

ENCORE

A Contemporary Theatre
Volume 1, Number 2

Mrs. California



Volume 1, No. 2

A Contemporary Theatre
1988 — 24th Season

MRS. CALIFORNIA

by Doris Baizley
June 9 — July 3, 1988

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Speak Your Mind!

ACT again presents a series of free, post-play 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:

Mrs. California, June 19

A Chorus of Disapproval, July 24

God's Country, August 28

Principia Scriptoriae, October 2

The Voice of the Prairie, November 6

ACT recognizes significant support from PONCHO (Patrons of Northwest Civic, Cultural and Charitable Organizations) for the **PONCHO ACT TWO FUND.**



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J E W E L E R S

Next at ACT

A Chorus of Disapproval

by Alan Ayckbourn

July 14 – August 7

ACT lights its mainstage in July with the American premiere of Alan Ayckbourn's *A Chorus of Disapproval*, a play which the *London Observer* describes as a "brilliantly imaginative and funny comedy of life, sex and sadness."

Widely regarded as Britain's best comedic playwright, Ayckbourn provides us with an hilarious tale of intrigue within an amateur operatic society. A shy widower not only finds himself in the leading role of Gay's *The Beggar's Opera*, but also the center of sexual entanglements and real estate speculation.

The play will be directed by Jeff Steitzer whose many credits at ACT include *Merrily We Roll Along*, *The Diary of a Scoundrel*, *Tales From Hollywood* and *On the Razzle*. "Ayckbourn's comedy is easily one of his best," says Steitzer. "It's a play that I've been excited about since I first read it. When the rights became available I was determined to snap them up for ACT. *Chorus* provides the opportunity to continue the tradition of comic ensemble work seen here previously in ACT's productions of *On the Razzle* and *The Diary of a Scoundrel*."

Reserve your seats today by calling the ACT box office at 285-5110!

Tickets to ACT's productions are available
at ACT's Box Office, 206-285-5110 and at

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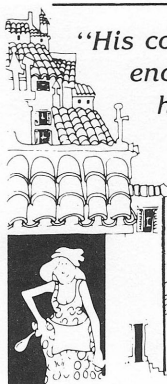


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TICKET DISCOUNTS SUBSCRIPTIONS

Subscribers enjoy the lowest discounts and the greatest benefits, including Ticket Exchange privileges, Free Parking, Lost Ticket Insurance, Renewal Privileges, and Priority Ordering to *A Christmas Carol* and other ACT events. ACT's Box Office staff is happy to assist you with further information or in placing an order. Please call 285-5110. ACT subscribers also see a broad spectrum of contemporary theatre, and the playwrights of our age. They see actors in vastly different roles, and see different treatments of the same stage space by the area's best designers.

"SUPERSAVER" PERFORMANCES

All regularly-scheduled previews — Sunday, Tuesday, and Wednesday evenings before opening — are available at the special "supersaver" rate of \$9.50 per ticket. Seating is unassigned.

"ZIPTIX"

Side section seats are priced at 1/2 off the regular price on a space available basis, day of show only.

SENIORS/STUDENTS

All tickets are 1/2 off the regular price when purchased on the day of the show, subject to availability. Students will be required to show proper identification.

GROUPS

Special rates are available for groups of 10 or more who attend the same ACT performance. Arrangements may be made for use of ACT facilities for events before or after ACT performances.

ACT BOX OFFICE

285-5110, 100 W. Roy, at the corner of 1st W.

SINGLE TICKETS

Reservations are advised. Please call or come by ACT's Box Office.

CURTAIN

Tuesday-Saturday 8 PM

Sundays 7 PM

Matinees 2 PM

Social paranoia in the 1950s

A week before rehearsals began for *Mrs. California*, director Lee Shallat was interviewed via telephone from her home in Los Angeles by ACT's public relations director Michael Sande. Shallat, a former Seattle actress (whose professional acting debut came in 1972 here at ACT), moved to California in 1975. After seven years with the South Coast Rep in Costa Mesa as a teacher, actor, casting director and stage director, she began her career in television directing. She has directed over 40 t.v. shows, including the popular "Family Ties" and "Newhart." She says she is now a "bonafide television director," and that her goal is to direct feature films. It's clear, however, that her first — and lasting — love is theatre. She still directs at least one show each year at the South Coast Rep (which just won the Tony Award for Best Regional Theatre), and is very excited to be coming back to Seattle to stage *Mrs. California*.

Q: When did you first hear about Doris Baizley's *Mrs. California*, and what particularly attracted you to the piece?

