

# ARTS

A CONTEMPORARY THEATRE  
EDITION

L I N E

Volume IV, No. 4

August, 1986





# A Contemporary Theatre

**Gregory Falls**  
Producing Director

**Phil Schermer**  
Producing Manager

**Susan Trapnell Moritz**  
Administrative Manager

*presents*

## Brighton Beach Memoirs

*by*

**Neil Simon**

**August 14 - September 7, 1986**

Director	<b>Gregory A. Falls</b>
Set Designer	<b>Bill Forrester</b>
Costume Designer	<b>Rose Pederson</b>
Lighting Designer	<b>James Verdery</b>
Sound Designer	<b>David Hunter Koch</b>
Stage Manager	<b>Jorie Wackerman</b>

### **The Cast,**

in order of appearance:

Eugene	<b>Andy McCutcheon</b>
Blanche	<b>Lois Smith</b>
Kate	<b>Catherine Wolf</b>
Laurie	<b>Shana Bestock</b>
Nora	<b>Tara Herivel</b>
Stanley	<b>Peter Killy</b>
Jack	<b>David Margulies</b>

**The Place:** Brighton Beach, Brooklyn, N.Y.

#### **Act One**

September, 1937, 6:30 p.m.

#### **Act Two**

Wednesday, one week later, about 6:45 p.m.

*There will be one 15-minute intermission.*

*Brighton Beach Memoirs* is produced by special arrangement with Samuel French, Inc.

## Director's Notes

Neil Simon is the most successful American playwright of the past two decades, challenged perhaps only by Sam Shepard. While Shepard began writing successful plays in the early days of the Off-Broadway movement, it was not until recently that his plays moved to Broadway. This season his most recent play, *A Lie of the Mind*, actually opened on Broadway.

Simon has always been a Broadway playwright, and his plays have almost always been successful, as have his film scenarios. In fact, for the last few years he has been the only playwright to produce more than one successful Broadway comedy—a genre that television sitcoms have made almost obsolete. He is often compared to his counterpart in England, Alan Ayckbourn, who is even more prolific in writing comedy that will lure television audiences to the theatre. It is reassuring that this year England's National Theatre has both Ayckbourn's *A Chorus of Disapproval* and Simon's *Brighton Beach Memoirs* in repertory.

This is ACT's second production of a Neil Simon play. The first was *Plaza Suite* in 1971—which reminds me that Jo Leffingwell, who played Nelly Mann in our last production, *Tales From Hollywood*, played the Bride in that play.

*Brighton Beach Memoirs*, like many of Simon's plays, grew out of his own experiences. It is reportedly the first of a trilogy. The second play, *Biloxi Blues*, which is about his Army experiences during World War II, closed on Broadway just last month. Simon has not said when the third play will be ready for production.

—Gregory A. Falls

### 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.

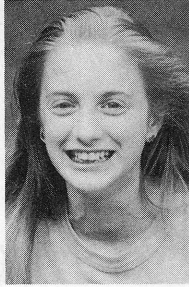
The discussions follow the second Sunday matinee of each production. With performances beginning at 2 p.m., discussions start at approximately 4 p.m.

Put these dates on your calendar now:  
*Brighton Beach Memoirs*, August 24th  
*The Jail Diary of Albie Sachs*,  
 September 28th  
*Little Shop of Horrors*, November 2nd

Join us, and speak your mind!

## WHO'S WHO

**SHANA BESTOCK** (*Laurie*) was last seen at ACT in the 1985 Young ACT Company production of *Step on a Crack*. In 1984 she appeared in The Seattle Repertory Theatre's production of *Our Town* and in Seattle Children's Theatre's presentation of *The Best Christmas Pageant Ever*. Shana had a role in *Linda Her*, staged this past fall at

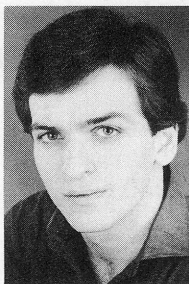


New City Theatre, and recently acted in a teacher training film dealing with child abuse. She has performed in several student theatre productions at Seattle Children's Theatre, where she has studied acting for several years. Shana will be in the seventh grade at Lakeside School this fall. She sings in the Northwest Girls' Choir, studies folk dancing, and plays soccer. It is Shana's hope to someday perform musical comedy.

