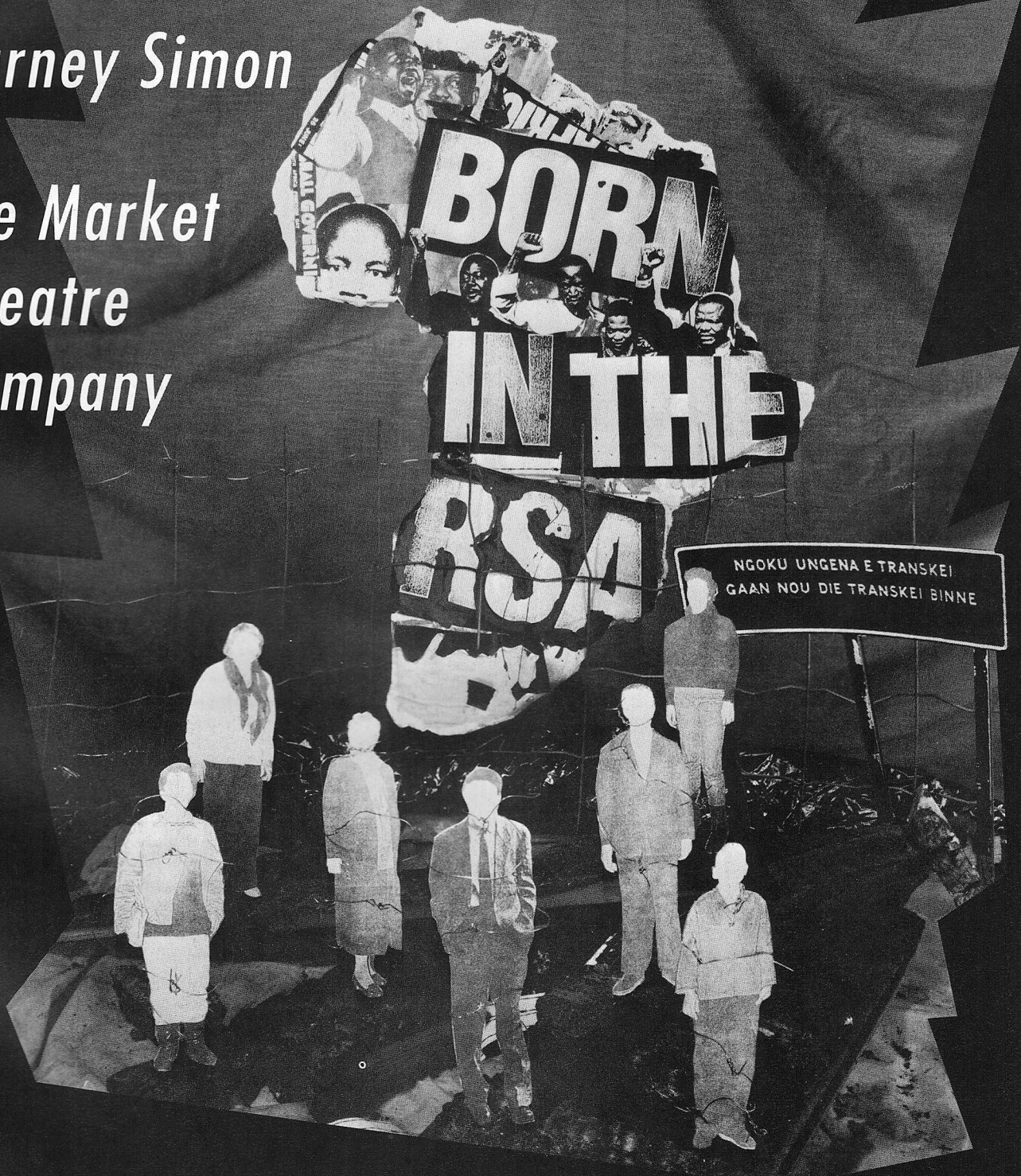


Born in the RSA Republic of South Africa

By
Barney Simon
and
*the Market
Theatre
Company*



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*A toast to the masters:
whose musical legacies
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Act Facts

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1990

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Born In The RSA

Republic of South Africa

By Barney Simon and the Market Theatre Company

August 16 – September 9, 1990

Tickets: 285-5110

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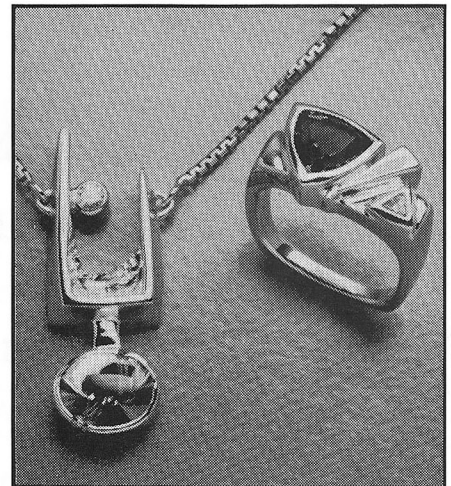
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Art in the Lobby



For the past twelve years, ACT has donated space in its upper lobby to display the works of over 200 Northwest artists. We feel this gives our audience a chance to view new works by emerging talents and enhances their theatre experience. It also is an opportunity for ACT to be of ongoing service to the greater arts community.

ACT's Art in the Lobby curator, Pamela Powers, is pleased to present the works of Mike Adams during the run of *Born in the RSA*.