A: When Doris was having the play done for the first time in 1985 at the Mark Taper Forum (in Los Angeles), I was directing *Painting Churches* at the South Coast Rep. Doris had asked if I would direct the premiere, and I really was disappointed that I couldn't because I had wanted to collaborate with her for a long time. The play is particularly appealing to me because it's about a transition which happened to women which was sort of on my mind even before Doris wrote about it. It was a wonderful subject to write about — the narrowing of roles, the possibilities of roles for women between the '40s and '50s. I grew up at that time and was just old enough to catch a certain spirit in the adults around me, and I perceived — even if it was in hindsight — a big difference in that feeling in the '50s compared to the free spirit of women in the '40s. There's an atmosphere of paranoia in the play that I think is characteristic of the paranoia that existed in the '50s. It wasn't limited to the political paranoia — although that's certainly the most obvious aspect, certainly hitting its height with McCarthy and all the communist paranoia — but under that was a more subliminal paranoia which was more generalized. It stimulated the social movies in the '50s about conformity, like *The Man in the Grey Flannel Suit*. There was a certain fear about what one did and didn't do. That aspect is brought out in the play through the judges. What the judges in the *Mrs. California* contest say and do is what one was supposed to say and do at the time.

The more obvious thing about this play, however, is what happened to women's roles in the '50s, and particularly the relationship between



Director Lee Shallat

Dot (Mrs. Los Angeles) and Babs (her neighbor). For example, Dot and Babs both had war-time jobs during the '40s. Babs was an electrician and Dot was in the WAVES and worked in communications. After the war, Dot made a very successful transition from a sharp, active WAVES worker to a sharp, active wife and mother. She's a great cook and can do everything. Babs, on the other hand, is a terrible mom and a terrible wife. She doesn't fit into domestic society — that suburban neighborhood — but there's no other place for her. She is now, all of a sudden, squeezed out because the possibilities for women have narrowed and the only women who are happy are the women who are content to be wives and mothers. It's a bit of a generalization, but that's, in fact, what happened. That's what the play's about. The

play, to me, is not about the contest. The contest is simply a dramatic vehicle for presenting this message.

Q: The play looks at a period of time that was almost an anti-feminist age. But what aspects of the play and that period still ring true today?

A: I think there's a big thing that rings true today, which, similar to racism rearing its ugly head, is the social paranoia. I think that partly has to do with the political atmosphere in which we've been functioning — it's sort of a never-never land atmosphere. Another, sort of personal thing that bothers me today is women's clothes. One of the things Dot and Babs talk about in the play is the fact that '50s clothes were designed to make women look

Continued on page 13...

Mrs. California and the Propaganda of the American Homemaker

by Robert Meiksins

Rosie the Riveter is an image we all remember or have heard a lot about. She was the woman who took over in the workplace from the men who had gone off to fight the Germans in World War II. She was strong, resourceful, and was doing her job well in order to support the war effort. She was hailed as one of the most important factors in our winning that war.

By 1955, the year in which Doris Baizley's *Mrs. California* takes place, the image of the American woman was shifting, or perhaps had already shifted, from Rosie the Riveter to Suzie Homemaker.

The two central characters of *Mrs. California*, Dot and Babs, live in a subdivision just outside Los Angeles. Although suburbs and subdivisions are entities we can trace at least as far back as the 1920s, after World War II these became famous for pre-fab housing. And also for the image of American family life that was projected to potential buyers.

The "glorious" veterans of World War II returned to America to find that women were dominating the workforce, and a severe housing shortage. According to two books, *Building the Dream* by Gwendolyn Wright and *Redesigning the American Dream* by Dolores Hayden, these

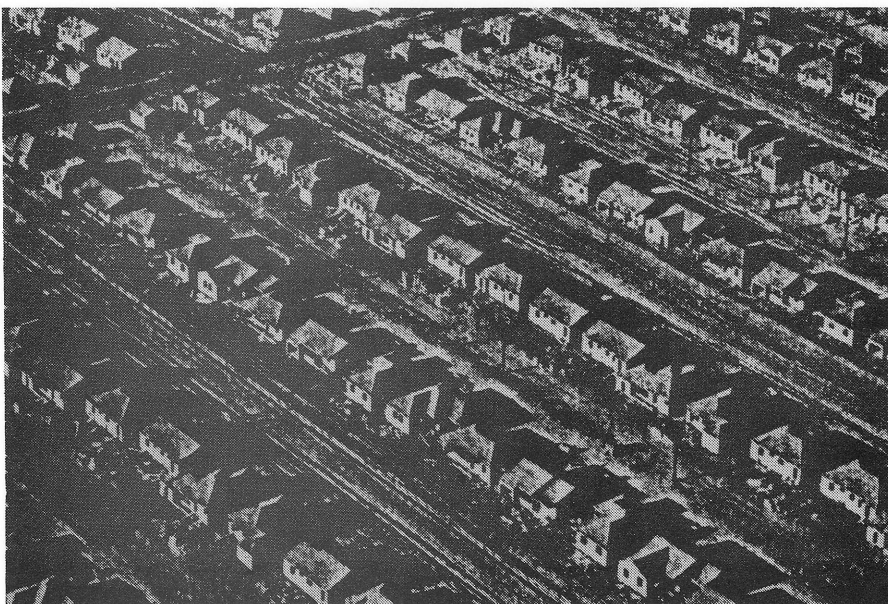
two "problems" were addressed the same way: propaganda that placed the woman/wife/mother squarely in the home.