**TARA HERIVEL** (*Nora*) has studied extensively with Seattle Children's Theatre, both in the Young Actor's Training Program and with the Poncho Players. She appeared most recently as Lona in *En Sondag Paa Amager* (*Sunday on Amager*), part of On the Boards' 1985-86 season. Earlier this year she played Punkin in *In the Dark* at the New City Director's Festival and was also seen in The Empty Space Theatre's 2nd Space production of *Evenings Out*. Tara was in *The Best Christmas Pageant Ever* at SCT in 1984 and appeared in *Gypsy* at Civic Light Opera that same year. This is Tara's first production with ACT.

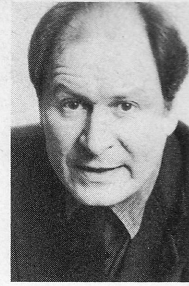


**PETER KILLY** (*Stanley*) makes his ACT debut with this production, though he has been seen by West Coast audiences at The Idaho Rep, Vancouver Shakespeare, Vancouver Musical Theatre, and Seattle Children's Theatre. He trained with the University of Washington's Professional Actor Training Program and appeared in numerous



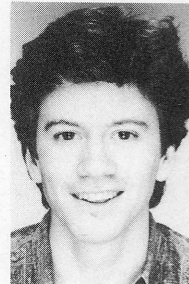
Company productions. His stage credits include the roles of Lysander in *A Midsummer Night's Dream*, Richard in *The Lion in Winter*, Lucky in *Dames at Sea*, Ben in *Look Homeward, Angel*, and Malvolio in *Twelfth Night*. Peter recently earned certification as a combatant with the Society of American Fight Directors.

**DAVID MARGULIES** (*Jack*) is no stranger to the role of Jack Jerome, having appeared in the Broadway production of *Brighton Beach Memoirs* at the Neil Simon Theatre. Other Broadway credits include the roles of Sammy Samuels in *Comedians*, the Doctor in *Zalman, Or the Madness of God*, and Serge in *West Side Waltz* with Katharine



Hepburn, which travelled to Seattle's 5th Avenue Theatre. David has performed in many Off-Broadway productions, among them A.R. Gurney's *The Perfect Party*, of which he was part of the original cast, and in the title role in *King Lear* for Buffalo's Shakespeare In The Park. He has worked extensively in film and television. He played the Mayor of New York City in *Ghostbusters*, played Dustin Hoffman's father in Elaine May's *Ishtar*, and was also seen in *Nine & A Half Weeks*, *Dressed to Kill*, and *All That Jazz*. He will appear in the forthcoming film *Brighton Beach Memoirs*, in which he plays Mr. Farber, a new role written for the film by Neil Simon. Last season he was seen on television in "The Equalizer" and "Tales From the Dark Side."

**ANDY McCUTCHEON** (*Eugene*) is a New York-based actor and an active member of the 29th Street Project, a theatrical co-operative there. He worked for the Alaska Repertory Theatre last winter, playing the role of Fabian in *Twelfth Night*. Prior to that, he performed in Joseph Papp's summer park tour of *Romeo and Juliet* and also appeared in The Watery Star Theatre's production of *Fontana de la Montaña*. Andy's television credits include the role of Stan in "All My Children" and Punk in "The Guiding Light."