"There is little to be said about painting that wouldn't verge on falsehood," says Mike Adams. "The more we chatter about

the meaning of a painting the farther we are from understanding its true meaning. I do feel compelled, however, to state quite plainly that abstract painting is certainly not meant to be an insult to the uninitiated, but an invitation, and a compliment to the viewer's ability to understand himself and the world. When it comes to music, people don't seem to have the same "abstraction-crisis." What is more abstract than a Haydn symphony, for instance? But we are used to Haydn and do not accuse him of the same assaults on the senses as we do our contemporaries.

"I think it is quite appropriate that these paintings are displayed in a theatre. One has a sense of anticipation walking into a theatre or an opera house that one does not feel walking into a gallery or museum. We expect — we demand! — that theatre give us an emotional pay-off that we generally don't demand of the visual arts. The first time I saw Wagner's *Die Walkure*, I was so overcome with a feeling of fulfillment that I thought to myself (typically romantic) that if I were to die at that moment, life would have been worth it for just that one incredible opera. Well, I live on, and I've seen *Die Walkure* in person three times — cursing Wagner (and everyone involved with theatre) for that ability to transport us. Frankly, to bring just a little of the same impact to a painting is my goal."

Play by Play

Four Our Fathers

by Jon Klein

Tuesday, September 25, 1990

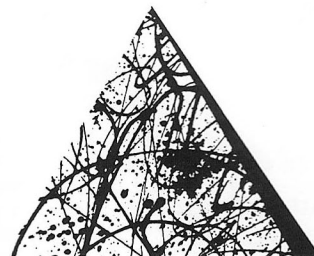
6:30 PM in the ACT rehearsal room

On the first Tuesday of each production, ACT will present Play by Play, a behind-the-scenes look at each show. Hosted by Artistic Director Jeff Steitzer and Literary Manager Steven E. Alter, Play by Play is your chance to see the play from the other side of the stage, an opportunity to peek inside the production process, from choosing the play to opening night.

Throughout the year, you will be treated to the thoughts and stories of actors, designers and directors. Don't miss Play by Play, your chance to hear about every ACT production.

A suggested \$3 donation covers the cost of pre-show refreshments. Space is limited, so be sure to call 285-3220 for your reservation.

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Next at ACT

FOUR OUR FATHERS

by Jon Klein

Directed by Jeff Steitzer

September 15 - October 14

Previously produced at Actors Theatre of St. Paul, *Four Our Fathers* — which playwright Jon Klein describes as a “feverish comedy about growing up Catholic in Kentucky” — provides a humorous look at fatherhood, failure, and forgiveness. This is the West Coast premiere of *Four Our Fathers*.

Christopher Steiner is a too, too serious young man who has always been more comfortable philosophizing about life than participating in it. Now, estranged from his wife and newborn son, Christopher is forced to examine his past in hopes of making some sense of his life. On a journey through three decades in his fevered memory, he must come face to face with broken relationships, missed opportunities and the not always welcome memories of the “fathers” who influenced his life.

The play is filled with the humor of recognition while we watch Christopher’s progression from adolescence to adulthood, as he attends his first confession, makes his first best friend, experiences his first seduction, dutifully marries his college sweetheart and fruitlessly pursues a career as a singer/songwriter. Through it all, he is possessed by an earnest desire to do what is “right” according to his own well-intentioned, but unrealistic, moral code. “Why are you so smart about things you never gonna need,” asks his friend Pee Jay, “and so dumb about human facts?”

The play follows Christopher’s attempts to answer this question, examining his relationships with the men who helped shape his life: his bullying best friend Pee Jay and his alcoholic father; Father Jenson, the slightly radical parish priest; and Jesse Paxton, his fiancée’s dog-breeding father who is quite a philosopher himself.

At the heart of the dilemma, however, is Christopher’s relationship with his dad, Eddie. Unable — or unwilling — to connect with his own father, Christopher has always been quick to seek the guidance of the other men in his life, willfully ignoring the one man closest to him. Only by breaking down the emotional barriers which separate him from his father, can Christopher come to terms with his own fatherhood.

While the play deals with serious issues, it contains liberal amounts of the humor for which Klein’s work is known. A native of Kentucky, Klein just moved to Seattle from Atlanta, where the Alliance Theatre recently produced his play *Southern Cross*. His play *T Bone N Weasel*, recipient of the HBO Playwrights USA award, has been produced by regional theatres across the country, and Klein is currently at work on a film version for the Turner Entertainment Network. His other plays include *Bluegrass*, *Losing It*, *Fault Line*, *Peoria* and *The Einstein Project*, written with Paul D’Andrea. Klein is an alumni of the Playwrights’ Center in Minneapolis, and the recipient of fellowships from the Minnesota State Arts Board, the Bush and McKnight Foundations and the National Endowment for the Arts. In addition to continuing work on *Four Our Fathers*, Klein is currently writing an adaptation of Stendahl’s *The Red and the Black*, commissioned by ACT.

“Jon is a writer whose ability to embrace a wide range of styles — from the heartwarming comedy of *T Bone N Weasel* to the epic scope of *Southern Cross* — has astonished me,” said Jeff Steitzer. “*Four Our Fathers* is his most personal work and one that, being a father myself, has tremendous significance for me. I am very excited about the prospect of working with Jon, and look forward to a long and productive relationship with this gifted writer.”