For example, the burgeoning advertising industry reverted to images of the Victorian era. Ads for appliances and gadgets were directed at young husbands who could make their wives happy by giving them new stoves, refrigerators, etc. The implication being that the women were now going to remain in the house and would need to take advantage of the new technology in appliances.

There were more overt manifestations of the same thing in the new push for housing. As subdivisions and suburbs became more and more prevalent, various housing authorities were called on to make regulations and rulings. One of these was done by the Federal Housing Authority in a Housing Act of 1949. The stated objective here was to be "the realization as soon as feasible of the goal of a decent home and a suitable living environment for every American family." Housing in the new suburbs was meant for middle income families. In 1947 the FHA actually encouraged the use of restrictive covenants to ensure neighborhood homogeneity, stating that these covenants "are essential to the sound development of proposed residential areas, since they regulate the use of land and provide a basis for the development of harmonious, attractive neighborhoods." In this way, the American Dream of owning a house in a neighborhood, was defined as living in a community made up of families similar to your own.

Middle income families received a disproportionate amount of assistance in buying these new, prefabricated homes in suburbs and subdivisions. People who were encouraged were middle income couples with children; families in which the man worked, and the wife stayed home with the (on average) two children.

The homes themselves were designed to reflect this kind of family structure. Open spaces were



A view of a California subdivision from the skies.



**They Came!
They Saw!
They Raved!
They Bought!**

- *There is a National Home for Every Home Buyer.*
- *Unsurpassed in Quality, Durability, Licensibility, and Saleability.*

An ad seen in 1955.

created in the living areas, to provide unstructured playing areas for the children. There was a sense of openness to these "family" areas that would allow the mother to keep an eye on what her children were doing. A "family" room became vogue at this time, also to allow the children a place to play that would not create a mess throughout the rest of the house. There were few playgrounds or day-care centers in these subdivisions, which meant that the mothers would have to remain home to watch their children.

Similarly, at that time, highways were built to allow easy access by car into the urban areas where the jobs were. But there were few people wealthy enough to afford two cars, meaning that the wife was stranded in the subdivision where she lived. However, zoning restrictions were such that there was no possibility of creating work for these women within walking distance of their homes. So, for all intents and purposes, the woman was stranded, disen-

franchised from the urban working world.

This kind of pattern is reflected also in the philosophy of this period. Dr. Benjamin Spock wrote about how lucky mothers were, then, to be able to spend time with their children, and so structure their lives around play and learning, and to be able to continually monitor their development.

A special double issue of *Life* magazine in the summer of 1955 is particularly revealing. It was a special issue devoted to the American woman. There were a number of articles written for this issue, and one of them, by Robert Coughlan, was an analysis of why the divorce rate was beginning to soar. After speaking with five psychiatrists, Coughlan surmised: "For women, the sexual act itself implies receptiveness and a certain passivity, while the long period of human gestation and the extraordinarily long period of a child's dependence implies a need for protection and support from the mother. These primary feminine qualities — receptivity,

passivity and the desire to nurture — color a woman's entire emotional life."

Men, on the other hand, are only useful in the sexual act for insemination. By nature this aspect of their role implies "a certain degree of dominance, even of exploitiveness. . . ."

Coughlan also states that because the male human is not terribly involved in the child-bearing and rearing process, he then takes on the role of supporter and provider (which separates man from monkey, according to the article).

Coughlan goes on to say that it is when women began to take on some of these more male characteristics in pursuit of a career that men and women were no longer able to satisfy each other's needs, and the divorce rate began to soar.

What we are seeing is an almost conscious effort to make women feel that their true role was to be a homemaker. To remain in the house and be supportive. Coughlan even writes that the new career woman will get married, despite her masculine tendencies, because "... she would still be basically a woman, driven by her primitive biological urge toward reproduction, toward homemaking and nurturing."

It is hardly surprising, then, that in 1955 a gas company did indeed sponsor a competition to find the ideal American role model for women: "Mrs. America." When asked what the attributes for the ideal Mrs. California would be, one respondent answered, "As a wife, she is devoted to her husband and interested in his work and recreational activities. As a mother, she is aware of her children's activities and development. As a homemaker she uses domestic skills and techniques to operate her home smoothly. She is active in a community group and is cognizant of the world that surrounds her home and her family." What is particularly intriguing in the definition is that there is no room for the woman to be responsible or nurturing of herself.

