESENTS
DAVID HARE'S

FANSHEN

June 7 - June 30, 1979

Director Gregory A. Falls
Scene Design and Property Master Shelley Henze Schermer
Costume Design Sally Richardson
Lighting Design and Technical Director Phil Schermer
Production Stage Manager Eileen MacRae Murphy
Assistant Stage Manager Michael Weholt

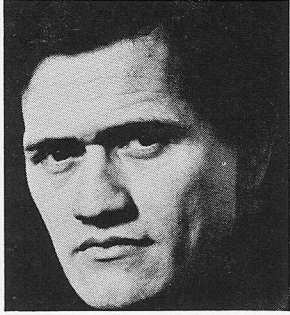
THE CAST, IN ORDER OF APPEARANCE

Ch'ung-lai's Wife/Ch'i-yun/Li Hsin-ai/Hu Hseuh-chen's
Daughter/an Agent Allyn Sitjar
Cheng-k'uan/Secretary Liu/Ting-fu/Doctor John Kauffman
T'ien-ming/Lai-tsu/Secretary Ch'en/Wen-te R.A. Farrell
Hu Hsueh-chen/Hsien-e/Old Lady Wang/Ching-ho's
Daughter/an Agent Haunani Minn
Fa-liang/Chang Ch'uer/Huan-ch'ao Isao Sato
Shen Ching-ho/Kuo Te-yu/Ch'ou-har/Hou Clayton Corzatte
Man-hsi/Ch'ung-wang/Little Li Edward Baran
Yu-lai/Yuan-lung/Man in white scarf Henry K. Bal
Tui-chin/T'ao-yuan/Official Richard Eng

THE PLACE: Long Bow, a small village 400 miles southwest of Peking, China.
THE TIME: 1945 to 1949.

THERE WILL BE ONE 15 MINUTE INTERMISSION

THE COMPANY



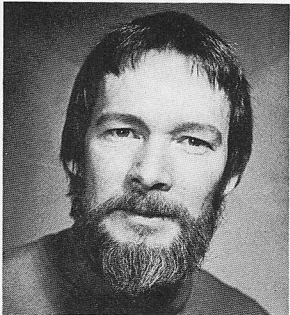
HENRY K. BAL (*Yu-lai, Yuan-lung, Man in white scarf*) returns to ACT's stage where he performed "Bromden" in *ONE FLEW*

OVER THE CUCKOO'S NEST in 1973. A familiar face to many theatre audiences around the country, Henry has most recently performed "Iago" in *OTHELLO* with the American Revels Company in Virginia. He has played "Custer" and "Chivington" in *BLACK ELK SPEAKS* for the Folger Theatre Group and the National Touring Company. "Lucky" in *WAITING FOR GODOT* at the Cincinnati Playhouse, and "Gupta" in *THE INDIAN WANTS THE BRONX* for The Long Wharf Theatre. Henry's film credits include the starring role of "Joe Bass" in *THE FAIRPOINT INCIDENT* and "Enrique" in *SLOW DANCING IN THE BIG CITY*, and he has been seen on "Kojak" and "Hawaii Five O."



EDWARD BARAN (*Man-hsi/Ch'ung-wang / Little Li*) returns to ACT's stage after his

performances last year as "Corporal" in *BALLYMURPHY*, "Petro" and "Douglas" in *HENRY IV, PART I* and previous performances as "Jacques de Boys" in *AS YOU LIKE IT*. Among Ed's roles in Seattle are "Carroll" in *HEAT* at The Empty Space Association, "Carl-Magnus" in *A LITTLE NIGHT MUSIC* and "Harry" in *THE SEA HORSE* at the Skid Road Theatre. He played "Dr. Lyman" in *BUS STOP* and "Harpagen" in *THE MISER* for the Eastern Slope Playhouse in New Hampshire. Ed's directing credits include *ENDGAME* at the Skid Road Theatre.



CLAYTON CORZATTE (*Shen Ching-ho, Kuo Te-yu, Ch'ou-har, Hou*) has directed and acted in many productions at ACT. His

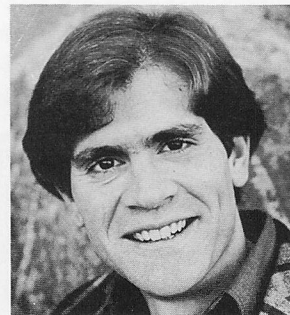
last appearance here was in the role of "Henry Carr" in *TRAVESTIES* in 1977. Since then he has played "Moriset" in *13 RUE DE L'AMOUR* at the Seattle Repertory Theatre, "Pastor Manders" in *GHOSTS*, "Phil Hogan" in *MOON FOR THE MISBEGOTTEN* and "Dr. Tchebutkyin" in *THREE SISTERS* at Intiman and has directed productions of *THE IMPORTANCE OF BEING EARNEST* at Intiman and in Cleveland. Clayton also

directed the *FOURPOSTER* in Anchorage and has just returned from playing "Sidney Bruhl" in *DEATHTRAP* for the Alaska Repertory Theatre.