“Excellent comic writing...the play’s strength lies in its humor.”
-*Minneapolis Star Tribune*

“Thoroughly enjoyable...Klein has written a very funny play about some serious issues.”
-*Twin Cities Reader*

“Funny, insightful...*Four Our Fathers* has much to offer.”
-*City Pages*, Minneapolis/St. Paul

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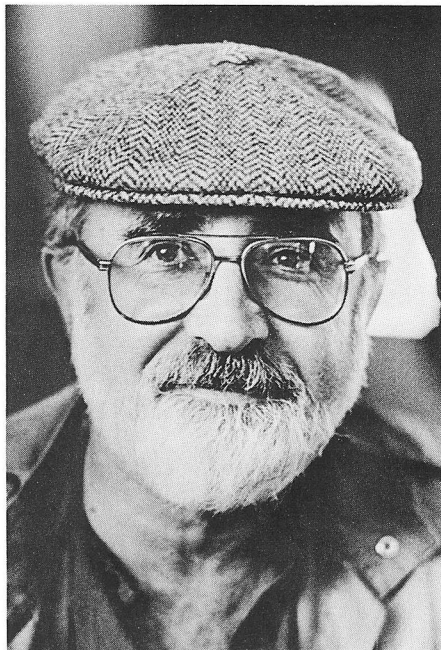
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BORN AT THE MARKET THEATRE

by Amlin Gray



Barney Simon, artistic director of the Market Theatre

The Johannesburg company that created *Born in the RSA* faced an uphill struggle from the first. In the very year of the Market Theatre's founding, government censorship, first written into law a decade before, was greatly stiffened. The year was 1974. The new law was the Publications and Entertainments Act (which, with an incongruous touch of whimsy, defined itself as covering "any entertainment or intended entertainment"). A further complication for the Market's work was a set of restrictions on the mixing of races not just in audiences, but in the makeup of casts. And the financial marginality of any non-commercial theatre was aggravated by the company's own refusal to seek corporate or public funding lest the content of their shows come under outside influence.

On the other hand, the social context in which the Market does its work has made for special opportunities. George Thompson writes in *Marxism and Poetry* that theatre flourishes in periods of great social transformation. The Sixties saw America's last great outpouring of theatre to date. Since then, many theatre artists here point to encounters with special audiences as their most intense experiences: taking *Waiting for Godot* into a prison, where people really know what waiting means. The same intensity of connection is almost the rule in South Africa. At South African performances of Athol Fugard's *People Are Living There*, for

example, one White character accuses another of hiding behind his white skin and the entire audience leaps to its feet shouting YES!

The *People Are Living There* reaction is recorded by Afrikaner novelist Andre Brink in his book *Writing in a State of Siege*. In the same work Brink states that "censorship is invariably imposed by an authoritarian regime uncertain of its own chances of survival...Censorship is part and parcel of the institutional violence employed by the State to keep itself in control...Since political liberalization more often than not goes hand in hand with moral — notably sexual — liberalization, ('moral') censorship becomes the accepted weapon of the authoritarian regime." Under the Publications and Entertainments Act, South Africa has banned 20,000 books, including works by Emile Zola, Guy de Maupassant, Jack Kerouac, John Updike, and Jean-Paul Sartre. Film has to be vetted in advance. In some years, ninety percent of films from overseas have been proscribed. Sometimes the bans have been rescinded or revised. The movie of David Rabe's play *Streamers* was first proscribed, then passed for viewers over twenty-one and under two. A South Africa-produced pornographic video, *Dreamwife*, was banned in 1984 but cleared a year later for viewers over eighteen and under two. (People under two, it appears, can see anything, though they may have to go alone.)

The theatre actually faces less stringent controls. The Directorate of Publications lets a show open without prior screening unless they receive a complaint, in which case they demand to see a script. Restrictions may follow. For example, in 1982 and '83 nine public entertainments were examined. Five were barred to some classes of audience.

Athol Fugard's plays about Pass Laws, the Immorality Act, Robben Island (the maximum security prison for Black political offenders off Cape Town), and the breakdown of interracial friendships under outside pressure have been banned or restricted at various times.

Barney Simon, the co-founder and Artistic Director of the Market, ascribes the relative lack of controls on the South African theatre to its limited importance to the mass of people. "The Government just doesn't think it matters much," he says. There is an active theatre scene in the public halls of the Black "homelands," which the Government leaves to the oversight of those areas' largely collaborationist Black leadership. In White areas there is State-sponsored theatre, a brand of entertainment which Brink describes as "moribund," and there are small, sturdy, venturesome groups like the Serpent Players of Port Elizabeth, where Fugard did early work, and the Market itself.

Enconced in the historical Indian Fruit Market where Johannesburg's gold traders did business, the Market has three theatres (used for music and dance as well as plays) within a beehive of public spaces which also includes a restaurant, a coffee bar, galleries for art and photography, and a bookstore. The Market is completely integrated, audience and artists alike, making it South Africa's only truly national theatre. Since its opening production — *Marat/Sade*, directed by Simon — it has presented scores of plays, including the world premiere of Fugard's *A Lesson From Aloes*. Among its other premieres: *Poppie Nongena*, from a South African novel, Mbongemi Ngema's *Asinamali!*, about the aftermath of a Black rent strike, *Sophiatown*, set in what is now Soweto, and *Woza Albert!*

Woza Albert! exemplifies one of the chief strains of the theatre's work. Percy Mtwa and Ngema, the two Black actors who conceived the piece, came to Simon in search of a producer and collaborator. Together the three of them wrote the play, which went on to enjoy three engagements at the Market and immensely popular runs in London, Berlin, and all across America, including ACT. Simon has created several other scripts in collaboration with actors, among them *People*, *Storytime*, *Call Me Woman*, and *Outers*.

Born in the RSA is another in this chain of company-generated works. Simon describes his collaborative method: "I have a date to do a play in the theatre. A month before opening, I get together a group of actors. I have a blank sheet of paper — we all have blank sheets of paper. I start to talk to them... Each human being, because of his or her biography, has a vision that is unique, like their fingerprints. You get them turned on to themselves as 'I's and you send them out into the streets and the law courts and the lawyers' offices, wherever they choose to go. It's a kind of Russian roulette on my part because I let them go."

