

ARTS

LINE

A CONTEMPORARY THEATRE
EDITION

Volume IV, No. 3

July, 1986



A Contemporary Theatre

Gregory Falls
Producing Director

Phil Schermer
Producing Manager

Susan Trapnell Moritz
Administrative Manager

presents

Tales From Hollywood

by

Christopher Hampton

June 10 - August 3, 1986

Director	Jeff Steitzer
Scenic Designer	Scott Weldin
Costume Designer	Laura Crow
Lighting Designer	Rick Paulsen
Sound Designer	Michael Holten
Production Stage Manager	James Verdery

The Cast,

in order of appearance:

Ödön von Horvath	Laurence Ballard
Young Man	Russell J. Reed
Charles Money	Rex McDowell
Thomas Mann	Ray Fry
Heinrich Mann	Tony Mockus
Nelly Mann, his wife	Jo Leffingwell
Salka Viertel	Mary Petzold
Lion Feuchtwanger	David S. Klein
Marta Feuchtwanger	B. J. Douglas
Toni Spuhler, the cook	Laurel Anne White
Helen Schwartz	Stephanie Kallos
Bertolt Brecht	Peter Silbert
Helene Weigel, his wife	Susan Finque
Hal, the barman	Rex McDowell
Angel	Laurel Anne White
Jacob Lomakhin	Rod Pilloud
Art Nicely	David S. Klein

Other parts played by members of the company.

The Time
Act I: 1938-41
Act II: 1942-50

The Place
In and around Hollywood

There will be one 15-minute intermission.

Caution: a strobe light is used in this performance.

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance. Please check the Houseboard in the lobby for any cast changes. The following are understudies for *Tales From Hollywood*: Rex McDowell for *von Horvath, Art Nicely*; David S. Klein for *Charles Money, Bertolt Brecht*; Rod Pilloud for *Thomas Mann*; Laurel Anne White for *Nelly Mann, Helen Schwartz*; Susan Finque for *Angel*; Yuri Skugins for *Young Man, male ensemble roles*; Russell J. Reed for *Hal*.

Tales From Hollywood is produced by special arrangement with Samuel French, Inc.

About Hampton, Horvath, & Hollywood

Tales From Hollywood was originally commissioned and produced by the Center Theater Group at the Mark Taper Forum in Los Angeles in 1982. It was first performed in Great Britain on the Olivier stage of the National Theatre on September 1, 1983, where it received the Best Comedy Award for 1983 from *The [London] Standard*.

In 1977, playwright Christopher Hampton translated and adapted Ödön von Horvath's *Tales from the Vienna Woods* for the National Theatre, from which he got the idea for a play in which Horvath would be the central character. *Tales From Hollywood* hinges on the ingenious premise that if Horvath had not died in a freak accident in 1938 and had made it to America, he might have joined the band of prominent European refugee writers, directors, and actors who were trying to make a living in Hollywood. Through the eyes of Horvath, we get a rare look behind-the-scenes of Hollywood during the late 1930s and 1940s.

Ödön von Horvath was a German-speaking Hungarian, born in 1901 in an Italian town that is now part of Yugoslavia. He once described himself as "a typical old-Austrian-

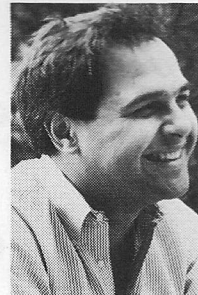
Empire hybrid: Hungarian, Croat, German, Czech." The son of a Hungarian diplomat, Horvath spent his childhood moving among the cities where his father was stationed. He received the Kleist prize in 1931, the most prestigious of all German literary awards, and was the author of three novels and 17 plays. Among his other plays are *Italian Night*, *Kasimir and Caroline*, *Figaro Gets a Divorce*, and *Don Juan Comes Back from the War*.

Horvath died in Paris on the Champs Elysées when a branch of the chestnut tree under which he was sheltering during a summer storm fell on his head. He was en route to Antwerp to take a boat to America and had just begun a new novel called *Adieu Europa*. A colleague, Walter Mehring, who was staying in the same hotel, went to Horvath's room. On the desk he found two half-empty glasses of red wine and a page from the new novel. The first line read: "Ein poet emigriert nach America . . ."