This, then, is the philosophical and attitudinal context for Doris Baizley's fictional account of the Mrs. California competition. One wonders, though, how far things have really changed. We do not yet have legislation that ensures that women are treated and paid equally to men. In our current television ads women are either seen as bossy or good homemakers (even though they may work, when the baby has wet diapers, it is immediately handed over to the mother to be changed); or she is seen as a sexual object. Women are still given only "token" jobs of high responsibility within any given corporation.

So, although we have come a certain distance since the time of "Suzie Homemaker" we still have not returned to the vision of responsibility implied in "Rosie the Riveter."

Robert Meiksins is literary manager of the Capital Repertory Company.

They like each other for all the sound, sturdy virtues that men do not.

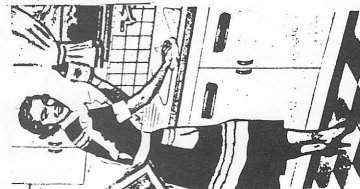
WOMEN ARE WONDERFUL



Why be a slave

In the final competition, each contestant will be required to prepare within a two-hour period the dinner listed on her entry questionaire, sew a pre-cut apron, and iron a man's white shirt. Judges Watch Closely.

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WOMEN ARE MISGUIDED

They are still waging a shrill, ridiculous war over the dead issue of feminism

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and I'm just beginning to live
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Marjorie Sutton is home manager, mother, hostess and useful civic worker



SOUVENIR

PROGRAM

The four actors playing the contestants must believe in their presentations. Find any way you can not to condescend to these women. If you think you're smarter, hipper or deeper than Mrs. San Francisco, Mrs. San Bernardino or Mrs. Modesto, you shouldn't be playing them. Remember this isn't about the cuteness or stupidity of the '50s, it's about the danger of the "housewife state."

— Playwright Doris Baizley

A Contemporary Theatre

Jeff Steitzer
Interim Artistic Director

Gregory A. Falls
Founding Director

Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

presents

Doris Baizley's

Mrs. California

Director	Lee Shallat
Set Designer	Scott Weldin
Costume Designer	Rose Pederson
Lighting Designer	Paulie Jenkins
Sound Designer	Steven M. Klein
Stage Manager	Manuel Zarate

The Cast

<i>Dot, Mrs. Los Angeles</i>	Gun-Marie Nilsson
<i>Babs, her neighbor</i>	Cheri Sorenson
<i>Dudley, Dot's Gas Company sponsor</i>	Robert Nadir
<i>Mrs. San Francisco</i>	Kristina Sanborn
<i>Mrs. Modesto</i>	Sheree Galpert
<i>Mrs. San Bernardino</i>	Linda Emond
<i>Voice of Stage Manager</i>	Rich Hawkins

The Time:
Saturday and Sunday
April 19 & 20, 1955

The Place:
The Stage of the 1955
Mrs. California Contest

Mrs. California is presented by special arrangement with
Dramatists Play Service, Inc. in New York

A Contemporary Theatre is a member of the League of Resident Theatres, the American Arts Alliance,
the Washington State Arts Alliance, and is a constituent of the Theatre Communications Group.

This program is made possible in part by grants from the National Endowment for the Arts;
the Seattle Arts Commission, City of Seattle;
the King County and Washington State Arts Commissions;
PONCHO (Patrons of Northwest Civic, Cultural and Charitable Organizations);
and the Corporate Council for the Arts (CCA).

**Signed performances for the hearing-impaired for this production
are made possible by a generous grant from Citicorp (USA), Inc.**



Linda Emond
Mrs. San Bernardino

Linda Emond made her ACT debut last month in *Merrily We Roll Along* as Mary. Two years ago, after graduating from the Professional Actor Training Program at the University of Washington, she moved to Chicago. Her acting credits there include *Sunday in the Park with George* at the Goodman Theatre in which she assumed the role of Dot after having appeared as the Nurse, Mrs., and Harriet. Other Goodman credits include *Galileo* and the world premiere of *She Always Said, Pablo*. Additional productions in Chicago include *Woyzeck* as Marie at Court Theatre, *Sneaky Feelings* at Remains Theatre, *Hard Times* as Louisa at Wisdom Bridge Theatre, and the feature film *God's Will*. Linda has also performed two seasons with the Colorado Shakespeare Festival and has appeared as Fanny in *On The Verge* at The Empty Space.



