

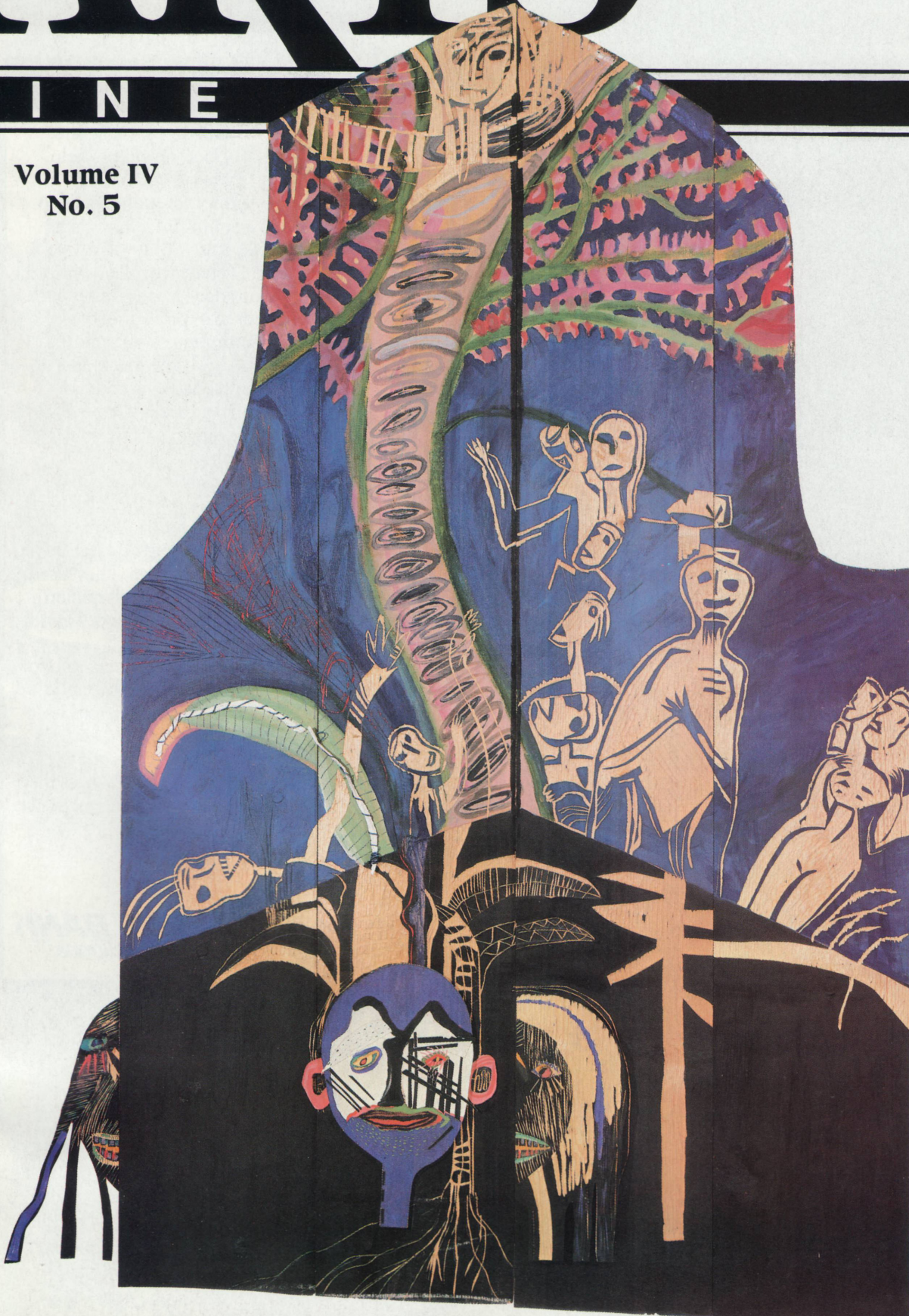
ARTS

A CONTEMPORARY THEATRE
EDITION

LINE

Volume IV
No. 5

September
1986



A Contemporary Theatre

Gregory Falls
Producing Director

Phil Schermer
Producing Manager

Susan Trapnell Moritz
Administrative Manager

presents

THE JAIL DIARY OF ALBIE SACHS

by

David Edgar

September 18 - October 12, 1986

Director	Jeff Steitzer
Scenic Designer	Michael Olich
Costume Designer	Celeste Cleveland
Lighting Designer	Rick Paulsen
Sound Designer	Steven M. Klein
Production Stage Manager	James Verdery

The Cast

in order of appearance:

Albie Sachs	R. Hamilton Wright
Sergeant	Tom Hammond
Constable	David S. Klein
Wagenaar	Frank Corrado
Freeman	John Gilbert
Danny	William Earl Ray I
Rossouw	Rick Tutor
Snyman	Peter Silbert
2nd Sergeant	John Gilbert
2nd Constable	William Earl Ray I
Vlok/3rd Sergeant/Swanepoel	David S. Klein
McIntyre/3rd Constable/Camera Man	Tom Hammond

The Place: Cape Town, South Africa

The Time: The early 1960s

There will be one 15-minute intermission.

The Jail Diary of Albie Sachs was first presented by the Royal Shakespeare Company at the Warehouse Theatre in London on June 15, 1978, and again in 1984 as part of the Young Vic's "Plays of Contemporary Significance" season.

This production at ACT is presented by arrangement with Geoffrey Evans for Greenpage Productions.

Director's Notes

"So this is what it's like..." Albie Sachs

The following is from David Edgar's introduction to the script of *The Jail Diary* of Albie Sachs:

The banning of the African National Congress and the Sharpeville massacre were two events that significantly changed the nature of the struggle against apartheid in South Africa. Throughout the 1950s, anti-apartheid campaigners had concentrated on non-violent resistance to the increasingly brutal apartheid state. The events of 1960, however, demonstrated that the regime could only be overthrown by force. This realisation was first expressed in sabotage campaigns against property targets, and this form of struggle was intensified following the raid on the ANC headquarters at Rivonia in June 1963 (which led to life sentences being passed on Nelson Mandela and other ANC leaders).