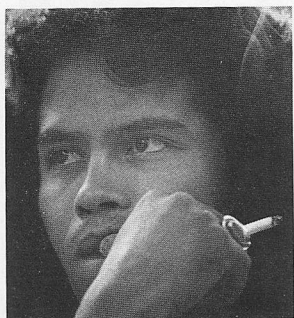
RICHARD ENG (*Tui-chin, T'ao-yuan, Official*) makes his ACT debut this season. In January Richard moved from Seattle to

New York to work and study. One of his first auditions there brought him to ACT. His previous Seattle credits include *YEAR OF THE DRAGON*, *NISEI BAR AND GRILL* and *JACK RABBIT*. He was a member of the Hard Times Theatre Company, a public company funded by the city which toured productions to schools and community centers throughout the city. Richard is currently studying at the Herbert Berghof Studio in New York.



R.A. FARRELL (*T'ien-ming, Lai-tzu, Secretary Ch'en, Wen-te*) is familiar to ACT audiences for his performance in the Young

ACT Company's *A CHRISTMAS CAROL*. A two-year veteran of the Oregon Shakespearean Festival, his roles there included "Clarence" in *HENRY VI, PART III*, "The Provost" in *MEASURE FOR MEASURE*, "Swiss Cheese" in *MOTHER COURAGE*, "Valere" in *TARTUFFE* and "Vincentio" in *THE TAMING OF THE SHREW*. Richard also worked with the American Stage Festival playing "Endicot" in *THE FRONT PAGE*, and "Paul" in *THE PORTABLE PIONEER AND PRAIRIE SHOW* and with the Weathervane Playhouse in Ohio playing "Robert" in *COMPANY*. He last appeared in The Empty Space Association production of *ZASTROZZI*.



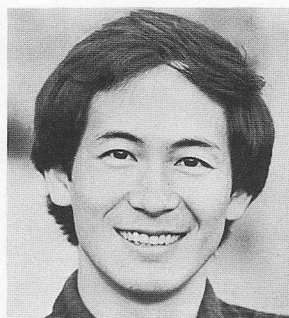
JOHN KAUFFMAN (Cheng-k'uan, Secretary Liu, Ting-fu) returns to ACT's stage again this year after his performance last

year as "Abidin" in **MAKASSAR REEF**. John has recently returned from The Citadel Theatre in Edmonton where he played "David Joe" in **THE ECSTASY OF RITA JOE**. His most recent work in Seattle has been as a director of the Ethnic Cultural Center's production of **WAR PLAY**, Seattle Repertory Theatre's **THE ENERGY SHOW**, the Palace Theatre's **ONCE UPON A MATRESS** and **THE PULSE OF NEW YORK** for The Empty Space Association. John will be directing **THE FANTASTICKS** for ACT later this season.



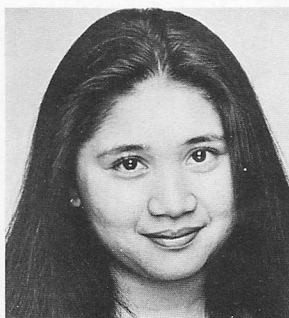
HAUNANI MINN (*Hu Hseuh-chen, Hsien-e, Old Lady Wang, Ching-ho's daughter, an agent*) appeared in ACT's **MARAT/**

SADE in 1969 and with The Empty Space Association as "Ariel" in **THE TEMPEST**. Haunani has appeared in San Diego's Old Globe Theatre productions of **ANTHONY AND CLEOPATRA**, and **A MIDSUMMER NIGHT'S DREAM**. She currently resides in Los Angeles where she has performed at the Mark Taper Forum, last season in The Winter Dancers and previously with the Improvisational Theatre Project. A member of L.A.'s East-West Players, her roles have included "Olga" in the **THREE SISTERS** and "Emiko" in **AND THE SOUL SHALL DANCE**, a new play which was awarded the L.A. Drama Critics Circle Award and televised nationally by P.B.S.'s Hollywood Television Theatre. A regular on television's **FREESTYLE**, her T.V. appearances have included "M.A.S.H." and "Hawaii Five O."