Sheree Galpert
Mrs. Modesto

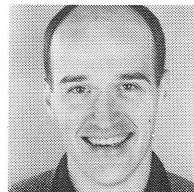
Sheree Galpert is making her ACT debut in this production. Previous Seattle appearances include

Doris in *Same Time, Next Year* at the Tacoma Actors Guild, Zeze in *Have You Anything to Declare?* at The Empty Space Theatre, Frosine in *The Miser* at the Seattle Children's Theatre and Lady Orreyed in *The Second Mrs. Tanqueray* at Intiman. A graduate of the University of Washington Professional Actor Training Program, Sheree has also performed with Actors Theatre of Louisville, and both the Alabama and Illinois Shakespeare Festivals.



Rich Hawkins
Voice of Stage Manager

Rich made his professional debut in the role of Sylvius in ACT's 1978 production of *As You Like It*. He went on to other roles at ACT in *The Shadow Box*, *Henry IV, Part 1*, *The Water Engine*, *Ballymurphy* and three productions of *A Christmas Carol*. In two seasons with the Young ACT Company Rich created the roles of Odysseus in *The Odyssey* and Father/Centaur in *A Wrinkle in Time*. In his most recent stage appearance Rich was Ronald Reagan in The Group Theatre Company's long-running *Rapmaster Ronnie*. Locally, Rich's face and voice are familiar from countless radio and television commercials, corporate videos and narrations. Nationally, he has been featured in the theatrical films *Francis* and *Twice in a Lifetime* and in *Lame Duck* on CBS. A past president of the Seattle Local of AFTRA, he currently serves on the union's local and national boards of directors.



Robert Nadir Dudley

Bob moved to Seattle from New York City at the end of 1987. Since then, he has performed with the Pioneer Square Theater as Harmony Rhodes in *Daddy's Dyin'*, the New City Theatre as Sibthorpe in *Overruled*, which was acknowledged as one of the "Best of Fest" of the Director's Festival, and with the Globe Radio Repertory Company as The Marquis in *Madame Bovary*. Among his notable roles through the years have been Oliver in *As You Like It* with Patti LuPone and Val Kilmer, Don Carlos in Richard Foreman's production of *Don Juan*, Nick in Peter Sellers' Gorky/Gershwin hybrid *Hang On To Me*, the Farmer in Garland Wright's world premiere of *Eli*, and Roger Dashwell in *Whodunnit* with Fred Gwynne and George Hearn on Broadway. Bob was a principal at The Guthrie Theater for two years and has performed extensively off Broadway and regionally. He has also been featured in soap operas and television dramas. Bob is a Juilliard graduate and a recipient of the Michael Langham Fellowship.

Classic

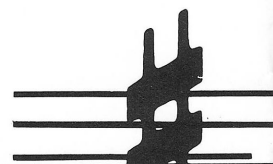
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CLASSICAL MONDAYS

Look for KING FM "Classical Mondays" downtown concert series coming this summer.

Classic
KING FM 98.1





Gun-Marie Nilsson
Dot

Gun-Marie Nilsson appeared in her very first professional production at ACT playing Simone in *Marat/Sade*. She then became a company member of The Seattle Repertory Theatre for three years performing such roles as Sally in *The Tavern*, Hero in *Much Ado About Nothing*, Ela in *Charley's Aunt* and, most recently, returning to play Celia in *As You Like It*. Gun-Marie also toured Washington State with her husband, John Abajian, in their two-person shows, *Thurbermania* and *Women ... And Those Other People*. Since moving to New York City, she has appeared in more than 30 productions in theatres across the country, including the South Coast Rep, the Cincinnati Playhouse, the Pittsburgh Public and the Indiana Rep. Among the varied roles she has played are Honey in *Who's Afraid of Virginia Woolf*, Beatrice in *Much Ado About Nothing*, Billy Dawn in *Born Yesterday*, Joanne in *Vanities*, and Sally in *Sally and Marsha*.



Kristina Sanborn
Mrs. San Francisco

Kristina Sanborn is a recent transplant from California where she had been working as an actress, singer and

dancer in Los Angeles. ACT audiences will remember her as Katie Lewis from last month's *Merrily We Roll Along* and Trina from last season's *March of the Falsettos*. She was also seen this past year as Wendy in Pioneer Square Theater's *Angry Housewives*. Kristina's musical credits include Chairy in *Barnham*, Guenevere in *Camelot*, Nellie in *South Pacific*, Sarah in *Guys and Dolls* and Sandy in *Grease*. Non-musical credits include Vassalissa in *The Lower Depths*, Kristine in *A Doll's House*, and June in *Girls in Warm Show* for which she was awarded the Los Angeles Dramalogue award for best actress in 1986. Kristina will also be seen in the title role of Roxanne in the upcoming film *Scarecrows* which will premiere at this year's Cannes' film festival.