Christopher Hampton's plays include *Savages*, seen at The Seattle Rep, plus *Total Eclipse*, *When Did You Last See My Mother?*, *The Philanthropist*, and *Treats*, among others. His translations include Horvath's *Don Juan Comes Back from the War*, Chekhov's *Uncle Vanya*, and Ibsen's *The Wild Duck*.

WHO'S WHO

LAURENCE BALLARD (*Ödön von Horvath*) made his ACT debut last season in *True West*. He also appeared in *Other Places* and in our American premiere of *Maydays*. He was a member of Intiman Theatre Company for five years and has appeared locally with The Seattle Repertory Theatre and The Empty Space Theatre. Although he lives in Seattle, Mr. Ballard was a member of the Milwaukee Repertory Theatre Company for two years, The Oregon Shakespearean Festival for five years and, most recently, the Berkeley Repertory Theatre, where he has been a member of the Resident Acting Company for the last two years. He will return to Berkeley in August for the 1986-87 season.



B. J. DOUGLAS (*Marta Feuchtwanger*) made her first appearance at ACT as Mrs. Fezziwig and Charwoman in the 1984 *A Christmas Carol*. Other Seattle credits include *Idioglossia* at The Empty Space, and two one-act plays, *Money* and *Jane/Jane*, which she wrote and performed in and which won "Best of Fest" at the New City Theatre's Directors' Festival. This past winter, B. J. toured with the Montana Repertory Theatre as Lennie in *Crimes of the Heart*. Among her local directing credits are *H.M.S. Pinafore* for Snoqualmie Falls Forest Theatre and *The Fantasticks* at the Courtyard Theatre. She adapted and directed *The Drunkard* for its current run at The Village Theatre in Issaquah. B. J.'s favorite roles have been Amanda in *Private Lives*, Lizzie in *The Rainmaker*, and Mrs. Malaprop in *The Rivals*.



SUSAN FINQUE (*Helene Weigel*) has been working for the past year at The Bathhouse Theatre, acting in *Paint Your Wagon*, *Good Person of Szechuan*, the co-production with ACT of *King Lear*, and most recently in *Johnson Over Jordan*. Other projects in Seattle have included directing *Implosion: A Performer's Quest for the Inside Out* for the New City Theatre Directors' Festival and Best of the Festival in 1985. She was a member of the cast of Pioneer



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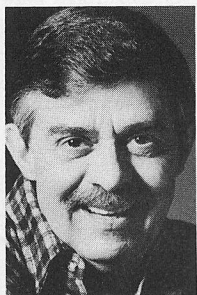
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Square Theatre's *E/R: Emergency Room* for its full run. Prior to moving to Seattle in 1983 she acted, taught, directed and studied in Northern California, where she attended the University of California at Santa Cruz. Her favorite roles have included Bobby in *The Club*, Jo in *A Taste of Honey*, and Jenny Diver in *The Threepenny Opera*. Among her greatly varied theatre experiences, she treasures a few: teaching and performing extensively for women in prison, performing at the Edinburgh Fringe Festival in Scotland, and touring the U.S. and Canada with a vaudeville circus troupe. She currently serves on the artistic board of The Women's Theatre.

RAY FRY (*Thomas Mann*) since 1974 has been a member of the Resident Company of



the Actors Theatre of Louisville. From 1965 to 1974 he performed with the Repertory Theatre of Lincoln Center and from 1953 to 1965 was a founding member with the San Francisco Actors Workshop. His extensive credits also include appearances with The

Guthrie Theatre, The Eugene O'Neill Theater Center, and Dallas Shakespeare Festival, plus five seasons with the Berkshire Playhouse. He performed in the world premieres of *Husbandry*, *Lemons*, *Execution of Justice*, *Getting Out*, and others, and has played major roles in *Richard III*, *The Taming of the Shrew*, *Love's Labour's Lost*, *A Midsummer Night's Dream*, *The Miser*, *School For Wives*, *Major Barbara*, *Caucasian Chalk Circle*, *The Threepenny Opera*, *The Gin Game*, *Hot L Baltimore*, *Endgame*, *Waiting For Godot*, *Mass Appeal*, and scores of other productions. He also has directed *Cloud 9*, *The Very Last Lover of the River Cane*, *The Middle Ages*, *Caine Mutiny Court Martial*, *Peg O' My Heart*, and many more. Among his TV and film credits are "Target" and "Larry" for CBS and "Bartok As Dog" for PBS. He toured internationally with USIA's *American Theater Today* and has a published one-act play called *The Cameo*. This is Ray's first appearance in the Northwest.