"I was for this play interested in the idea of a campus spy. The people who resist the government are infinitely more attractive than the people who support the government." Simon was intrigued by the kind of person who could infiltrate a group of activists — could learn to speak their language and to understand their feelings, "be with them, make love to the women, whatever, and in the end betray them. When he betrays them, his cover is blown. Nobody's going to trust him again. After that, he's stuck with cops for company. These people are the lepers of South Africa. It fascinates me that people would do that to themselves."

Continued on next page

Simon proposed the role of Glen (the spy) to one of the actors he'd assembled. The actor researched it in the library's newspaper morgue. Simon also introduced an actress to a White anti-apartheid activist who thus became the prototype for Susan in the play. The activist had found a way to survive alone in prison during a long period of detention. Susan, therefore, acquired the same knowledge.

Simon felt that, since they were showing a White in solitary confinement, they ought to show a Black in the same situation. One of the piece's Black actresses who had a friend who'd been in solitary said she'd explore that. Another actress did research in the office of a detainees' committee set up to help parents find their children who had been arrested. She got involved in the case of a missing little boy. That went into the play. All during the rehearsal period the hunt for the boy was in progress.

Simon worked with the actors as they wrote. In separate sessions, he worked on their characters' biographies with them, all the time keeping the developing larger pattern in his mind, "hovering over the whole. Those who could write, I guided and edited. Those who could half write, I worked with. Those who couldn't write, I wrote for — never without the actor there in consultation... And so in some way I molded the whole play. It was done in a month."

Perhaps only in a time of crisis — one of George Thompson's "periods of great social transformation" — can Simon's montage method work so powerfully. Determined commitment and pure accident alike can embroil any individual in South Africa's upheavals, as they embroil RSA's wide range of characters. Simon and his actors found their subjects in the life around them. As Mtwá said of *Woza Albert!*, "We don't have to make up stories." In the fear-struck silence that attends much of life in South Africa, the home truths of such plays ring like a rapier whipped from its scabbard.

Simon observes that the play is "about the heart of South Africa. Racism is a problem all over the world. The difference is that in South Africa it's the law." With this reservation, Simon believes, the play is universal. It has humor, "our strongest weapon of survival." It deals not in absolute good and evil but what American writer Amiri Baraka, in his introduction to the published texts, call "the greys between the black and the white." In every way, the play is fully representative of the Market Theatre's work. "We try to change the molecules of people who come see our shows," says Simon. "Our plays don't deal in politics per se. In our kind of theatre we deal in empathy. We deal in the change of hearts."

TERMS

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movie

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daydreaming

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beautiful, good tasting

PEOPLE, PLACES AND EVENTS

Neil Aggett
A White political prisoner who died in detention.

Alexandra
A very poor black township outside Johannesburg.

ANC
African National Congress, an organization founded in 1910 to win freedom for the oppressed of Africa. It was banned in 1960, then legalized in 1990.

Steve Biko
Founding president of the All-Black South African Students' Organization in 1968. Influenced by the Black Power movement then gathering strength in America, the organization promoted the philosophy of Black Consciousness. In 1973 Biko was banned: restricted to his designated "homeland" and forbidden to speak publicly, be quoted in the media, or attend gatherings, gatherings being legally defined as the meeting of three or more people. In 1975 he was arrested and held for 137 days without being charged. The next year he was held for 101 days. In 1977 he was again arrested. A month later he died in police custody. Steve Biko was the subject of the film *Cry Freedom*.

COSAS
Congress of South African Students, a Black organization banned in 1984.

The 50s African Treason Trial
The longest political trial in South African history. In 1956, 156 defendants were accused of high treason. All were acquitted by 1961.

Ruth First
A White anti-apartheid activist, acting secretary of the South African Communist Party, leading member of the ANC, and editor of several radical journals that were successively banned. Following the Treason Trial, in which she was a defendant, she was banned, then later held for 117 days without charge in solitary confinement. In 1982, while running a university department in Mozambique, she was killed by a letter bomb. She was the model for the character played by Barbara Hershey in the film *A World Apart*.

Bram Fischer
An Afrikaner lawyer who led the defense in the Treason Trial. In 1964, he was arrested and charged under the Suppres-

sion of Communism Act. A second arrest led to a sentence of life imprisonment. He died in 1975.

"the Free State"
Orange Free State, one of South Africa's four provinces.

Nelson Mandela
A Black lawyer and leading member of the ANC. Banned after his acquittal in the Treason Trial, he went underground and formed *Umkonto we Sizwe*, the ANC's military wing, which he led until his capture in 1962. He served twenty-seven years of a life sentence before his release in 1990.

Govan Mbeki
A leader of *Umkonto we Sizwe*, jailed for life.

Lilian Ngoyi
ANC Women's League leader and Treason Trial defendant, Ngoyi spent twenty years under various forms of banishment and house arrest before her death in 1980.

NUSAS
National Union of South African Students, the country's leading White student organization.

Sharpeville
A Black township south of Johannesburg where, in 1960, a peaceful protest against the Pass Laws ended in the massacre of sixty-nine Blacks.

Walter Sisulu
One-time secretary general of the ANC, sentenced to life imprisonment in 1964 for *Umkonto we Sizwe* activities.

Sophiatown
A Black township outside Johannesburg, absorbed into Soweto in 1963.