In addition to raids by the Security Police, the South African Government was developing increasingly sophisticated legal techniques for silencing and disarming opposition. The Sabotage Act of 1962 gave the police considerable extra powers, and in 1963 the notorious 90-Day law was passed, allowing the police to incarcerate suspects indefinitely in solitary confinement. In 1965 the 90-Day law became the 180-Day law, and this revision was itself superceded two years later by the Terrorism Act, which, in addition to its detention provisions, made "embarrassing the state" a criminal offence and transferred the onus of proof onto the accused.

The interrogation techniques that have been and still are being used against political prisoners have varied from solitary confinement, through sleep deprivation (a technique learnt from the Portuguese Security Forces), physical assault and electric shock torture. This has not been a uniform progression—two African militants were killed in the months preceding Albie Sachs' arrest. Forty-

eight people have died in the hands of the South African Security Police.*

The jailing of Albie Sachs was thus by no means an isolated occurrence; it was part of a consistent campaign of repression that, although it has varied in intensity, has always been part of the fabric of the Nationalist regime. As the Government comes under greater external and internal pressure from the liberation forces, more people will be tortured and murdered by a state that still claims to operate under the rule of law.

*(Edgar was writing in 1982—the figure has risen.)

The following excerpt is from *The Sixties*, Lynda Rosen Obst (ed.), Rolling Stone Press:

1963

October: 1—Albie Sachs detained under 90-Day law; **6**—Sandy Koufax leads Dodger four-game sweep of World Series; **7**—Bobby Baker, an LBJ protégé, resigns government post amid charges of influence peddling; **12**—"Sugar Shack" and "Be My Baby" head chart; **21**—*The Group* is best-selling novel.

November: 2—South Vietnamese President Ngo Dinh Diem and his brother are killed in coup; **16**—"Deep Purple" tops pop chart; **19**—*Look* magazine spotlights innovative education at Summerhill; **20**—American military personnel in Vietnam number 16,800; **22**—John F. Kennedy is assassinated in Dallas; **24**—Jack Ruby kills alleged assassin Lee Harvey Oswald; **29**—President Johnson appoints Warren Commission.

December: 2—Nonfiction best seller is Jessica Mitford's *The American Way of Death*; **4**—Ecumenical Council votes to permit the use of vernacular in Catholic mass; **7**—Singing Nun's "Dominique" tops chart, with "Louie Louie" second.

1964

January: 3—Russia buys its first U.S. wheat; **8**—President Johnson declares war on poverty; **10**—*That Was the Week That Was* joins tv season; **11**—Surgeon General concludes cigarette smoking is a health hazard; **16**—*Hello, Dolly!* opens on Broadway; **27**—Defense Secretary McNamara reports Vietnam combat has claimed 101 American lives; **29**—Film release of *Dr. Strangelove*.

February: 9—Beatles take America by storm: "I Want to Hold Your Hand" and *Meet the Beatles* rule record charts and Ed Sullivan hosts their U.S. debut; **17**—Supreme Court's "one-man-one-vote" rule orders reapportionment to equalize population in congressional districts; **25**—Heavyweight boxing crown passes to Cassius Clay, who adopts the Muslim faith and becomes Muhammad Ali.

March: 9—*The Spy Who Came In from the Cold* tops fiction list; **15**—Elizabeth Taylor marries Richard Burton ten days after divorcing Eddie Fisher; **18**—Albie Sachs released.



Albie Sachs

The following excerpt is from Albie Sachs' actual diary:

"In trying to keep my dignity and to convince myself that resistance is worthwhile, I think of all the people throughout the world who faced with determination and nobility death at the hands of a cruel and superior enemy. I think often of the Russian civilians who had resisted until death Nazi armoured assaults. They did not have to fight, they could have fled, or surrendered, or tried to hide, but they chose to live out what remained of their lives in honourable fashion. I think too of the men and women of the Resistance in occupied Europe, who began with such small numbers and such high casualties, and I think of the lone agents who were dropped by the Allies and captured by the Gestapo. I also think of the peasants of Vietnam who fought first the Japanese and then the French, and who are now still fighting in the swamplands of their country. I am just one of a hundred thousand men and women who refuse to collapse in the face of an overwhelming fate. I am weaker than many, braver than some. To some extent we are all volunteers. This makes our responsibility higher, not only to the groups to which we belong but to ourselves. It is important to resist. Human action does matter. Even if changing the world takes a little longer than once I had thought, even if 'our side' is not as guiltless as once I believed, the effort to bring about the change matters for those engaged in the task. To give up is to harm not only the things which I have felt ought to be promoted, but also to harm myself. Having thought this out, weak though I have become, I am better to face my captors."

Always

(lyrics adapted by Albie Sachs)

I'll be living here, always
Year after year, always
In this little cell
That I know so well
I'll be living swell
Always, always
I'll be staying in, always
Keeping up my chin, always
Not for but an hour
Not for but a week
Not for 90 Days
But Always

WHO'S WHO

FRANK CORRADO (*Wagenaar*) began his professional career as a founding member of the Zignal 1 Company in New York, a troupe devoted to contemporary approaches to traditional Asian theatre forms. Since moving to Seattle he has been seen by local audiences at The Empty Space in the world premieres of *Red Beads* and *The Vampires*, and most



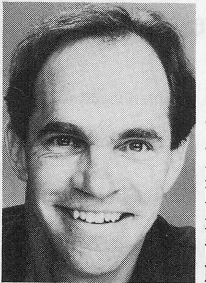
recently in the role of Teach in *American Buffalo* earlier this year. He has also worked at The Seattle Rep and at Tacoma Actors Guild, where he played the title role in *Dracula*, Moon in *The Real Inspector Hound*, and Victor Franz in *The Price*. Earlier this summer Frank played Leontes in *The Winter's Tale* and Hamlet at Shakespeare In The Park in Fort Worth, Texas, where two seasons ago he played the title role in *Richard III*. This is his first appearance at ACT.