STEPHANIE KALLOS (*Helen Schwartz*) played Mags in ACT's recent production of

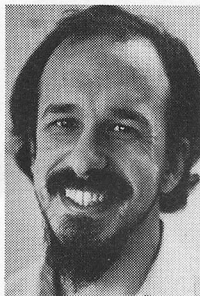


Painting Churches. She was a member of the 1983 Young ACT Company, appearing on tour and in-residence in *Aladdin and the Magic Lamp*. She holds a B.F.A. from the University of Nebraska and her M.F.A. from the U.W.'s Professional Actor Training Program. Locally she has appeared as Maria in

The Empty Space's *Oktoberfest*, Julia in *The Rivals* at Tacoma Actors Guild, Mina in

Dracula at Seattle Children's Theatre, and Amanda in New City Theatre's reading of *Ballplayer*. Her many roles with the Idaho Repertory Theatre include Tracy Lord in *The Philadelphia Story* and Annie Sullivan in *The Miracle Worker*, and she played Edna in the Berkshire Theatre Festival's *Waiting for Lefty*. She has appeared with the Illinois Shakespeare Festival, and recently played Meg in *Crimes of the Heart* at the Montana Rep, where she was also seen as Sarah in *Children of a Lesser God* and served as music director for *Tintypes*. Stephanie has been on the faculty of Cornish College of the Arts and the University of Washington PATP and this last summer was Director of Training for the Idaho Shakespeare Festival. She is the author of *Water Children*, which she directed as part of the New City Theatre's Directors' Festival, and is also a classical pianist and arranger.

DAVID S. KLEIN (*Lion Feuchtwanger/ Art Nicely*) appeared here in last season's



production of *Maydays*. Since then he has been seen in *Krapp's Last Tape* with The Rep, *The Price* at TAG, Pioneer Square Theatre'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, working last year with The Parish Players of Thetford, Vermont. His roles have ranged from modern to classics, including 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 Theater Festival and a tour of Poland, with an appearance at the Festival of Festivals in Wroclaw.

JO LEFFINGWELL (*Nelly Mann*) was seen this past December on the ACT main-



stage in *A Christmas Carol*. Prior to that, she had appeared in 17 ACT productions, in such roles as Dee in *No Place To Be Somebody*, Candy Star in *One Flew Over The Cuckoo's Nest*, and Pony Girl in *The Balcony*. She also toured for three years with

The Young ACT Company. Jo now teaches acting in the Professional Actor Training Program at Cornish College of the Arts, where she recently directed a successful production of *Marat/Sade*, and lives with her husband and daughter on Bainbridge Island. Locally,

she has performed with The Seattle Rep, The Empty Space, Intiman, and The Group. Jo has also appeared in New York and with several other regional theatres.

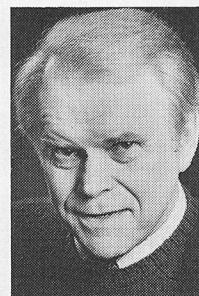
REX McDOWELL (*Charles Money/Hal, the barman*) played several roles in ACT's



recent production of *On the Razzle*. Previously, he appeared in *Maydays* and as Mr. Fezziwig in our 1976 inaugural production of *A Christmas Carol*. Rex has worked extensively with The Empty Space and was a member of the Bathhouse Theatre Company. He

has also worked for Tacoma Actors Guild, Pioneer Square Theater, and on tour with The Seattle Rep. Among his favorite roles are Bottom in *A Midsummer Night's Dream*, Bullshot Crummond in the play of the same name, and Gumbo the Black Parrot God of Tlecoatlcoatlquetzlan in *Ronnie B'Wana, Jungle Guide*. Rex also is co-author of *The Day They Came From Way Out There* and *The Ming Trilogy*.