**LOIS SMITH** (*Blanche*) is appearing at ACT for the first time, though her regional and Broadway theatre credits are extensive. She played Arkadina in *The Seagull* at the Guthrie Theatre, Reba in *Bite the Hand* at Ensemble Studio Theatre, and Sonya in *Uncle Vanya* at the Mark Taper, among many other roles. On Broadway she was seen



in *The Iceman Cometh*, *Orpheus Descending*, *The Young and Beautiful*, and *The Glass Menagerie* with Helen Hayes. Film credits include *Reuben, Reuben*, *Resurrection*, *Next Stop Greenwich Village*, *Five Easy*



*Pieces, East of Eden*, and the forthcoming *Black Widow*, which recently completed filming in Seattle and Hawaii. Among Lois's recent television appearances are the PBS Great Performances production of "The House of Mirth," "The Jilting of Granny Wetherall," also on PBS, an ABC drama entitled "The Execution of Raymond Graham," and an episode of "The Equalizer."

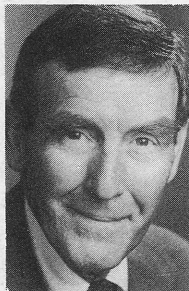
**CATHERINE WOLF** (*Kate*) returns to ACT for the first time since our 1984 world



premiere production of *Thirteen*. She has performed on Broadway in *The Innocents* and *Otherwise Engaged*, both directed by Harold Pinter, and Off-Broadway in the award-winning production of *Cloud 9*. Prior to that she originated the role of Beth in *I Can't*

*Keep Running In Place*. Catherine was recently seen in *Miami*, the Wendy Wasserstein musical at Playwrights Horizons. She was a member of the American Acting Company at the Festival of Two Worlds in Spoleto, Italy, and her stage credits include Aldonza in *Man of La Mancha*, Frosine in *The Miser*, Viola in *Twelfth Night*, Evie in *Stop the World*, and Karen/Muriel/Norma in *Plaza Suite*. She guest-starred in the CBS television series "Cagney and Lacey" and has also appeared in "Cocaine, One Man's Seduction" and "As The World Turns."

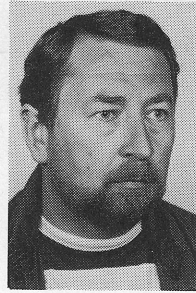
**GREGORY A. FALLS** (*Director*) is the founder and Producing Director of ACT and



The Young ACT Company. He directed *Painting Churches* this season and Pinter's *Other Places* last year. 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.

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**BILL FORRESTER** (*Set Designer*) has designed more than a dozen productions for



our mainstage, including this season's *Painting Churches*, the world premiere of *Thirteen*, and the American premieres of *Maydays* and *The Communication Cord*. He made his ACT debut with our 1973 production of *The Decline and Fall of the*

*Entire World As Seen Through the Eyes of Cole Porter*. His work here since then has been seen in *A Christmas Carol*, *Crimes of the Heart*, *Waiting for the Parade*, *Whose Life Is It Anyway?*, *Travesties*, *Absurd Person Singular*, and others. He designed *The Count of Monte Cristo*, *The Miser*, and *Dr. Jekyll and Mr. Hyde* for Seattle Children's Theatre; *The Empty Space's American Buffalo* and *The Day They Came From Way Out There*; and the Christmas Concert by Seattle Men's Chorus.

**ROSE PEDERSON** (*Costume Designer*) designed this year's Young ACT Company



production of *Theseus and the Minotaur*. In 1985 she designed our mainstage production of *Other Places* and The Young ACT Company's *The Odyssey*. She is the Resident Costume Designer for Lakeside High School and has worked with most of Seattle's pro-

fessional theatres. Her work at The Group has included *Split Second*, *Lemons*, *Blood Knot*, and *Medal of Honor Rag*. At Tacoma Actors Guild, her work was seen in *84 Charing Cross Road*, *Season's Greetings*, *Mass Appeal*, *Splittin' Hairs*, *The Rainmaker*, *The 1940s Radio Hour*, and TAG's production of Ben Prager's *People I Like: II* at Centrum in Port Townsend. Audiences of The Seattle Rep enjoyed Rose's designs for *The Nice and the Nasty*, and she designed Robert Egan's independent presentation of *Home*. Rose's work at The Empty Space Theatre includes *Queen of Hearts*, among others, and she has also worked with Bathhouse Theatre.