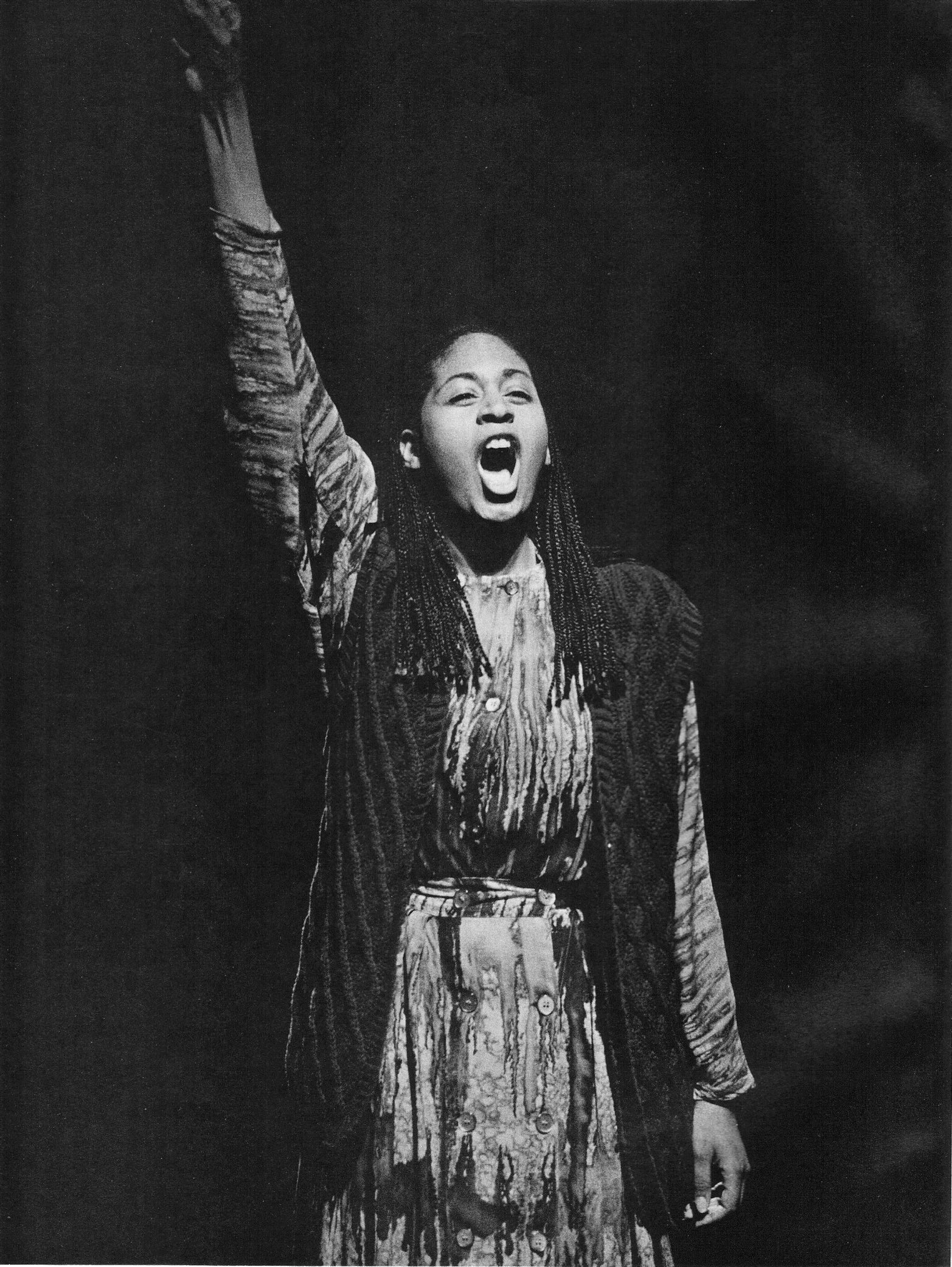
Soweto
"South West Townships" outside Johannesburg; a brutally overcrowded Black area where the first killings of the 1976-1977 riots occurred. The riots began as a peaceful children's protest against being taught not in English (gateway to better jobs and to the greater world) but in Afrikaans. After the first deaths they became a protest to all government oppression. Some 500 eventually died.

Oliver Tambo
Current president of the ANC, in which position he succeeded Nelson Mandela after the latter's incarceration.

Ahmed Timol
Arrested for *Umkonto we Sizwe* activities, Timol died in a fall from a window at Johannesburg police headquarters.

Umkonto we Sizwe
"Spear of the Nation," the military wing of the ANC; a guerrilla organization fighting for the overthrow of the South African government.

Wits
The University of Witwatersrand in Johannesburg.



A Contemporary Theatre

Gregory A. Falls
Founding Director

Jeff Steitzer
Artistic Director

Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

in association with



presents

Born In The RSA

Republic of South Africa

by Barney Simon and the Original Cast:

Vanessa Cooke, Timmy Kwebulana, Gcina Mhlophe, Terry Norton, Thoko Ntshinga, Neil McCarthy and Fiona Ramsay

A co-production with Northlight Theatre, Evanston, Illinois and Berkeley Repertory Theatre, Berkeley, California

Director	Barney Simon
Set and Lighting Designer	Michael S. Philippi
Costume Designer	Susan Hilferty
Musical Director	Thuli Dumakude
Assistant to Director	Manfred Kuhnert
Dialect Coach	Gillian Lane-Plescia
Lighting Design Assistant	Jane Masterson
Assistant Costume Designer	Gayland Spaulding
Stage Manager	Anthony Berg

The Cast

(in order of speaking)

Mia Steinman	Erica Rogers
Nicky Donahue	Catherine Price
Susan Lang	Sandy Dirkx
Glen Donahue	Arnold Vosloo
Zacharia Melani	Seth Sibanda
Sindiswa Ngube	Ora Jones
Thenjiwe Bona	Jacqueline Williams

The play is set in Johannesburg, Republic of South Africa, soon after the reinstatement of a State of Emergency in 1986.