TONY MOCKUS (*Heinrich Mann*) was seen at ACT last season as Philip Stone in



End of the World. He also appeared at The Seattle Rep as Hugh in Brian Friel's *Translations*. He then went to Minneapolis to do *The Threepenny Opera* at The Guthrie Theatre, *Long Day's Journey Into Night* at the Meadowbrook Theatre in Michigan

(subsequently brought to the Court Theatre in Chicago), followed by *A Case of Libel*, once again at the Meadowbrook, and then Molière's *Tartuffe* at Roosevelt University in Chicago. He appeared in *A Parable*, a contemporary film version of the "prodigal son" story. Tony has appeared in lead and feature roles with many of the nation's leading theatres, including The Guthrie, the Goodman, and North Light Repertory, and has directed numerous productions as well, including The Guthrie's *A Christmas Carol*. His work has also been presented on television, radio and film.

MARY PETZOLD (*Salka Viertel*) studied drama and music at Wittenburg University in Springfield, Ohio, and then migrated to the Northwest. For 16 years she sang in the resident chorus of Seattle Opera, but still found time to do a few musicals each year. She performed and traveled several seasons with Junior Programs, as well. Mary has been seen on the stages of the Lyric Theatre, Sound Expression Theatre, and the Gilbert & Sullivan Society. She performed for ten years with Musicomedy Northwest in such shows

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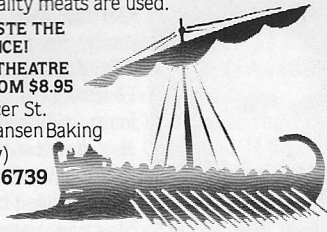
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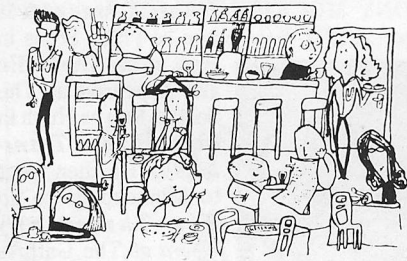
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ACT wishes to thank the following for their assistance with this production of *Tales From Hollywood*:

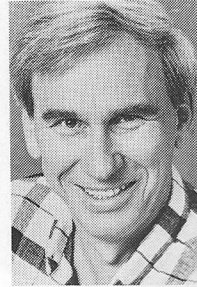
- Bathhouse Theatre
- The Empty Space Theatre
- Intiman Theatre Company
- The Seattle Repertory Theatre
- University of Washington School of Drama
- Fred Albert (photo of Mr. Holten)
- Roger Downey
- Daniel Keane, Market Place Salon
- Meg Stevenson

as *Once Upon a Mattress*, *My Fair Lady*, and *A Funny Thing Happened on the Way to the*

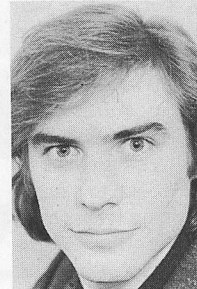


with ACT.

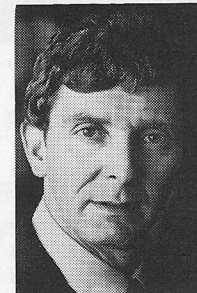
ROD PILLOUD (*Jacob Lomakhin*) last appeared at ACT in *End of the World*. Prior to that he was in *Amadeus*, played several roles in our two-part production of *The Greeks*, and appeared in *Getting Out*, *Custer*, *Catholics*, *Of Mice and Men*, and *The Resistible Rise of Arturo Ui*. He also has worked with The Seattle Rep, Tacoma Actors Guild, and The Empty Space Theatre. Rod's film credits include *Frances*, ABC's *Divorce Wars*, *The Winds of War* and a starring role in *Getting Even*.