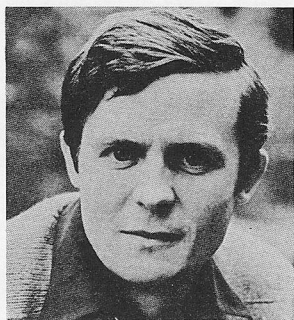
ISAO SATO (Fa-liang, Chang Ch'uer, Huan-ch'ao) makes his ACT debut this season. A native of Japan, Isao came to the United

States to perform in the Broadway production of **PACIFIC OVERTURES**, for which he was nominated for a Tony Award. Before coming to the U.S., he was a member of Japan's prestigious Shiki Theatrical Company, where he appeared in **HAMLET**, **MUCH ADO ABOUT NOTHING**, **MAME** and **THE LIFE OF EDITH PIAF**, among other plays. He also played the title role in Berlioz's **LELIO** in concert under the baton of Seiji Ozawa.



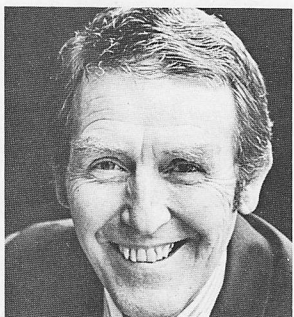
ALLYN SITJAR (Ch'ung-lai's Wife, Chi'i-yun, Li Hsin-ai, Hu Hsueh-chen's Daughter, an agent) a newcomer to our stage, is

a Hollywood native who was last seen in New York at La Mama E.T.C. as "Dai Sun" in **THE LEGEND OF WU CHANG**. Allyn has also appeared in productions at the Perry Street Theatre and The Direct Theatre in New York. She is a graduate of both Los Angeles City College and The University of Minnesota where she played such roles as "Madame Rosepettle" in **OH DAD, POOR DAD, MAMA'S HUNG YOU IN THE CLOSET** AND **I'M FEELIN' SO SAD** and "Heroica" in **THE WARRIOR'S HUSBANDS**. She recently served as Assistant Director for the New York Premiere of an adaptation of John Kenneth Galbraith's **THE TRIUMPH**.



PLAYWRIGHT DAVID HARE, at 31, has already been a pivotal and successful figure in the theatre for a decade. Born in Sussex, he

was the Director of the Portable Theatre (1968-71) and Resident Dramatist at the Royal Court Theatre, London, (1970-71). His plays include *SLAG*, *KNUCKLE*, *TEETH 'N' SMILES*, *PLENTY* and, as co-author with Howard Brenton, *BRASSNECK*. He was a founding member of England's Joint Stock Theatre Group and has also directed several plays including his own *LICKING HITLER* for BBC T.V. It was his association with the Joint Stock Group that gave birth to *FANSHEN* as he participated daily in workshops designed to transform Hinton's gigantic documentary into a theatrical work worthy of the scope and depth of the events it portrayed.



DIRECTOR AND 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* last season, as well as *A CHRISTMAS CAROL*, which he adapted, and *THE ODYSSEY* with The Young ACT Company, which performed this spring at the John F. Kennedy Center. He is the author of this year's new play, *THE FORGOTTEN DOOR*, which The Young ACT Company toured through the Washington Cultural Enrichment Program. 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 other honors, in 1973 he received a Gold Medal from ACTF, John F. Kennedy Center, for his contribution to American Theatre.



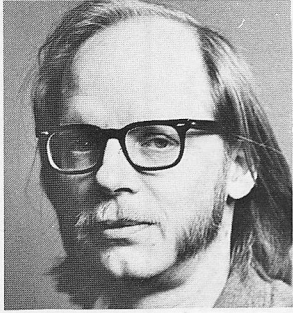
SET DESIGNER AND PROPERTY DESIGNER SHELLEY HENZE SCHERMER is a graduate of the University of

Washington, and has been ACT's Property Master for six years. In addition, she has designed sets for ACT's *MAN AND SUPERMAN*, *HENRY IV, PART I*, *A CHRISTMAS CAROL*, *LADYHOUSE BLUES*, and designed the masks and scenery for the Young ACT Company's production of *THE ODYSSEY*, which played at the Kennedy Center in Wa. D.C. this February. Shelley has also designed for the Seattle Repertory Theatre, Empty Space Association, Intiman, The Palace Theater and the Floating Theatre Company, and, for a change of pace, was one of the dancers in ACT's production of *A CHRISTMAS CAROL* last December.