**JAMES VERDERY** (*Lighting Designer*) 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

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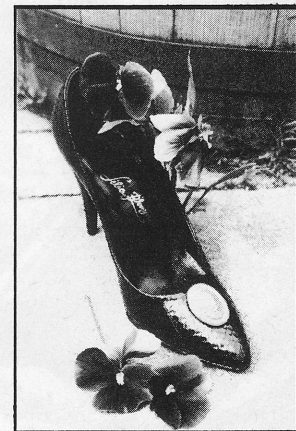
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- ☆Tina Wolfe
- ☆Yuen Lui Studios

season and *Fool For Love* the season before. His lighting designs include ACT's 1984 American premiere of *The Communication Cord*, plus work with Pioneer Square Theater, The Group, Intiman, Tacoma Actors Guild, and Seattle Children's Theatre.

**DAVID HUNTER KOCH** (*Sound Designer*) is the Music & Sound Coordinator



for ACT, as well as a performer and designer. He composed scores and created sound designs for our mainstage productions of *On the Razzle*, *Quartermaine's Terms*, *End of the World*, *Other Places*, *The Greeks*, *Cloud 9*, *Top Girls*, and *Thirteen*, and also composed the music for Seattle Children's Theatre's presentations of *The Best Christmas Pageant Ever*. As resident composer for The Young ACT Company since 1981, David's credits include *The Odyssey*, *Step on a Crack*, *The Pushcart War*, *Aladdin and the Magic Lamp*, *Ali Baba and the Forty Thieves*, *The Persian Princess*, *Theseus and the Minotaur*, and *A Wrinkle In Time*. As an actor and singer, David was seen in *Doctors & Diseases* and *A Little Bit O'Lehrer*, the first of ACT's 1985 Songworks Monday Series, and directed the Songworks presentation of a new musical by Scott Warrender called *The Lights of Arnold*. David also has performed at The Seattle Rep, The 5th Avenue, The Group, New City Theatre, Skid Road Theatre, and the Bathhouse Theatre.

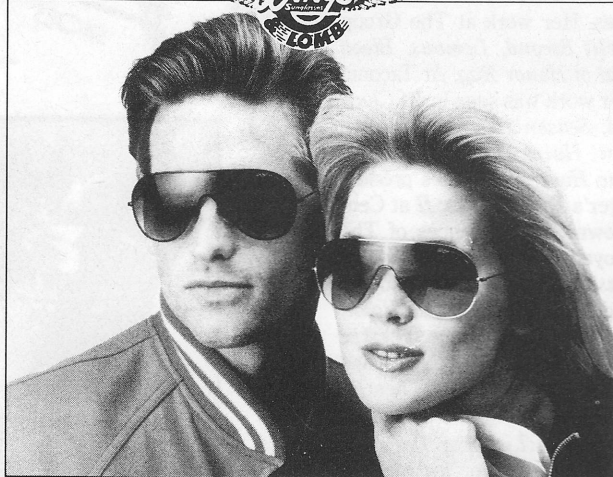
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**JORIE WACKERMAN** (*Stage Manager*) has stage managed The Young ACT Company's tour for the past three seasons, touring Washington and Alaska, as well as traveling with the Company to the World's Fair in New Orleans in 1984. Jorie also stage managed *A Christmas Carol* for the last two years as well as our mainstage productions of *Painting Churches*, *Maydays*, and *End of the World*. Before coming to ACT, Jorie spent two seasons stage managing for Bathhouse Theatre, including its productions of *A Midsummer Night's Dream*, *Macbeth*, *Big Broadcast II*, and *Peer Gynt*. She is originally from Vermont, where she co-founded the Second Stage Theatre Company in Burlington and worked with the Champlain Shakespeare Festival.