RUSSELL J. REED (*Young Man*) makes his ACT debut with this production. He has made Seattle his home for the past four years and received his B.F.A. from The Cornish College of the Arts, where he was certified by the Society of American Fight Directors under David Boushey. Some of his favorite roles have been Jean-Paul Marat in *Marat/Sade*, Yepikhodov in *The Cherry Orchard*, Dr. Finache in *A Flea in Her Ear*, Ralph Berger in *Awake and Sing*, Reg in *The Norman Conquests*, and the title role in *The Death and Life of Sneaky Fitch*.



PETER SILBERT (*Bertolt Brecht*) appeared at ACT as Saul Kimmer in *True West*, as Joseph II in *Amadeus* and as Scrooge in the 1984 *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 Theatre. 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 Bar-dolph 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*.

LAUREL ANNE WHITE (*Toni Spuhler, the cook/Angel*) made her ACT debut last February in The Young ACT Company's *Theseus and the Minotaur*. She has also appeared locally with Skid Road Theatre, Seattle Children's Theatre, as von Zahnd in CTC's presentation of *The Physicist*, and with the U.W.'s Professional Actor Training Program,



from which she received her M.F.A. in 1982. In addition to performing with *Word of Mouth: Women Reading and Singing for Peace*, Laurel has been seen on the stages of Houston's Alley Theatre in such roles as Mrs. Malaprop in *The Rivals*; the Arkansas Rep, where she played Meg in *Crimes of the Heart*; Stage One Dallas in *Quilters*; Utah's Old Lyric Rep; and the Colorado and Houston Shakespeare festivals. Her roles have ranged from Paulina in *The Winter's Tale* and Adriana in *Comedy of Errors* to Sonya in *Uncle Vanya*, Agave in *The Bacchae*, and Ado Annie in *Oklahoma!* She played an astronaut in CBS's "The Sky's No Limit." Laurel was recently appointed to Washington's Board of Resident Artists. She specializes in theatre-in-education and has served as a guest artist and teacher. Last fall she directed *Annie Get Your Gun* for the premiere season of the Washington Center in her native Olympia and this summer in Seattle is co-producing the premiere of Tom Zeigler's *Strings*.

JEFF STEITZER (*Director*) is one of ACT's Resident Directors. He directed *On The Razzle*, this season's opener, and last year our U.S. premiere of *Maydays* and The Young ACT Company's inaugural resident

Hollywood Elegies

The village of Hollywood was planned according to the notion People in these parts have of heaven. In these parts They have come to the conclusion that God Requiring a heaven and a hell, didn't need to Plan two establishments but Just the one: heaven. It Serves the unprosperous, unsuccessful As hell.

—Bertolt Brecht—

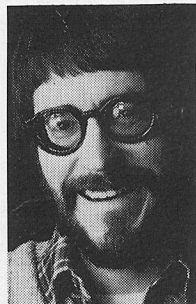
season production of *The Odyssey*. Jeff has staged more than 40 productions in Seattle,



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.

SCOTT WELDIN (*Scenic Designer*) has designed frequently for ACT. His credits here



include *End of the World*, *The Odyssey*, *The Gin Game*, *Billy Bishop Goes To War*, *Getting Out*, *Buried Child*, and *Artichoke*. Scott holds an M.F.A. in design from the University of Washington and has designed locally for The Seattle Rep, Intiman, The

Empty Space, the Bathhouse Theatre, and Tacoma Actors Guild. He has also worked for Berkeley Repertory Theatre, The Oregon Shakespearean Festival, and Milwaukee Repertory Theatre. He is currently on the faculties of the University of Washington and Seattle University. Among the many honors accorded him is a First Prize in *Theatre Crafts* magazine's "Innovative Technical Practices" competition.