Born in the RSA is performed without intermission.

Born in the RSA was first performed at the Market Theatre, Johannesburg, in August 1985.

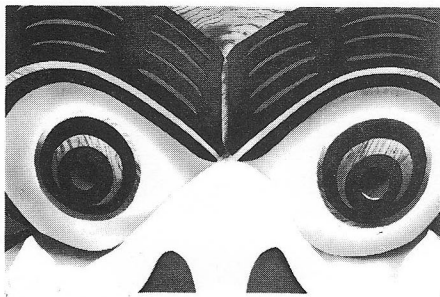
While at the Northlight Theatre, this production of *Born in the RSA* was part of the International Theatre Festival of Chicago.

Preview performances of this production are made possible in part by the Seattle Arts Commission

Facing page: Ora Jones as Sindiswa Ngube. Photo by Mark Avery.

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 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.



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The Actors



**Sandy
Dirkx**

Susan Lang

Sandy Dirkx, prior to doing *Born in the RSA* at Northlight Theatre, performed in the original production of Harvey Huddleston's *Real Family* which opened in Memphis, Tennessee, before moving to off-Broadway. In New York, she played Louka in *Arms and the Man* at the Entermedia Theatre. She was in *A Lie of the Mind* at Steppenwolf Theatre in Chicago, where she also understudied Joan Allen in Athol Fugard's *A Lesson from Aloes*. She was seen on Arts and Entertainment as Joelle in *My Own Heart*. She was raised in Paso Robles, California, and is a graduate of the Neighborhood Playhouse and Stanford University.



**Ora
Jones**

Sindiswa Ngube

Ora Jones was last seen as Dr. Charlotte in Scott McPherson's *Marvin's Room* at the Goodman Studio, after completing three productions of *A Christmas Carol*. In addition to the Goodman Theatre, she has performed for Candlelight Dinner Playhouse, Royal-George, Wisdom Bridge, and Equity Library Theatres. Other credits include *Educating Rita* and *A...My Name is Alice*, both with BoarsHead Theatre in Lansing, Michigan. She also appeared in *Ten November* for Madison Repertory Theatre in Wisconsin. *Born in the RSA* marks her Northlight, Berkeley Rep and ACT debuts.



**Catherine
Price**

Nicky Donabue

Before opening *Born in the RSA* to Chicago audiences, Catherine Price played Brooke in the final seven months of Pegasus Players' Jefferson Award-winning *Noises Off*. She has performed Helena in *A Midsummer Night's Dream* for both the Grant Park Concerts/National

Radio Theatre production with Fritz Weaver and Michael Learned and for the Chicago Shakespeare Company. Other Chicago credits include Desdemona in Steppenwolf Theatre Company's *Othello*, Constance in the Organic and Absolute Theatre Companies' *The Three Musketeers*, Open City Theatre's *Suicide in B flat*, and Actor's Repertory Theatre's *The Dog It Was That Died*. Ms. Price has appeared in numerous television commercials and over 60 "bread and butter" industrial films. She received her degree in Drama from Indiana University.



**Erica
Rogers**

Mia Steinman

Erica Rogers was born in the RSA and first worked with Barney Simon in Johannesburg in the Market Theatre's opening production of *The Seagull*, playing Mme. Ankadisa. Other South African roles are Barbara in *Pack of Lies*, Ma Joad in *The Grapes of Wrath*, and Mame in *Mame*. British stage credits include *A Little Night Music*, Richard Rodgers' *No Strings*, and Maggie in Arthur Miller's *After the Fall*. On television she was seen as Queen Victoria in the mini-series *Shaka Zulu*, in three roles in *The Saint* series with Roger Moore, and in the mini-series *The Heart of the Matter*. Recently she won a Drama-Logue Award for her portrayal of Miss Helen in Athol Fugard's *The Road to Mecca* at the Old Globe Theatre in San Diego, where she also played Lady Sneerwell in Craig Noel's award-winning production of *The School for Scandal*. She's just completed playing Margaret Thatcher on NBC with Alf and with Robert Urich in *American Dreamer*. She trained at the Royal Academy of Dramatic Arts.



**Seth
Sibanda**

Zacharia Melani

Seth Sibanda was born in Alexandra Township, South Africa. In 1971 he co-founded the Experimental Theatre Workshop '71 where he co-authored and performed in *Crossroads*, *Smallboy*, and *Survival*, which later toured the United States. He also played a lead in Gibson

Directors and Production Staff

Kent's musical *How Long*. His other credits include *Siswe Bansi is Dead*, *Boesman and Lena*, and *Brightness Falling*. He won an Obie as an original member of *Poppie Nongena*, which was seen off-Broadway. His television credits include the NBC movie *Cat Squad* playing the role of Motlana.



Arnold Vosloo
Glenn Donahue

Arnold Vosloo was born in the RSA to an Afrikaner family the same year that Nelson Mandela was imprisoned. His first professional performance was in *Romeo and Juliet*. He has appeared in 11 stage productions including *Savages*, *Merchant of Venice*, *Hamlet*, *Don Juan*, and *Torch Song Trilogy*. He has appeared in 16 feature films produced in South Africa. He has been nominated for, and won, several RSA theatre and film awards.