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**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



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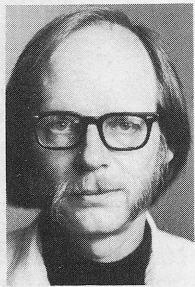
writing and editing positions in the Washington, D.C. area. She worked with the



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



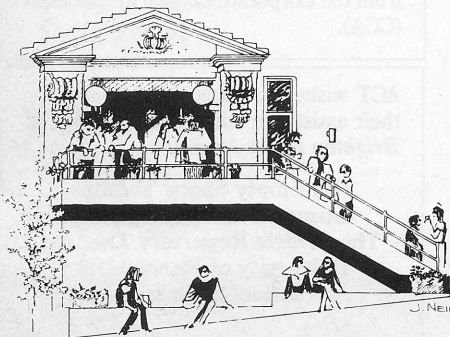
which he designed lighting for a great many productions, including this season's *On the Razzle* and *Painting Churches*. His previous credits include *King Lear*, *Amadeus*, *Cloud 9*, *The Greeks*, *Loose Ends*, *Custer*, *Catholics*, *Wings*, *Fanshen*,

*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.

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**.



**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, Terence Hayes,  
Hannah Parker, Colin Raff, Eric Smith,  
Jason Stewart, 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  
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 . . . . . Constance Rinchiuso  
Cutter . . . . . Carolyn Keim  
First Hand/Stitcher . . . . . J. Michael Spencer  
Dresser . . . . . Delia Mulholland  
Production Interns . . . . . Glynn Bartlett,  
Tammie Schlieff, Mary K. Sigvardt  
Properties . . . . . Linda Kenworthy-Reynolds

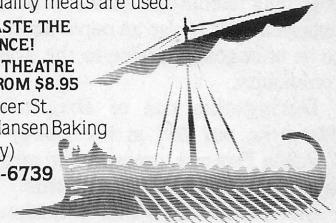
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#### Next at ACT

### *The Jail Diary of Albie Sachs*

by David Edgar

September 18 - October 12

The timely and compelling true story of a *white* South African lawyer imprisoned twice under the controversial 90-Day Law for his opposition to apartheid. It is based on Sachs' own writings about his experiences during and after being incarcerated in the early 1960s for a total of 163 days, much of it in solitary confinement.

*The Jail Diary of Albie Sachs* brings to life events that shaped the news we see and hear today. It celebrates our spirit of resistance and brings to life the universal struggle of those who oppose repression. "The human race is richer for Sachs, and the theatre for his story." (Kenneth Hurrant, *Mail on Sunday*)

Playwright David Edgar is best known for his enormously successful adaptation of *Nicholas Nickleby*. ACT presented the American premiere of Edgar's *Maydays* as part of the 1985 season.



372 Roy Street  
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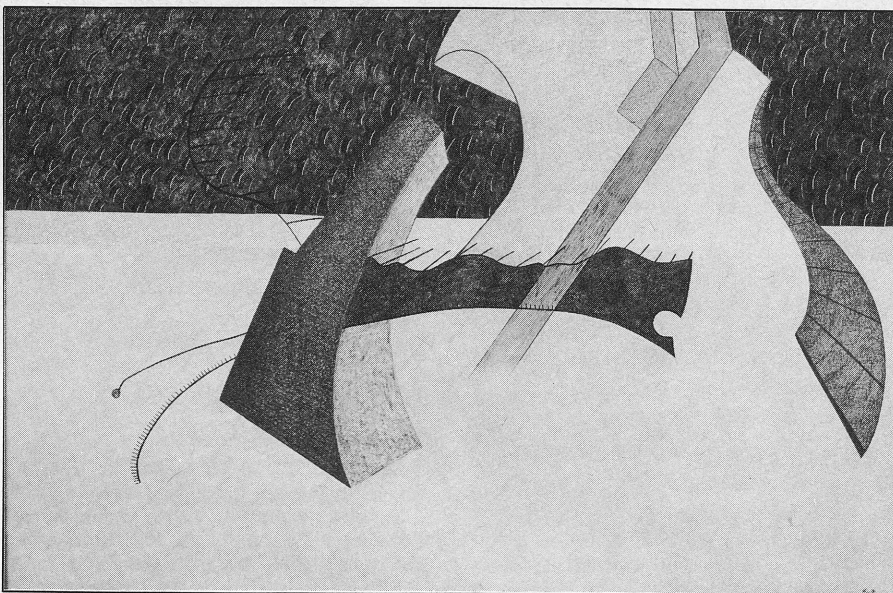
# Art in the Lobby