LAURA CROW (*Costume Designer*) began her career in England after graduate studies



at the University of London. An internationally renowned designer, her work has been seen in over 100 productions throughout the world. Her Broadway credits include *Fifth of July*, *The Water Engine*, *Sweet Bird of Youth*, and *Warp*, and she is

Resident Costume Designer for Circle Repertory Theatre. The Acting Company's production of *Orchards*, which she designed, has recently been moved to the Goodman Theatre in Chicago. Among the many awards

Laura has received for her work are an Obie, a Drama Desk Award, Joseph Jefferson Awards, a Villager, and a Helen Hayes Award for the production of *Cloud 9* at Arena Stage. In the Northwest, her designs for The Seattle Rep include the recent production of *Girl Crazy*, and previously *The Taming of the Shrew*, *Tintypes*, *The Dance of Death*, *An Enemy of the People*, *Born Yesterday*, and *The Real Thing*. Her designs were seen at ACT in April with the Honolulu Theatre for Youth's production of *The Navigator*, *A Story of Micronesia*. In 1980 she designed our mainstage productions of *For Colored Girls . . .* and *Starting Here, Starting Now*. She has also designed for The Empty Space and Intiman.

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

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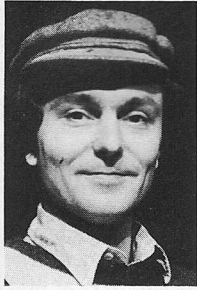
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his designs have been seen in *End of the World* and *Angels Fall*. Rick also teaches lighting design at Cornish College of the Arts.

MICHAEL HOLTEN (*Sound Designer*) is also a musician and video producer. Although



this is his first production with ACT, his work is well known to audiences of The Seattle Rep, where he has designed more than a score of productions, most recently *Fences*. Michael has produced numerous videotapes for the Northwest

Kidney Center's home training program and has composed music for several productions. His sounds have been heard throughout Seattle, in many shows at the Old Globe in San Diego, with the Honolulu Theatre for Youth, and at other theatres around the country. Some of his many credits are *Illuminatus!*, *Savages*, *Outside*, *Dracula*, *Frankenstein*, *Crucifer of Blood*, *Blood Wedding*, *Terra Nova*, *Bent*, *The Ballad of Soapy Smith*, *K2*, and *Of Mice and Men*, for which he received a Drama-Logue Award. His video production company, High Hopes Media, won a Seattle Area Emmy Award in 1983.

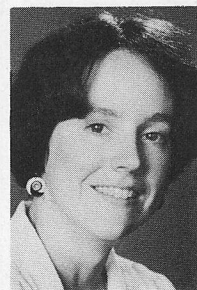
JAMES VERDERY (*Production Stage Manager*) has worked as stage manager for



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 1984 American premiere of *The Communication 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

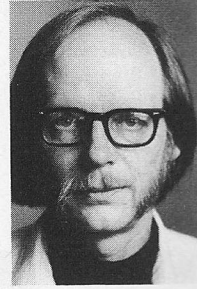


Arlington, Virginia, and moved to Seattle in 1976. She came to ACT in 1982 after four years with Dance Theatre Seattle as Educational Director and then General Manager. Her previous experience has ranged from a stint in Paris as a UNESCO

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.

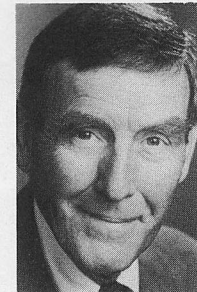
PHIL SCHERMER (*Producing Manager*) has been with ACT for about 18 years, during



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 *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

This production is made possible in part by grants from the **National Endowment for the Arts** in Washington, D.C., a Federal agency, and from the **Washington, King County and Seattle Arts Commissions** and **City of Seattle**. ACT receives additional support from **PONCHO** (Patrons of Northwest Civic, Cultural and Charitable Organizations) and the **CCA** (Corporate Council for the Arts).

ACT especially wishes to congratulate the **Washington State Arts Commission** on the occasion of its 25th anniversary on July 28th and to thank WSAC for its leadership and continuing support.

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.

Next at ACT

BRIGHTON BEACH MEMOIRS

by Neil Simon

August 14 - September 7
Previews August 10, 12 & 13

Brighton Beach Memoirs is a tender yet comic story about a family that embraces life even during hard times. Filled with pointed, wisecracking humor and sentimental memories, *Brighton Beach Memoirs* is a joyful, enriching experience.

Clive Barnes of the *New York Post* called it Neil Simon's best play!