COSTUME DESIGNER SALLY RICHARDSON received her undergraduate degree from Whitman College in drama and

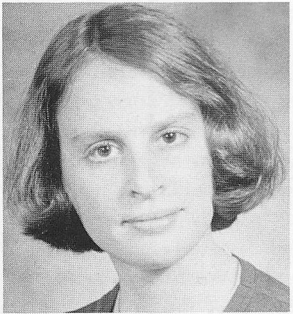
her masters degree from the University of Washington in costume design. She has been ACT's resident costume designer for the last two years. Last year, Sally designed the costumes for the Empty Space's marathon production *ILLUMINATUS*. She has also recently designed costumes for the Seattle Opera's *THE TOY SHOP* and Poncho Theatre's *DOC MAYNARD*.



**LIGHTING DESIGNER
AND TECHNICAL DIRECTOR PHIL SCHERMER**

received his master's degree

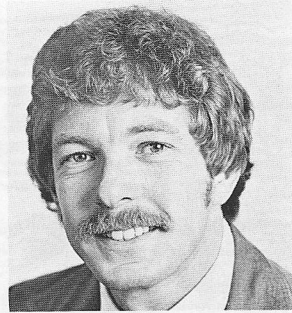
from the University of Washington. Phil has been ACT's technical director for the past three and a half years. He has designed lighting for THE SHADOW BOX, MAKASSAR REEF, A CHRISTMAS CAROL, DESIRE UNDER THE ELMS and THE CLUB, and many other plays over the last twelve years at ACT. At The Empty Space Association, Phil designed lighting for AMERICAN BUFFALO, A PRAYER FOR MY DAUGHTER and HEAT, among others. He has also designed lighting for The Seattle Repertory Theatre and its 2nd Stage. Phil has also designed the sets for BUTTERFLIES ARE FREE and FIRE! at ACT.



**PRODUCTION STAGE
MANAGER EILEEN MACRAE
MURPHY**

is in her sixth season as

production stage manager for ACT. In the past eight years, she has stage managed over 45 major productions. 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.



GENERAL MANAGER ANDREW M. WITT has had experience in many facets of theatre as a former actor, stage manager

and director. His directional 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 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 created Seattle's half-price ticket booth operation in the Westlake Mall, TICKETS: TONIGHT.

BACKSTAGE with Jack Leahy

*There is no Jade Emperor in Heaven
There is no Dragon King on Earth
I am the Jade Emperor
I am the Dragon King
Make way for me you hills and
mountains
I'm coming.*

Peasant song, 1958

David Hare's play is based upon William Hinton's book, *FANSHEN: A DOCUMENTARY OF REVOLUTION IN A CHINESE VILLAGE*, first published in 1966. Hinton—who is now a Pennsylvania farmer—was in China for several periods between 1937 and 1953, first as a newspaper reporter, later as an analyst for the Office of War Information, and finally as a teacher and tractor technician for the United Nations Relief and Rehabilitation Administration.

The materials for *FANSHEN* were gathered during a six-month stay in the tiny Chinese village of Changchuang (literally "Long Bow") where the land reform program was being guided by a work team dispatched by the People's Government and the Communist Party Committee of Lucheng County. Hinton was attached to this work team as an observer.

Hinton returned from China in 1953 during the height of the McCarthy years and found his notes confiscated by the U.S. Customs. It took three years of legal maneuvering to get a release from Customs, only to have the notes impounded by the Eastland Committee. Another two years of legal battles followed until 1958 when Hinton finally won possession of his notes. The legal struggle had bankrupted Hinton, and during the next decade he borrowed money, worked overtime, took part-time jobs, and wrote the book. It was an individual effort against Government bureaucracy, Senate committees and poverty for which Mr. Hinton deserves the highest praise.

FANSHEN tells the agonizing story of life in a small North China rural community under the land owning gentry, the Japanese occupation, and the Communist Land Reform Program. The people whose stories are told are real and many of them are no doubt alive today. Hinton's book catches the emotional turmoil that took

place within the gigantic shiftings of the economic and social framework. The stark realities of nature, the incredible callousness of the land-owning gentry, and the razor-sharp edge of survival or death all find dramatic expression through the words and deeds of the villagers.

The village of Long Bow is examined in great detail, and the lives of its inhabitants are explored from the years before the war, the Japanese occupation, through the early Revolutionary phase. *FANSHEN* brings out the pain and the elementary tragedy of the changes. People are beaten to death by mistake, directives from above are misinterpreted, the most loyal villagers are almost driven to suicide by the relentless sessions of self-criticism.