JOHN GILBERT (*Freeman/2nd Sergeant*) has appeared on our mainstage numerous times since his 1966 performance in *In White America*. For eight years he played Scrooge in *A Christmas Carol* here and was last seen on the ACT Mainstage as Antonio Salieri in our 1984 production of *Amadeus*. His ACT credits also include



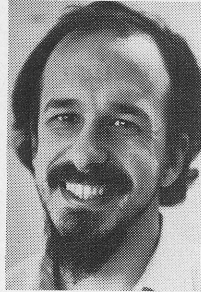
Fridays, *The Caucasian Chalk Circle*, *In Celebration*, *Luv*, and *A Streetcar Named Desire*. He studied at the University of Washington and first worked with Greg Falls in *The Zoo Story* at the Showboat Theatre. John's substantial work as a member of the Intiman Theatre Company includes Sherlock Holmes in *The Crucifer of Blood* and his one-person presentation of *Damien*, as well as *The Seagull*, *A Dream Play*, *In the Jungle of Cities*, and many more. This past spring John was seen in the Group Theatre's production of *The Fifth Sun*, a play about the life of Archbishop Romero.

TOM HAMMOND (*Sergeant/McIntyre/3rd Constable/Cameraman*) has worked extensively in regional theatre throughout the United States, though this is his first appearance at ACT. He appeared in several productions at Playhouse-On-The-Square in Memphis as well as the Flat Rock Playhouse in Flat Rock, N.C. Among his many



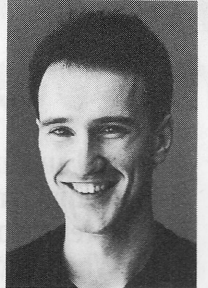
roles at the Academy Theatre in Atlanta were Scrooge in *A Christmas Carol*, Pinchwife in *The Country Wife*, James Tyrone, Jr. in *A Moon For The Misbegotten*, and Orgon in *Tartuffe*. Tom's directing credits include *Blithe Spirit* and *The Lion in Winter* at the Centerstage Theatre in Federal Way, *Tarantella On The Highwire* at the Academy Theatre Lab in Atlanta, and *Bye-Bye, Birdie* at the Macon Area Community Theatre in Macon, Georgia.

DAVID S. KLEIN (*Constable/Vlok/3rd Sergeant/Swanepoel*) was seen at ACT earlier this season in *Tales From Hollywood* and also appeared in *Maydays* last year. During the past year he has been seen in *Krapp's Last Tape* with The Rep, *The Price* at TAG, Pioneer Square Theater's *The Last Word*, and Seattle Children's Theatre's

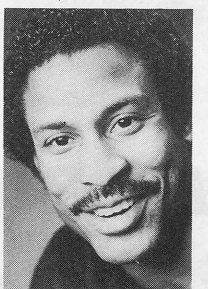


Dr. Jekyll & Mr. Hyde. David has worked with experimental theatres in and around Boston since 1969, most recently with The Parish Players of Thetford, Vermont. His roles have ranged from modern classics, such as George in *Who's Afraid of Virginia Woolf?*, Vladimir in *Waiting For Godot*, and Azdak in *The Caucasian Chalk Circle*, to American premieres of works by Mayakovsky, Handke, and Kroetz, to a major role in Boston's longest running (two years) feminist hit, *How to Make a Woman*. His choice of highlights also includes the New Theatre Festival and a tour of Poland, with an appearance at the Festival of Festivals in Wroclaw.

JOHN LEE (*Understudy/Dialect Coach*) made his professional theatre debut at ACT last season as dialect coach and understudy for *Maydays*. Since then, this native of Birmingham, England, has performed in and coached dialects for productions of *Claw* at the University of Washington, *Noble Kin* and *Ohio Impromptu* at New City Theatre, *Fen* and *Very Nearly a Pinter* at The Empty Space, and *The Real Thing* at The Seattle Rep.

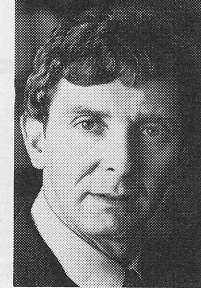


WILLIAM EARL RAYI (*Danny/2nd Constable*) is familiar to Seattle-area audiences from his work at Tacoma Actors Guild. His TAG credits include the roles of Walter Lee in *A Raisin In The Sun*, Crooks in *Of Mice and Men*, Turkle in *One Flew Over the Cuckoo's Nest*, and Pablo in *A Streetcar Named Desire*. He has also



been seen at The Group Theatre and at The Seattle Rep in *Passion Play*. William is founder and former artistic director of the Tacoma-based Ndaba Cultural Ensemble, where he performed in several roles and directed *The Gin Game*, *For Colored Girls . . . Ain't Misbehavin'*, and *Medal of Honor Rag*, among others.

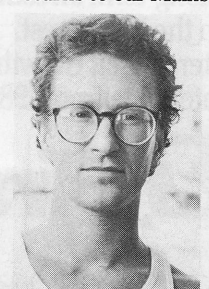
PETER SILBERT (*Snyman*) played Bertolt Brecht in *Tales From Hollywood* earlier this season. In 1985 he appeared at ACT as Saul Kimmer in *True West*, as Joseph II in *Amadeus* and as Scrooge in *A Christmas Carol*. His Seattle credits are numerous and include *In the Jungle of Cities* and *A Dream Play* at Intiman, where he performed for six seasons; *Awake and Sing!* at The Seattle Rep; *Deathtrap* at TAG; *Twelfth Night* at The Empty Space; and *In a Pig's Valise* at Pioneer Square Theater. Peter's other resident work includes the Actors Theatre of Louisville, Virginia Museum Theatre, the Oregon and Utah Shakespeare Festivals, and the Milwaukee Repertory Theatre, where he is a member of the resident company and has played such roles as Edgar Deloach in *A Woman Without Means*, Worcester and Bardolph in *Henry IV Part I*, Hale in *The Crucible*, and Dave Moss in *Glengarry Glen Ross*. He is the recipient of a Golden Tap award for his Actors' Table performance in *After Gogol*.



RICK TUTOR (*Rossouw*) has performed in many ACT productions, among them *Amadeus* in 1984 and *King Lear* and *Quartermaine's Terms* in 1985. Rick was the Founding Artistic Director of Tacoma Actors Guild, where he directed and acted extensively. In the 1984/5 season at TAG, he directed *The Rainmaker*, *Stage Struck*, *Splittin' Hairs*, and the world premiere of Ben Prager's *Things In Life* for TAG in Port Townsend. Most recently he directed *Sweet Liberty* at the Bathhouse Theatre and *The Hasty Heart* for TAG in Port Townsend.