The play is an affectionate portrait of Brooklyn-Jewish family life in 1937. Fifteen-year-old Eugene, an aspiring writer and future pitcher for the New York Yankees, is our guide through this delightful story. Eugene lives with his parents, older brother, aunt and two cousins in a modest Brighton Beach home. Together, this extended family faces the daily challenges of life during the Depression. With a skillful mixture of comedy and drama, Simon raises the enduring issues of sibling rivalry and family relationships, while the world approaches the brink of another world war.

Brighton Beach Memoirs is one of a trilogy of autobiographical works by Neil Simon; the others are *Biloxi Blues*, currently on Broadway, and *Broadway Bound*, as yet unproduced. It fills the to-be-announced, fourth slot in ACT's Mainstage Season.

Among the many honors accorded *Brighton Beach Memoirs* are nominations for four Tony Awards, the 1983 Outer Critics' Circle Award, and the New York Drama Critics' Circle Award for Best Play. It opened on Broadway in March of 1983 and closed in May of this year after 1,299 performances.



372 Roy Street
282-0393

The 1986 PONCHO* Monday Series

presents

Bridge to Terabithia

Scenes & Narrations
by Katherine Paterson & Stephanie Tolan

Music & Lyrics by Scott Warrender

July 14, 21 & 28

8 p.m.

An ACT Songworks Presentation
sponsored in part by KEZX-FM99

Director **Anne-Denise Ford**
Music Director/Pianist **Darcy Mochizuki**
Musician/Percussion **Matthew Beckmeyer**
Musician/Synthesizer **Clayton Murray**

The Cast:

Jess **Thomas Diggs**
Leslie **Shannon Martin**
Miss Edmunds/Ensemble **Terry Palasz**
Gary Fulcher/Ensemble **William Weir**
MayBelle/Ensemble **Alison Louise Grande**
Jance Avery/Ensemble **Robin Clark**
Mrs. Myers/Ensemble **Kathy Neal**
Ensemble **Gary Jackson**
Ensemble **Lisa Holmburg**
Ensemble **Peter McDonnell**
Ensemble **Mimi MacLeod**



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

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Jason Stewart, Steve Turner
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Assistant Custodian **Skip Paschal**

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Glynn Bartlett, Sarah Murray,
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Properties **Linda Kenworthy-Reynolds**
Scenic Artist **Patti Henry**

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

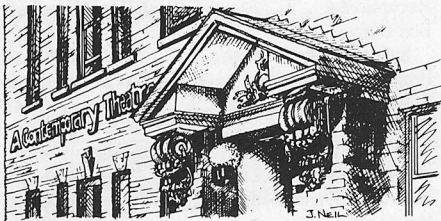
Art in the Lobby

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 *Tales From Hollywood*, our Art in the Lobby curator, **Pamela Powers**, presents the photographs of **Paul Goldstein**.

Combining his love of black and white photography with his interest in the written word, Mr. Goldstein has produced a large series of art posters portraying people and events that have had direct impact on his life. In addition to his own photographs, the artist uses the photos of others to create these posters.

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.



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:

Tales from Hollywood, July 20th
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!

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**.

BOARD OF DIRECTORS

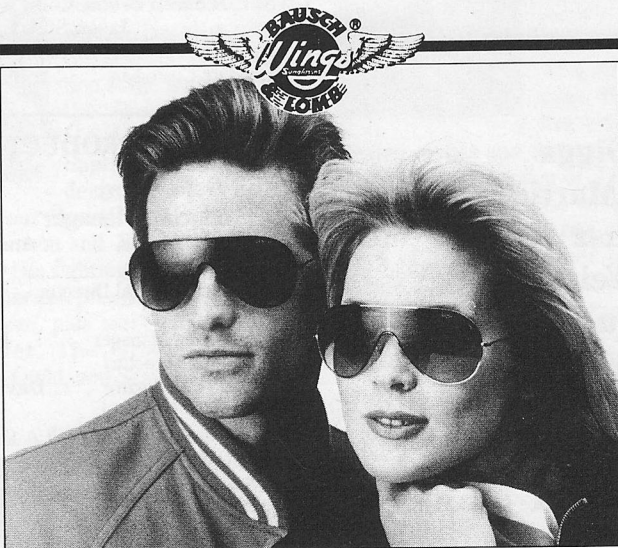
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