Jacqueline Williams
Thenjiwe Bona

Jacqueline Williams is honored to work with Barney Simon in this her debut at ACT. Chicago credits include the Jefferson Award-nominated mid-west premiere of *From the Mississippi Delta* at Northlight Theatre, *'Tis Pity She's a Whore* and the world premiere of *Mill Fire* at the Goodman Theatre, *The Taming of the Shrew* at Chicago Shakespeare Company, *Antony and Cleopatra* at Live Theatre and at Shakespeare Repertory, *The Devils* with Spain's Comedians, *Othello* and *A Shakespeare Sampler* at Steppenwolf Theatre, and *The Runaways* at Apple Tree Theatre Company. Jacqueline has also worked with the Oak Park Festival Theatre, Reflections Theatre, Pegasus Theatre, and Organic Theatre, among others. Off-Broadway work includes *The Talented Tenth* at Manhattan Theatre Club and *Mill Fire* at the Women's Theatre Project. Film and television credits include PBS' *Child Abuse: What Your Child Should Know* and *Leola*. She holds a B.F.A. degree from the Goodman School of Drama and plans to move to California (L.A.).

Gregory A. Falls, Founding Director

is the founder of ACT and the Young ACT Company. He adapted ACT's version of *A Christmas Carol* in 1976. He has directed over 70 productions at ACT in 23 years. 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 the 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.

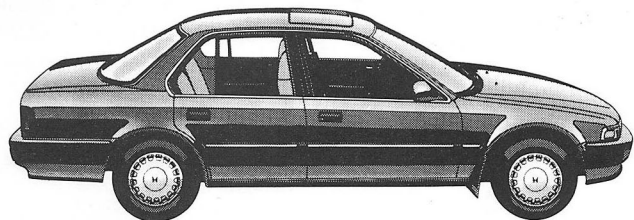
Jeff Steitzer, Artistic Director

came to ACT in 1985 as a resident director, and was appointed Artistic Director in 1988. He has directed ACT's productions of *An American Comedy*, *Red*

Noses, *A Walk in the Woods*, *The Downside*, *Principia Scriptoriae*, *A Chorus of Disapproval*, *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*, *End of the World*, *Cloud 9* and *A Christmas Carol*. Among the numerous 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* for the Bathhouse; and *Pinnocchio* and *The Best Christmas Pageant Ever* for the Seattle Children's 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 Alliance Theatre Company in Atlanta, the Portland Center Stage, Chicago's Goodman and Wisdom Bridge Theatres, the Berkeley Rep, and elsewhere around the country.

Continued on next page

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Phil Schermer, Producing Director

has been with the theatre for over 20 years, during which he designed lighting for a great many productions, including *Lloyd's Prayer, God's Country, Glengarry Glen Ross, On the Razzle, Painting Churches, King Lear, Amadeus, Cloud 9, The Greeks, Loose Ends, Custer, Catholics, Wings, Fasben, The Club, The Water Engine, A Christmas Carol, The Shadow-box*, and many more. At The Space he designed lighting for *Loot, The Mystery of Irma Vep, American Buffalo, A Prayer for My Daughter, Heat, and Dulska, Fish, Stas, and Vi*. He also designed lighting for The Rep and its Second Stage and sets for ACT, The Second Stage, The Space, and The Bathhouse.

Susan Trapnell Moritz, Managing Director

has been with ACT since 1982. Before that she spent 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. She holds a BA in French from the University of North Carolina, studied at the University of Lyons in France, and has done graduate work in dance education at George Washington University.

Barney Simon, Director

is the artistic director of both the Market Theatre and its resident production body, The Company. In the late '50s he worked with Joan Littlewood and her London Theatre Workshop. In the early '60s he worked with Athol Fugard in Johannesburg's Dorkay House Rehearsal

Room where he continued multi-racial workshops for eight years. In 1968 he worked in theatre in Boston, New York, and as associate editor of *New American Review*. In 1970, inspired by the Young Lords of East Harlem, he returned to South Africa and began a multi-racial touring group, *Mirror I* — "a reflecting surface in which we might find an image of ourselves." In 1973, he collaborated with Mannie Manim in setting up their own non-racial body, *The Company*, which evolved into the acclaimed *Market Theatre of Johannesburg*, a multi-racial theatre alternative that has continued for 14 years and developed into a major arts center. His productions as a director include: *The Blood Knot, The Dybbuk, Wozzeck, Six Characters in Search of an Author, The Maids, The Seagull, Marat/Sade, Rosencrantz and Guildenstern are Dead, A Long Day's Journey Into Night, Mother Courage, and The Death of Bessie Smith* (with Janet Suzman). He has always been particularly interested in the creation of texts with actors (most notably, *Woza Albert!*, which appeared at ACT in 1983), in much the same way as *Born in the RSA*, and has created more than 10 theatre pieces in this manner. He has also written several movie scripts including *Nadine Gordimer's City Lovers* which he also directed. This was shown at the New York Film Festival and on PBS. He is the recipient of several theatre awards in New York, San Francisco, London, Sydney, Edinburgh and South Africa.

Michael S. Philippi, Set and Lighting Designer

is making his designing debut at ACT. He has worked recently at Berkeley Rep with the lighting design for *Kabuki Medea* and this season's *Reckless*. For *Born in the RSA*, he returned to Northlight Theatre, where he has contributed designs for *From the Mississippi Delta* and *Mrs. Warren's Profession* this season. Other Northlight designs include *The White Plague* and *Boesman and Lena*. Recent work includes

The Speed of Darkness at the Goodman Theatre; *Wenceslas Square* at New American Theatre; *Road for Remains* Theatre; and *Terra Nova* and *In the Belly of the Beast: Letters from Prison* for Wisdom Bridge Theatre. He has received two Jefferson Awards in Chicago and a Drama-Logue Award for lighting *Kabuki Medea* at Berkeley Rep.