Nevertheless, in spite of Hinton's admittedly Marxist viewpoint, the people do not emerge as the wooden stereotypes so common to official Chinese propaganda. The villagers are very real—about as noble as you or I, about as cranky and self-serving as you or I. There is the wrinkled Widow Wang, who steadfastly resists all efforts to reclassify her from poor peasant to middle peasant status, for she knows that the poor peasants are going to get the bigger share of the redistributed booty. There is Wang Yu-lai, a landless peasant, who suddenly finds himself a member of the local cadre and uses his greatly enlarged powers to successfully pursue the village lovelies. And there is Chang Kuei-ts'ai, the faithful Communist, who finally throws up his hands in despair at the contradictory policy changes that seem to come almost every day.

Out of all this emerges human beings inspired by hope, divided by old jealousies, apt to take advantage from their new found authority, yet fighting their way from the age old system of landlord Feudalism that had brought China to the edge of disaster. The word "Fanshen" means "to change" or "to turn over." Hinton's is the story of how one small village in China underwent a momentous change.

But *FANSHEN* has a message that goes beyond the transformation of China. The fanshen of Long Bow may well be the story of Agrarian societies elsewhere in Asian, South America and Africa where physical survival has reached the breaking point. To quote Hinton: "In countries that stand on the verge of land revolution, people are eager to study such lessons. In countries like our own, whose leaders have the capacity to hasten or delay such transformations, people **ought** to study them."



Christine Healy as "Ann Whitefield" brings Allen Nause as "Jack Tanner" just a little bit closer to G. B. Shaw's idea of "the life force," in ACT's production of *MAN AND SUPERMAN*. Photo by Chris Bennion.

WE'RE SO CLOSE!

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ACT is 92% of the way toward our 1979 Sustaining Fund goal. Of the \$65,000 needed, we've received more than \$59,000 from more than 600 generous lovers of the arts. Our Sustaining Fund contributions are used to assure quality productions, relatively low ticket prices and a guarantee that ACT has a permanent place in the Seattle arts community.

If you help us now, we will reach our goal. Send your gift to ACT Sustaining Fund, 100 West Roy Street, Seattle, Washington 98119. All gifts are tax deductible and will be listed in the program.

THEATRE'S HUMANITY ... 64 DISCUSSIONS

STAY AROUND AFTER THE SHOW! Here is your opportunity to share your thoughts and feelings about the plays. After the play—on selected evenings—there will be special humanities discussions with scholars, actors and you.

The project is supported, in part, by the Washington Commission for the Humanities, a state program of the National Endowment for the Humanities, and by the Seattle Arts Commission, through the distribution of a limited number of free tickets for these 64 discussion/performances.

KRAB RADIO will also be taping a discussion of each production, and airing it as part of their regular programming. If you can't stay for a discussion, or there isn't one on the night you are attending, why not listen to the discussion on KRAB. Call KRAB, 325-5110, for their free monthly program guide to find out what time the discussions will air. They may have call-in discussions after the show.

MODERATOR for the discussions is Jack Leahy,

professor of humanistic social studies, College of Engineering, University of Washington, who teaches a class on "The Living Theatre."

HUMANITIES DISCUSSION LEADERS FOR FAN-SHEN include Robert A. Kapp, professor of history and East Asian studies at the School of International Studies, U.W., who has a Ph.D. from Yale. Mr. Kapp is one of the pre-eminent authorities on China in the country. Mr. Kapp edits *The Journal of Asian Studies*, and has written a book, *Szechwan and the Chinese Republic: Provincial Militarism and Central Power, 1911-1938*. Stevan Harrell is a professor of anthropology and also in the School of International Studies. He teaches *Traditional and Communist Chinese Society*. He has published articles on Chinese religion and the Chinese society in Taiwan. He is presently writing a book on the modernization of a Chinese workers village in Taiwan.

DISCUSSION DATES AND PERFORMANCE TIMES are Saturday, June 9, 2:30 p.m.; Wednesday, June 13, 2:30 p.m.; Saturday, June 23, 8:00 p.m.; Tuesday, June 26, 8:00 p.m.; Wednesday, June 27, 8:00 p.m.; Thursday, June 28, 8:00 p.m.; Friday, June 29, 8:00 p.m.; and Saturday, June 30, 8:00 p.m.

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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 the date and time printed on the tickets.

STUDENTS AND SENIOR CITIZENS . . . can buy single tickets for \$3.50, one-half hour before curtain time, if there are seats available.

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—for a corporate family event, a couples' night out, or a fundraising benefit for your organization or business—call Louise Cummings, 285-3220.

TO OUR OPENING NIGHT AUDIENCE . . . complimentary refreshments and wine are 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.

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

SMOKING in downstairs and outer lobby only.

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

FIRE REGULATIONS . . . In the event of the fire alarm sounding, please remain in your seats and you will be directed to your nearest emergency exit from the stage. When exiting from the theatre, please do so in a calm and orderly manner. Do not run.



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