R. HAMILTON WRIGHT (*Albie Sachs*) returns to our Mainstage for the second time this season, having played the role of Melchior in *On The Razzle*. Last year he appeared in three ACT productions: he played Trent in *End of the World*, Phil Mandrell in *Maydays*, and the cab driver in *Victoria Station*. Most recently he was seen as Bulanov in



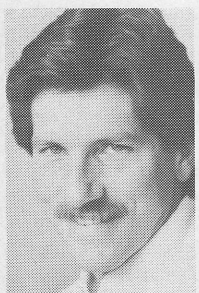
The Forest at The Seattle Rep. Bob has performed locally with Intiman, The Empty Space, Bathhouse Theatre, and Tacoma Actors Guild, and nationally with The Milwaukee Rep and the New York Shakespeare Festival. He is co-author of *The Day They Came From Way Out There* and *The Ming Trilogy*. This past winter, Bob directed *Puss in Boots* for the Seattle Children's Theatre.

JEFF STEITZER (*Director*) is one of ACT's Resident Directors. He directed *On The Razzle* and *Tales From Hollywood* earlier this season as well as the recent Songworks production *Martin*. Last year Jeff directed our U.S. premiere of *Maydays* and The Young ACT Company's inaugural resident season production of *The Odyssey*. Jeff has



staged more than 40 productions in Seattle, among them ACT's Mainstage presentations of *Amadeus* and *Cloud 9*; *The Day They Came From Way Out There*, *Knuckle*, *Gossip*, *Filthy Rich*, *The Paranormal Review*, and the *Illuminatus!* trilogy for The Empty Space; *Guys and Dolls* for the Palace Theatre; *Bay City Blues* and *Father's Day* at the Bathhouse Theatre; and *Pinocchio* and *The Best Christmas Pageant Ever* for Seattle Children's Theatre. In 1981 he was an NEA Directing Fellow at The Guthrie and he recently completed a stint as an NEA Artistic Associate to the Actors Theatre of St. Paul, where he staged *We Won't Pay! We Won't Pay!* and where his productions of *Tartuffe* and *How the Other Half Loves* won Twin Cities Drama Critics' KUDOS for Best Direction. Jeff also has directed for the Montana Rep, for Chicago's Wisdom Bridge Theatre, and elsewhere around the country.

MICHAEL OLICH (*Scenic Designer*) made his debut at ACT last year with the scenic design for *True West*. During the past year his scenic and costume designs have been seen at the Alaska Repertory Theatre, Milwaukee Repertory Theatre, Oregon Shakespearean Festival, the Berkeley Rep, and the San Jose Repertory Company,



where he received the 1986 Design Award from that city's Fine Arts Commission. Michael was Resident Designer for several seasons with both Houston's Alley Theatre and the American Conservatory Theatre in San Francisco. A resident of Seattle, Michael is an M.F.A. graduate of Carnegie-Mellon University. He lectured for several years at the University of Santa Clara and, recently, at U.C. San Diego. Locally, he has designed for several Intiman productions; his work can currently be seen there in *Vikings* as well as

Lilia Blomgren
SHOES

The most elegant snake skin shoes and boots collection.

Lilia Blomgren Boutique
shoes bags accessories

(206) 284-0930
100 MERCER ST., SEATTLE, WA 98109

PONY

621 QUEEN ANNE

Oasis for good food and drink

dine 'til midnight
closed Mondays 283-8658
lunch, dinner, brunch

Italian & Greek cuisine, cocktails

No Introductions Necessary

The name is known throughout the world for unparalleled standards of excellence in design and craftsmanship. As part of our commitment to offering you the finest quality jewelry and giftware, we are proud to announce the addition of a new line of Tiffany clocks, watches, flatware and silver jewelry. Please pay us a call and help us welcome Tiffany's to

Corner of 5th and Union,
Seattle • (206) 441-FOX'S
Parking validated for Fox's customers
at Rainier Square garage.

PHOENECIA

MIDDLE EASTERN FOOD FOR THE DISCRIMINATING PALATE

Chef Hussein Khazaal treats you like you are a guest in his home. He cuts no corners! Only Market fresh vegetables and spices and the finest quality meats are used.

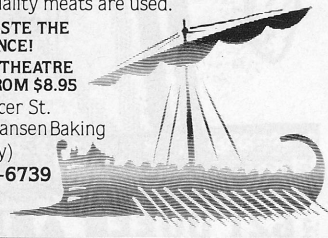
COME TASTE THE DIFFERENCE!

SPECIAL THEATRE MENU FROM \$8.95

100 Mercer St.

(In the Hansen Baking Company)

Tel: 285-6739



ACT wishes to thank the following for their assistance with this production of *The Jail Diary of Albie Sachs*:

**The Bathhouse Theatre
The Empty Space Theatre
Intiman Theatre Company
The Seattle Repertory Theatre
University of Washington
School of Drama**

SPEAK YOUR MIND!

ACT again presents its series of free, post-performance discussions for the Mainstage Season. These informal sessions are open to everyone interested in the theatre. We encourage you to bring your friends and join in.

The discussions follow the second Sunday matinee of each production. With performances beginning at 2 p.m., discussions start at approximately 4 p.m.

Put these dates on your calendar now:

The Jail Diary of Albie Sachs,
September 28th

Little Shop of Horrors, November 2nd

Join us, and speak your mind!



372 Roy Street
282-0393

at The Empty Space in *The Rocky Horror Show*.

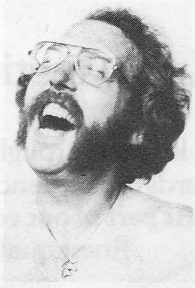
CELESTE CLEVELAND (*Costume Designer*) is designing at ACT for the first time with this production. She has designed many shows at The Empty Space Theatre, the two most recent being *American Buffalo* and *The Day They Came From Way Out There*, which she co-designed with Sally Richardson. Celeste has worked in the costume shop at The Seattle Rep since 1975, and during the past six years she has been the men's cutter and tailor there.

RICK PAULSEN (*Lighting Designer*) received his M.F.A. in lighting design from the University of Washington and since then has designed lighting for The Seattle Rep, The Empty Space, ACT, Seattle Children's Theatre, Oregon Contemporary Theatre, The Milwaukee Rep, and the Eastside Theatre Company. His recent work



includes *On the Verge* at The Empty Space, *Cat's-Paw* with The Seattle Rep, and The Milwaukee Rep's *The Crucible*. Here at ACT his designs have been seen in *Tales From Hollywood*, *End of the World*, and *Angels Fall*. Rick also teaches lighting design at Cornish College of the Arts.