Cheri Sorenson
Babs

Cheri Sorenson has performed for The Empty Space Theatre, The Group Theatre Company, The Bathhouse Theatre, Tacoma Actors Guild, The Seattle Repertory Theatre, Pioneer Square Theater and ACT. She has played a wide variety of comedic and dramatic roles of which her favorites are the title role in *Hedda Gabler*, Catherine Sims in *The Foreigner*, Cheryl in *Still Life*, Blanche in *A Streetcar Named Desire*, Claudia in *Nuts*, Helen Matson in *Bay City Blues*, Beryl Sedley in *Straight Up* and Delores Fogardini in the park show *Deadwood Dick*.



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QUARTER NOTES

KING FM is publishing a quarterly newsletter for our listeners. *Quarter Notes* will focus on upcoming programs and events, as well as providing in-depth information on topics of interest. Please call 448-3981 if you are interested in being on the mailing list.

SEATTLE CHAMBER MUSIC FESTIVAL

KING FM is proud to sponsor the Seattle Chamber Music Festival beginning June 27th. For more information call 282-1807.



Directors & Production Staff

Gregory A. Falls, Founding Director

is the founder of ACT and The Young ACT Company. He has directed over 70 productions at ACT in 23 years, including last season's *A Lie of the Mind* and *Biloxi Blues*. 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*. 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.

Jeff Steitzer, Interim Artistic Director

has directed ACT's productions of *Merrily We Roll Along*, *The Diary of a Scoundrel*, *March of the Falsettos*, *On the Razzle*, *Tales from Hollywood*, *The Jail Diary of Albie Sachs*, *Maydays*, *Amadeus* and *Cloud 9*. He will stage ACT's production of *A Chorus of Disapproval* next month. Among the 50-plus productions he has directed locally are *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 The Seattle Children's Theatre. Last year he staged the critically-acclaimed American premiere of *Red Noses* at Chicago's Goodman Theatre. In 1981 he was an NEA Directing Fellow at The Guthrie and in 1982 he served 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, the Berkeley Rep, and elsewhere around the country.

Phil Schermer, Producing Director

has been with the theatre for over 20 years, during which he designed lighting for a great many productions, including *Glengarry Glen Ross*, *On the Razzle*, *Painting Churches*, *King Lear*, *Amadeus*, *Cloud 9*, *The Greeks*, *Loose Ends*, *Custer*, *Catholics*, *Wings*, *Fashen*, *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 *Dulsa*, *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 The Bathhouse Theatre.

Susan Trapnell Moritz, Managing Director

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 BA in French from the University of Lyon in France, and has done graduate work in dance education at George Washington University. She is currently President of the Washington State Arts Alliance.

Lee Shallat, Director

made her professional acting debut at ACT in 1972 as Tillie in *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*. That season she also appeared in ACT's productions of *Moonchildren* and *Butterflies are Free*. After leaving Seattle, she spent seven years as a resident member of the South Coast Rep in Costa Mesa, California, where she served as casting director, conservatory director, acting teacher and director of over 15 productions, including *True West* (with Ed Harris), *Longhouse Blues*, *The Real Thing*, *As You Like It*, and *Forever Yours*, *Marie Lou*. Other directing credits include a three-year stint with the Grove Shakespeare Festival, the Mark Taper Forum, and Houston's Alley Theatre. Lee has received eight Dramalogue Awards for Outstanding Direction. She is a magna cum laude graduate of Lawrence University, and holds an M.A. in Asian Theatre from the University of Wisconsin. She also holds an M.F.A. from the University of Washington, where she was a graduate of the Professional Actor Training Program. Lee currently lives in Los Angeles, where she directs for theatre and television.

Doris Baizley, Playwright

lives in Los Angeles where she has been Playwright in Residence for the Mark Taper Forum's Improvisational Theatre Project for seven years and a founding member of L.A. Theatreworks, originally Artists in Prison and Other Places. In 1986 she won the Denver Center's Great Western Teleplay Contest for her screenplay, *Land of Little Rain*. Filmed in 1987, directed by Evelyn Purcell, it will be shown on the P.B.S. series American Playhouse this month. She was co-author of the 20 Year Anniversary Celebration of the National Organization for Women. Her plays include *Daniel in Babylon*, produced by the LA Stage Company, published in West Coast Plays 19/20; *Nevada 62*, produced at the Odyssey Theatre and *Catholic Girls*, produced by LA Theatreworks at the Taper Lab and the Odyssey Theatre, won several LA Dramalogue awards and toured the state on a grant from the California Arts Council, published in West Coast Plays 11/12. As resident playwright at the Mark Taper Forum, 1973-80, her plays *Guns*, *Bugs*, and *Concrete Dreams* have played at the Mark Taper Forum and toured to the Kennedy Center in Washington, D.C., and the Denver Center for the Performing Arts. Her adaptation of Charles Dickens' *A Christmas Carol* is performed annually by several US

regional theatres including the National Theatre of the Deaf. Off-off-Broadway plays include *Darkest Africa: A Ladies Guide to the Nile* at the WPA Theatre (1972), and *Mary Dyer Hanged in Boston* directed by Lee Worley of the Open Theatre at the Washington Square Methodist Church (1971). Her first screenplay, *Until She Talks*, directed by Mary Lampson was shown on American Playhouse in 1984. She is now working on the screenplay of *Mrs. California* for 20th Century Fox.