Susan Hilferty, Costume Designer

is making her design debut at ACT. She has done costume design work at Berkeley Rep including *The Tooth of Crime, Twelfth Night* and *The Road to Mecca*. She designed sets and costumes for *Sister and Miss Lexie* at Northlight Theatre in Chicago, and she has designed costumes for the Goodman Theatre and has worked on and off-Broadway and in resident theatres across America. As associate director to Athol Fugard, she designs sets and costumes for his work. They have collaborated on 10 productions in America, South Africa and London. Other directorial collaborators include Robert Woodruff, Sharon Ott, Des MacAnuff, Carole Rothman, Robert Falls, Irene Lewis, Andre Gregory, Jennifer Muller, Mark Linn-Baker, Mark Cullingham, and George Roy Hill.

Anthony Berg, Stage Manager

has been the Production Stage Manager at Northlight Theatre in Chicago for the past five years. Before that he worked as stage manager for the national touring company of *Tomfoolery* by Tom Lehrer and was a stage manager for the first American production of *The Life and Adventures of Nicholas Nickleby*, which played Chicago and Cleveland. In addition he has been a stage manager for the Cleveland Play House, Cleveland Opera, and Great Lakes Theatre Festival. *Born in the RSA* marks the fiftieth professional production he has stage managed. He is also an accomplished photographer and a gay rights activist.



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A Message from AT&T

AT&T is happy to participate for the first time in a presentation by A Contemporary Theatre. We are especially delighted to join ACT in presenting Barney Simon's production of *Born in the RSA*.

This association with ACT extends AT&T's 50-year history of support for the arts, and continues our focus on art in the Pacific Northwest.

We have a lot to be proud of in Seattle's vibrant arts community. The arts are important contributors to the variety and excitement that characterize Northwest life. They help distinguish Seattle on the national scene as a place of culture as well as beauty. ACT has won a place at the top of this select group — a leader of Seattle's creativity.

As ACT patrons, of course, you know this well. We can be thankful that so many others in government, business and private life share your belief in the importance of the arts, and contribute their energy and financial support to keep Northwest arts strong.

AT&T supports a wide variety of artistic activities. Some of that support we focus toward particular ends. As a community committed to supporting the artistic expressions and aspirations of people of color, AT&T has a special interest in this production of *Born in the RSA*.

The astonishing gains freedom has made worldwide in the last year have made the situation in the Republic of South Africa all the more difficult to accept. Gradual moves toward change there are positive, but far from sufficient for the majority of South Africans.

It is our hope that this play will hasten the day when all of the citizens of South Africa live in peace and freedom.



Walter Greenwood
Public Relations Director
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Services for Hearing and Sight Impaired

ACT is pleased to offer sign interpreted performances on the following dates:

Born in the RSA - Friday, August 31 at 8:00

Four Our Fathers - Friday, October 5 at 8:00

Hapgood - Friday, November 9 at 8:00

These sign interpreted performances are made possible through a generous grant from SAFECO Insurance Companies.

Special half-price tickets are available to the hearing impaired. Please contact the Box Office at 285-5110, TDD 285-3225 for more information and to reserve seats. Scripts are available upon request.

Assistive Listening Devices

Assistive listening devices are available at no charge for all performances (except those which are audio-described - September 2, October 7, and November 11). Please see the House Manager before a performance to check one out. Please contact the Box Office at 285-5110 for more information. Scripts and pen lights are available upon request.

ACT Assistive Listening System is made possible through a generous grant from Ackerley Communications, Inc.

Audio-Described Performances

ACT is pleased to offer audio-described performances for the visually impaired for the first time in 1990. This service offers background information about the play, the director, the designers, and actors. It includes short segments of the actors' voices in character as an aid to identification. During the performance, a narrator gives an ongoing description of the action.

Special half-price tickets are available to the visually impaired for audio-described performances on the following dates:

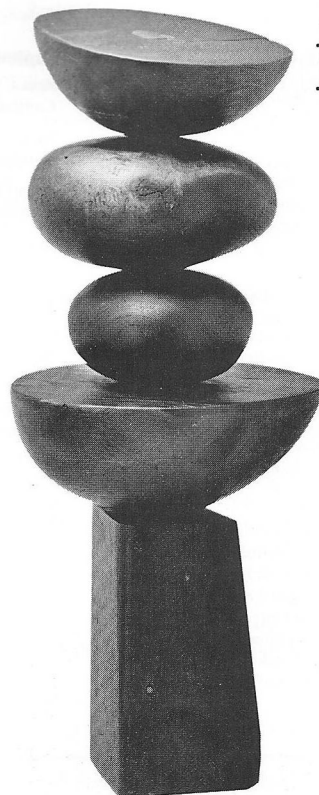
Born in the RSA - Sunday, September 2 at 7:00 p.m.

Four Our Fathers - Sunday, October 7 at 7:00 p.m.

Hapgood - Sunday, November 11 at 7:00 p.m.

Call the ACT Box Office at 285-5110 for more information and to reserve seats.

Views and Visions in the Pacific Northwest



June 7-September 2
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This exhibition was made possible by generous grants from the National Endowment for the Arts, the King County Arts Commission, and SAFECO Insurance Companies.

George Tsutakawa, *Obos I*, 1956, teak,
23¼" x 9¾" x 9¾" Seattle Art Museum, gift of the
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