STEVEN M. KLEIN (*Sound Designer*) has worked on many ACT productions, though this is his first Mainstage sound design. He recorded the musical score of *The Greeks (Part I & II)*, *The Persian Princess*, *End of the World*, and *A Christmas Carol*, and provided sound effects and environments for *The Odyssey*, *Top Girls*, and



Cloud 9. He performed in several of our Songworks shows, as well. His work at The Empty Space includes *Careless Love*, *The Fabulous Sateens Spill the Beans*, *Husbandry*, *Queen of Hearts*, *Beyond Therapy*, and *American Buffalo*. Other local design credits include *The Real Thing* at The Seattle Rep as well as the recording of *Little Lulu* and the design and recording of *The Best Christmas Pageant Ever* for Seattle Children's Theatre. Two of his upcoming design projects are *You Can't Take It With You* for The Seattle Rep and the final production in ACT's Mainstage Season, *Little Shop of Horrors*. A native of Washington, D.C., Steve considers himself a "confirmed" resident of Seattle.

JAMES VERDERY (*Production Stage Manager*) has worked as stage manager for over 14 years with ACT, Intiman, The Seattle Rep, The Oregon Shakespearean Festival, and elsewhere. He also spent two seasons as

production stage manager for the Spoleto Festival U.S.A. in Charleston, South Carolina.



As a designer, Jim created the sound of our American premiere of *Maydays* last season and *Fool For Love* the season before. His lighting designs include ACT's recent production of *Brighton Beach Memoirs* and our 1984 American premiere of *The Com-*

munication Cord plus work with Pioneer Square Theater, The Group, Intiman, Tacoma Actors Guild, and Seattle Children's Theatre.

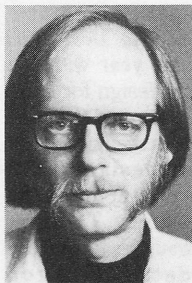
SUSAN TRAPNELL MORITZ (*Administrative Manager*) is a native of



Arlington, Virginia, and moved to Seattle in 1976. She came to ACT in 1982 after four years with Dance Theatre Seattle as Educational Director and then General Manager. Her previous experience has ranged from a stint in Paris as a UNESCO bilingual aide to writing

and editing positions in the Washington, D.C. area. She worked with the National Urban League and also taught English in Algeria. Ms. Moritz holds a B.A. in French from the University of North Carolina, attended the University of Lyon in France, and has done graduate work in dance education at George Washington University. She is currently Western Vice President of the Washington State Arts Alliance.

PHIL SCHERMER (*Producing Manager*) has been with ACT for about 18 years, during



which he designed lighting for a great many productions, including this season's *On the Razzle* and *Painting Churches*. His previous credits include *King Lear*, *Amadeus*, *Cloud 9*, *The Greeks*, *Loose Ends*, *Custer*, *Catholics*, *Wings*, *Fanshen*,

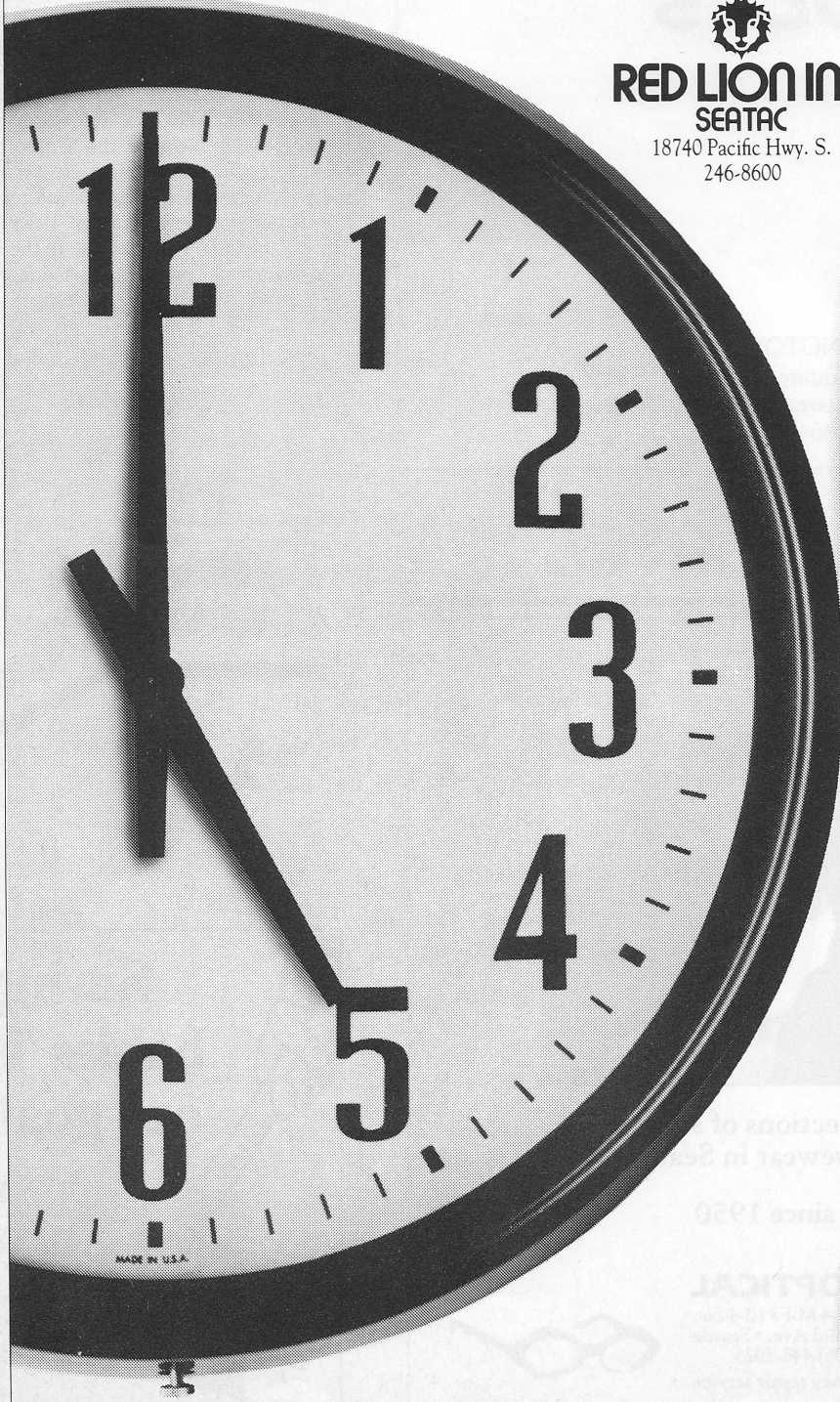
The Club, *The Water Engine*, *A Christmas Carol*, *The Shadow Box*, and many more. At The Empty Space he designed lighting for *American Buffalo*, *A Prayer For My Daughter*, *Heat*, and *Dusa*, *Fish*, *Stas and Vi*. He also designed lighting for The Seattle Repertory Theatre and its Second Stage and sets for ACT, the Second Stage, The Empty Space, and Bathhouse Theatre.