Scott Weldin, Set Designer

has designed frequently for ACT. His credits here include *Merrily We Roll Along*, *The Diary of a Scoundrel*, *March of the Falsettos*, *Tales From Hollywood*, *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 Repertory Theatre, Intiman, The Empty Space, The Bathhouse Theatre, and Tacoma Actors Guild. He has also designed scenery for The Goodman Theatre, Berkeley Repertory Theatre, The Oregon Shakespearean Festival and Milwaukee Repertory Theatre. He currently teaches part-time at the University of Washington School of Drama.

Rose Pederson, Costume Designer

has previously designed costumes for ACT's productions of *Merrily We Roll Along*, *Biloxi Blues*, *Glengarry Glen Ross*, *Brighton Beach Memoirs*, *Other Places*, and The Young ACT Company's productions of *Theseus and the Minotaur* and *The Odyssey*. Rose's work has also been seen at The Seattle Repertory Theatre's productions of *The Beauty Part*, *The Understanding*, and *Hunting Cockroaches*. She has also designed costumes for The Rep's New Play Series in the PONCHO Forum and at The Empty Space, The Group Theatre Company, Tacoma Actors Guild, The Bathhouse Theatre, and The Seattle Children's Theatre.

Paulie Jenkins, Lighting Designer

is a resident of Southern California and has designed the lighting for more than 200 productions over the past dozen years. She has lit such productions as *A Lie of the Mind*, *Hunting Cockroaches*, *In the Belly of the Beast*, and *Aunt Dan and Lemon* at the Mark Taper Forum; *A School for Scandal*, *The Real Thing*, *Glengarry Glen Ross*, and *Blue Window* at South Coast Repertory Theatre; *A Doll's House*, *Cat on a Hot Tin Roof*, and *Julius Caesar* at Atlanta's Alliance Theatre; and recently, *A Midsummer Night's Dream* for the Los Angeles Opera. Her work has also been seen on stages in Toronto, New York, Honolulu, Australia, Japan and, currently, Czechoslovakia.

Steven M. Klein, Sound Designer

designed *The Jail Diary of Albie Sachs* at ACT in 1986. Since then he has designed *Aunt Dan and Lemon* and *The Colored Museum* for The Empty Space Theatre, several productions at the Seattle Repertory Theatre, including *Home*, *Tartuffe*, *Eastern Standard*, *Danger: Memory*, *Hunting Cockroaches*, *The Beauty Part* and the '87 and '88 Other Season. For the Seattle Children's Theatre Steve has recently designed *The Hunchback of Notre Dame* and *James and the Giant Peach*. And for The Group Theatre Company, the '87 and upcoming '88 Multi-cultural Playwrights' Festival.

Manuel Zarate, Stage Manager

is pleased to be working on his first production at ACT. A native of Texas, he moved to Seattle in 1986 after completing his MFA. For the past two seasons he has been affiliated with The Group Theatre Company as an actor, technician, and stage manager.

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Continued from page 5 . . .

darling and girlish and vulnerable. And today, although the styles aren't exactly the same, there are high heels, fluffy skirts and everything is very sexual. Women as sex objects is coming back as well. There's a caste system which seems to exist today where working women look this way. I hope that this play will make people think about today and that sort of thing. I always wonder whether people will make those kinds of comparisons. Even though this play is about the '40s and '50s, perhaps that's enough to make people think.

Q: The relationship between Dot and Babs is very interesting. Who do you think is the central character, and how does the character of Dudley fit into all of this?

A: I think the relationship itself has to be viewed as the central character. Dot has the farthest journey to travel. Babs, on the other hand, has already taken her journey. Her idea is "It's me, take me or leave me," which is very gutsy. The journey of the relationship between the two is seen through Dot's eyes. So I would have to say that Dot is the protagonist. Dot has the most to learn throughout the play. And she learns by allowing herself to be manipulated into that social paranoia. And Dudley is an important character because he serves to be the person who represents societal values and, by the fact that he's a man, represents what was a very paternalistic male role in the '50s. It was a time when men were telling women how to keep their damned houses! How many commercials did you see in the '50s like, "Mrs. Jones, are you really going to wash that shirt in Tide?" Remember the guy in the suit telling the woman how to clean her house? That paternalism was rampant, and Doris and I are still futzing around with the role of Dudley, so that he can fulfill a lot of those male roles and their relationships with women.