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 *Brighton Beach Memoirs*, our Art in the Lobby curator, **Pamela Powers**, presents the mixed media drawings of **Michael T. Loomis**.

Mr. Loomis has a B.S. in Sculpture from the University of Oregon and has exhibited his works throughout Oregon and Washington, as well as in New York, Boston and Washington, D.C. He has taught in public and private schools and is currently serving as an Artist in Residence for the Washington State Arts Commission.

"I work in a constructive process," he wrote, "with a basis in sculpture and pure imagination. I combine two- and three-dimensional ideas and emphasize their visual relationships. My work builds upon itself from a basis, or structure, of random motions. I often work on a piece for a year or



Horizon, 63" x 51", mixed media drawing, 1986, by Michael T. Loomis

more, repeatedly going back to it until I think it is complete. In this manner I strive to maintain spontaneity, purity and a richness of content."

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.

## BRAVO!

**StageHands** is ACT's volunteer service organization, with scores of dedicated individuals serving as ushers, fund-raisers, hosts to out-of-town actors, and valuable extra hands in the administrative office, among other things.

We wish to take this opportunity to express our deepest appreciation to the following volunteers for the time they have given us so far this season:

### 200 hours

Christine Jew  
Michael Sande

### 150 hours

Ken Fujita

### 50 hours

Frank Fleetham  
Gary Fuller  
Ross McKnight  
Alice Rickey  
Peggy Seramur  
Claudine White  
Leda Yolo

### Bravo to all!

If you're interested in the behind-the-scenes opportunities offered through StageHands, call Janet Upjohn at the ACT office, 285-3220; or send your name and address to **StageHands**, P.O. Box 19400, Seattle, WA 98109.

## 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.

## 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 production is made possible in part by a joint grant from the National Endowment for the Arts and the Washington State Arts Commission with additional funding from The City of Seattle and the Seattle Arts Commission. ACT also wishes to acknowledge support from the Corporate Council for the Arts (CCA).

ACT wishes to thank the following for their assistance with this production of *Brighton Beach Memoirs*:

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





# The 1986 PONCHO\* Monday Series

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## Chad Henry's

newest work-in-progress

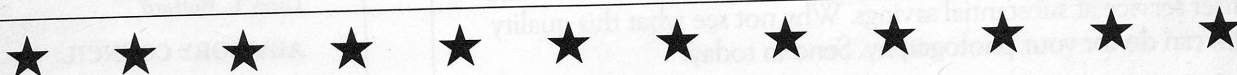
## Martin

"A Vampire Musical"  
based on a film by George Romero

August 18, 25 & September 1  
8 p.m.

An ACT Songworks Presentation  
sponsored in part by KEZX-FM99

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



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Send us four or more names, addresses and phone numbers and *you will receive a voucher good for one free treat at ACT's concession bar!*

Simply fill out these coupons and mail to: ACT, 100 West Roy, Seattle, WA 98119.  
Thank you!

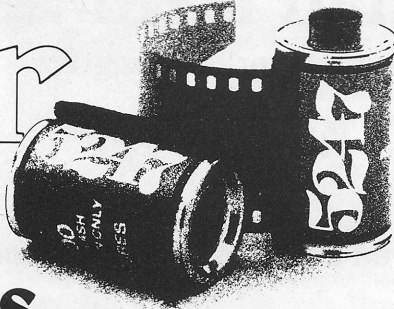
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# 35mm

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