GREGORY A. FALLS (*Producing Director*) is the founder of ACT and The Young ACT Company. He directed *Brighton Beach Memoirs* and *Painting Churches* earlier this season and Pinter's *Other Places* last year.

For those who start dining at 5 P.M., we have prices that start at \$5.95.

Stop by any night of the week between 5 and 7 p.m., and savor the delectable prices on our Early Bird Specials.

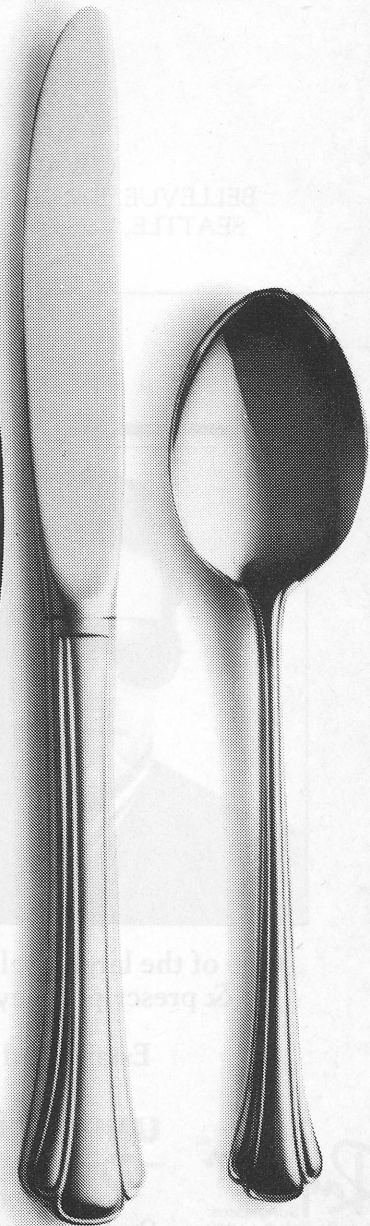
You can order one of our two daily specials for a mere \$5.95. Or you can order our 8-ounce Top Sirloin, at \$6.95. Or our Petite Prime Rib, for \$7.95. And every dinner comes with all the trimmings, including beverage, soup or salad, vegetable, potato or rice pilaf, and ice cream for dessert. You don't need reservations. So come by, any evening from 5 to 7, and dine in a very nice restaurant for a very nice price.



RED LION INN
SEATAC
18740 Pacific Hwy. S.
246-8600



RED LION INN
BELLEVUE
300-112th Ave. S.E.
455-1300



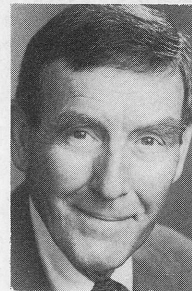
Available in both Coffee Gardens and in Pippins Restaurant at the Red Lion Inn/Sea Tac.

Simple elegance in
classic women's clothing.

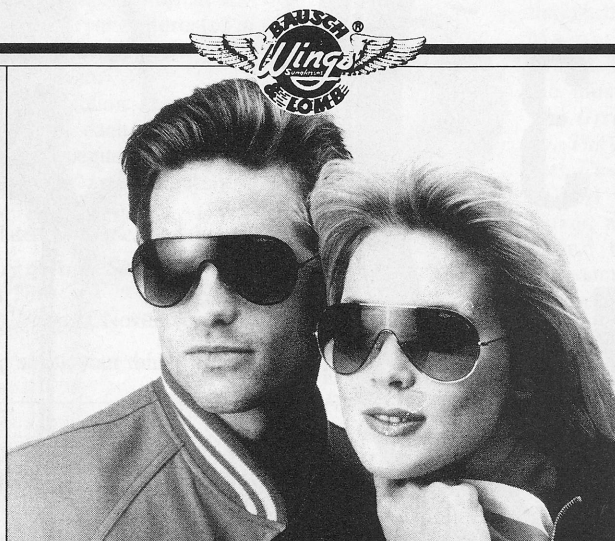
The **Talbots**

WASHINGTON
BELLEVUE, Bellevue Square, Tel. 206-455-5058
SEATTLE, Rainier Square, 413 Union Street,
Tel. 206-464-1456

He also wrote and directed The Young ACT Company's production of *Theseus and the Minotaur* earlier this year. He has created five original children's theatre revues and three Christmas shows, plus a scripted version of *The Odyssey* with playwright Kurt Beattie which was selected by *Time* magazine as one of the Ten Best Plays of 1985.



His other original scripts include *The Persian Princess*, *Aladdin and the Magic Lamp*, *The Forgotten Door*, *The Pushcart War*, *Ali Baba and the Forty Thieves*, and *A Wrinkle In Time*, which was part of The Young ACT Company's Resident Season this year. Mr. Falls also created ACT's version of *A Christmas Carol* in 1976. For ten years he was Executive Director of the University of Washington School of Drama. He is past president of the National Theatre Conference and the Washington Association of Theatre Artists, a founding board member of the United Arts Council of Puget Sound, and founder of the Champlain Shakespeare Festival.