Q: Do you think that housewife syndrome of the '50s, where women were forced back into the home, is forgotten today?

A: Yes. It's scary to talk about, because a lot of people are going to become defensive if they think we're making fun of housewives in the play. It's important to realize that we're not. That's the challenge of the play, because the contest — the silliness of the contest — challenges you to make sure Dot's point of view comes through. Her line at the end of the play is so important — "This isn't a contest I'm in up here, it's every day of my life and I'm so damned good at it I can't stop." All of Dot's creative energy has gone into it. It's not saying that being a housewife is a bad thing, but rather that it's the *only* thing, and when you try to raise those activities to the level of an art form, you're really wasting your creative energy and talent. We do it, but let's not crown women queen and say that's the only thing they should do.

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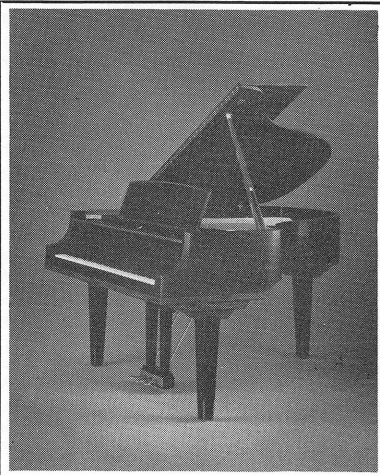
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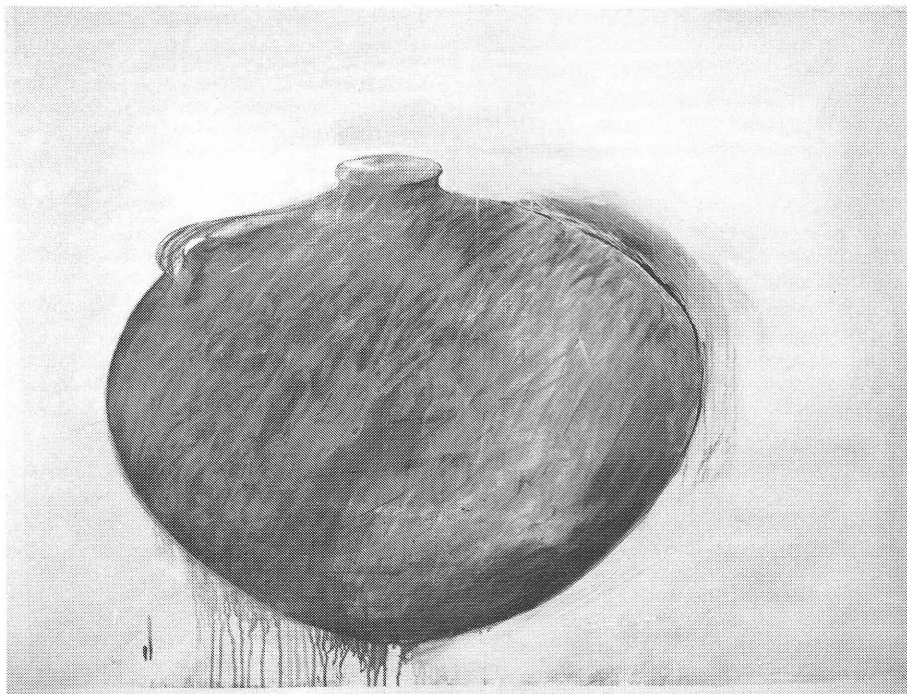
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ACT's Art in the Lobby curator **Pamela Powers** is pleased to present the paintings of **Margaret Jacoby** during the run of *Mrs. California*.

Born in Sydney, Australia, Jacoby now resides in Seattle. She received her MFA in 1982 from the Academy of Art in San Francisco. Exhibitions of her work have been held in Seattle, San Francisco, Tiburon, Zurich, Vienna and Sydney. Her work has been published on the cover of *Phallos*, *Sacred Image of the Masculine*, in the catalog for the Academy of Art in San Francisco, and in *Alchemy* by Marie Louise Von Franz. Jacoby received the Cornerstone Award at the Post Alley Show in 1987 in Seattle and an award for Best Painting at the Academy of Art in 1980. Other endeavors include scenic designs for six operas at Pippin's Pocket Opera in San Francisco, display and graphic design for Baroodie and Associates in San Francisco, and design consultant for The Opera Studio in Zurich. She also prepared reproductions for Volkskunst, Deutsches Landesmuseum in Berchtesgaden.

Jacoby's recent works on paper center around the vessel, a cultural symbol, of the past, present and future. A symbol of the self, the vessel is bold, meditative and very much alive.

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