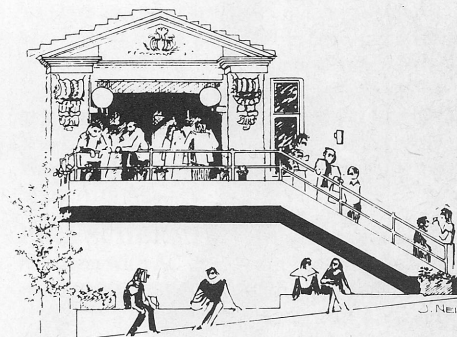
One of the largest selections of sunglasses
& prescription eyewear in Seattle!

Established since 1950

Ray-Ban
Sunglasses
from Bausch & Lomb

UNITED OPTICAL
Hours: 7-4 M-F • 10-4 Sat.
2025 Third Ave. • Seattle
(206) 448-2025

One-hour emergency repair service



THIS SPACE CONTRIBUTED BY THE PUBLISHER

ARTS



A Message to ACT Theatregoers

A Contemporary Theatre

P.O. Box 19400, Seattle, WA 98109
Located at 1st Ave. W. & W. Roy St.
Box Office: (206) 285-5110
Administrative Offices: (206) 285-3220

Gregory A. Falls, Producing Director

ADMINISTRATIVE STAFF

Susan Trapnell Moritz,
Administrative Manager

Administrative Assistant **Jennie Sande**
Administrative Intern **Sarah Murray**
Bookkeeper **Bertha Sumner**
Communications
Director **Michael Eagan, Jr.**
Communications Assistant ... **Sarah E. Meyer**
Development Director **Sarah S. Coyle**
Development Associate **Janice Dilworth**
Development/Box Office Intern ... **Mary Stevens**
Grants Manager **Ann-Marie Spata**
Mail Room Supervisor **Robert Rose**
Marketing Manager **Polly Conley**
Operations Director **Janet Upjohn**
Photographer **Chris Bennion**
Publicity Intern **Michael Sande**
Receptionist **Ellen Marshall**
Box Office/
Subscriptions Manager **Sue Schindele**
Box Office Supervisor **Kevin Cavanah**
Subscription Supervisor **Barry Allar**
Box Office Staff **Sarah S. Mixson**
Box Office Intern **Sheryl Stern**
House Manager **Kasey Meier**
Assistant House Manager **Stuart Ostfeld**
House Staff **John Bigley,**
Jensen Brons, Terry Hayes,
Hannah Parker, Colin Raff,
Juris Skujins, Steve Turner
Custodian **Irene Blackford**
Assistant Custodian **Eden Stewart**

ARTISTIC/PRODUCTION STAFF

Phil Schermer,

Producing Manager
Resident Directors **Anne-Denise Ford,**
Jeff Steitzer
Assistant Technical Director **Jody Briggs**
Assistant to
Producing Manager **Renee D. Reilly**
Dialect Coach **John Lee**
Songworks Director/
Music Coordinator **David Hunter Koch**
Songworks Technical
Coordinator **Lisa Lawrence**
Production Stage Manager ... **James Verdery**
New Plays Manager **Barry Pritchard**
Company Manager **Anne-Denise Ford**
Lead Carpenter/
Shop Foreman (IATSE #15) **Al Nelson**
Carpenter (IATSE #15) **Norbert Herriges**
Costume Shop
Manager **Carolyn Keim**
Cutter **Constance Rinchiuso**
First Hand/Stitcher **J. Michael Spencer**
Dresser **Delia Mulholland**
Production Interns **Glynn Bartlett,**
Tammie Schlieff, Mary K. Sigvardt
Properties **Linda Kenworthy-Reynolds**

During ACT's lifetime, regional theatre in America has grown from a mere handful to over 250 active companies. Today more new plays are being introduced in theatres across the country—including Seattle—than in New York City. In 1965, when ACT was founded, Seattle had only one professional theatre. Today our area boasts eight fully-professional, Equity theatres plus a growing number of semi-professional and community organizations, and attendance overall has grown phenomenally. Good theatre truly breeds more good theatre.

As consumers of the arts, you are no doubt aware of the growing community concern for the future financial stability of our major arts organizations. The recently released report of the Mayor's Task Force on the Arts suggests some long-term goals for achieving stability, with particular emphasis on increased individual support. We at ACT applaud such vision and welcome the proposition that it isn't necessary to run an arts organization somewhere along the jagged edge of insolvency.

The arts have never been self-supporting. It is the patronage of people such as you who choose to give, and who give faithfully, which



promotes and will guarantee ACT's continued artistic vitality. Individuals should, and will, give to promote the attractiveness of their community, the quality of their lives, and the advancement of civilization itself. This is our challenge to you.

ACT is artistically healthy and growing. ACT is financially stable. It is the purpose of the Annual Fund Drive to ensure that this remains so. Make your choice today.

Katherine Raff
Annual Fund Campaign Chair

NOW SHOWING ACT'S 1986 ANNUAL FUND DRIVE

A gift to ACT:

- Maintains affordable ticket prices
- Guarantees quality theatre
- Provides professional artistry

Give now and give generously

For more information call ACT's
Development Office, 285-3220

All contributions to ACT are fully
tax-deductible

The 1986 PONCHO* Monday Series

presents

**Duffy Bishop and
The Rhythm Dogs**

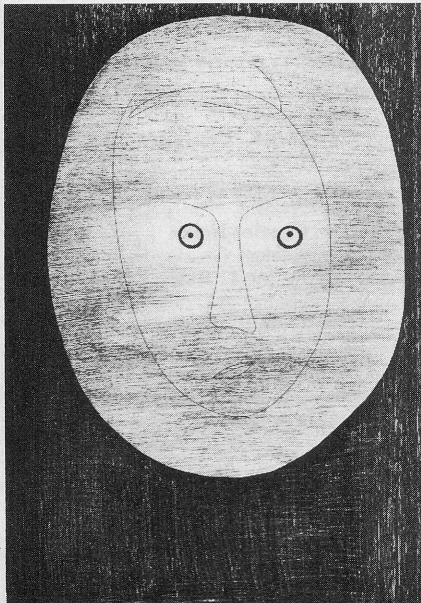
**Book by Carl Sander
Music by Chris Carlson**

•
September 22, 29 & October 6
8 p.m.

An ACT Songworks Presentation
sponsored in part by **KEZX-FM99**

*(PONCHO—Patrons of Northwest Civic, Cultural and Charitable Organizations)

Art In The Lobby



"Has Man A Future," Thelma Chait.

Since 1978 ACT has donated space in its upper lobby to display the works of over 120 Northwest artists. We feel this gives our audience a chance to view new works by emerging talents and enhances their theatre experience. It is also an opportunity for ACT to be of ongoing service to the greater arts community.

During this run of *The Jail Diary of Albie Sachs*, our Art in the Lobby curator, **Pamela Powers**, presents the drawings of **Thelma Chait**.

A resident of Cape Town, South Africa, Ms. Chait has worked as a professional artist for 30 years. She has a degree in architecture from the University of Cape Town and has worked in both painting and the graphic arts.

In 1981 her drawings were exhibited in a one-woman show at the Francine Seders Gallery in Seattle. Her work has also been included in the exhibitions "Art in South Africa," which toured the U.S., "South African Graphic Art," which toured West Germany, and "South African Women Artists" at the South Africa National Gallery in Cape Town, among others. An exhibition of her work opened this month at the Irma Stern Museum in Cape Town.

If you are interested in purchasing any of the works on display here, or if you have questions about ACT's Art in the Lobby, please contact our House Manager or call the ACT Office at 285-3220. Sales of Art in the Lobby may directly benefit the theatre. =

ACT FACTS

Address

P.O. Box 19400
Seattle, WA 98109

Located at

100 West Roy Street

Box Office Hours

Tuesday - Sunday, noon to 8 p.m.
Mondays - An hour and a half before curtain

Emergency Numbers

Doctors or others expecting emergency calls during performance may leave the number 285-4314 with their service and give their name and seat location to the house manager.

Performance Notes

Taking photographs or making recordings of any kind during a performance is strictly forbidden.

No babes in arms, please.

Latecomers will not be seated until there is an intermission or appropriate break in the play as determined by the director.

Smoking

Municipal codes now prohibit smoking in public facilities. Smoking is allowed only in downstairs (box office) lobby or outside.

Next at ACT

LITTLE SHOP OF HORRORS

Book & Lyrics by

Howard Ashman

Music by Alan Menken

Based on the classic 1960 film by Roger Corman

Previews October 19, 21 & 22

October 23 - November 23

Off-Broadway's musical hit for the past four years! A tongue-in-check musical spoof about the most unusual plant ever to bring fame to a small florist shop. Mushnik's Skid Row Florists is the site of events that could *devour* the world

"...this plant is bent on nothing short of World Conquest! Can it be stopped? Will it be stopped? Will nothing save Planet Earth from the jaws of this chloro-filled menace?"

Women's Wear Daily called it "giddy, irresistible entertainment."

The New York Times said it was "horticulture's guiltless answer to *Sweeney Todd*."

ACT's production will be staged by Resident Director Anne-Denise Ford, who likens it to "a burlesque treatment of the Faust legend." You won't want to miss it!

CARL CHEW STAMPS DESIGNED FOR ACT

Last fall, ACT commissioned Seattle artist Carl Chew to design a limited edition sheet of art stamps. The theme of these colorful and witty stamps is "A Contemporary Theatre" and they are a collector's item for Carl Chew lovers and theatre lovers alike.

These signed and numbered stamps are now available for purchase; cost is \$30. If interested, please see the House Manager or call the ACT Office at 285-3220.

This Theatre operates under an Agreement between the **League of Resident Theatres and Actors' Equity Association**, the Union of Professional Actors and Stage Managers in the United States.

Directors and choreographers at ACT are members of the **Society of Stage Directors and Choreographers**, an independent national labor union.

Stage crew work is performed by employees represented by the **International Alliance of Theatrical Stage Employees (I.A.T.S.E.) #15**.

BENEFIT DRAWING WINNERS!

ACT's 1986 "From Here to Hollywood" Benefit Drawing was a resounding success. 1,000 tickets were sold by ACT's Board of Directors, staff and Stage Hands in record time.

Congratulations to the following individuals who held winning tickets, and sincere thanks to the businesses and ticket buyers whose contributions made this drawing such a success.

WINNER

Gus Palaskas

Mary Stovel

Marty Prine

Joanne Poirier

Carol Ann Davis

Mike Tuss

PRIZE

Grand Prize trip to Hollywood

Ashland package

Santa Fe Chamber Music

Festival tickets

Makeover/photo session/voice analysis

VCR rental & videos

Seattle Opera tickets/

Overnight at The Sheraton

LOOKS
[Signature]

1309 N. 45th
A Full Service Salon

547-4870
7 Days a week



BOARD OF DIRECTORS

President
Richard C. Clotfelter
Vice President
John C. Ashton
Vice President
Dr. Charles Nolan
Vice President
Katherine L. Raff
Secretary
Walter Walkinshaw
Treasurer
Donald B. Paterson
Immediate Past President
Aubrey Davis

Ellsworth C. Alvord, Jr., M.D.
Victoria D. Anderson
Jane M. Baxter
Paula Butler*
Patrick J. Dineen
Margo Fagerholm
Andrew Fallat
Gregory A. Falls*
Frank Fleetham*
Marianne Hale
Sara Comings Hoppin
Mary Lou LaPierre
James B. C. Lockwood III
Cynthia Stroum Meagher
Jane H. Milholland
Douglas E. Norberg
Katherine Olson
Pamela Powers
Suzanne Puckett
Charlotte H. Reed
Jo Anne Rosen
William E. Schourup
Kenneth S. Weiner
Larry L. Wolfard

ADVISORY COUNCIL

Rosemary (Wade) Ballinger
P. Cameron DeVore
Jacquetta Blanchett Freeman
Carolyn H. Grinstein
C. David Hughbanks
George Lhamon
Sen. Ray Moore
Nadine H. Murray
Brooks G. Ragen
Sam Rubinstein
George S. Schairer
Theiline Scheumann
Mrs. Walter E. Schoenfeld
Marvel Stewart
Harry M. Strong
Samuel N. Stroum
Dr. Robert Willkens
David E. Wyman, Jr.

**ex officio*

American Theatre *American Theatre*

Keep up with what's happening on stages all across America... with **American Theatre** magazine.

Don't miss a single issue of **American Theatre**... start your subscription today!

Send \$24 for a full year (11 issues—double issue July/Aug.) to:
American Theatre
Theatre Communications Group
355 Lexington Ave., New York, NY 10017

Make checks payable to Theatre Communications Group.
Outside the U.S., add \$10. Write for further information.