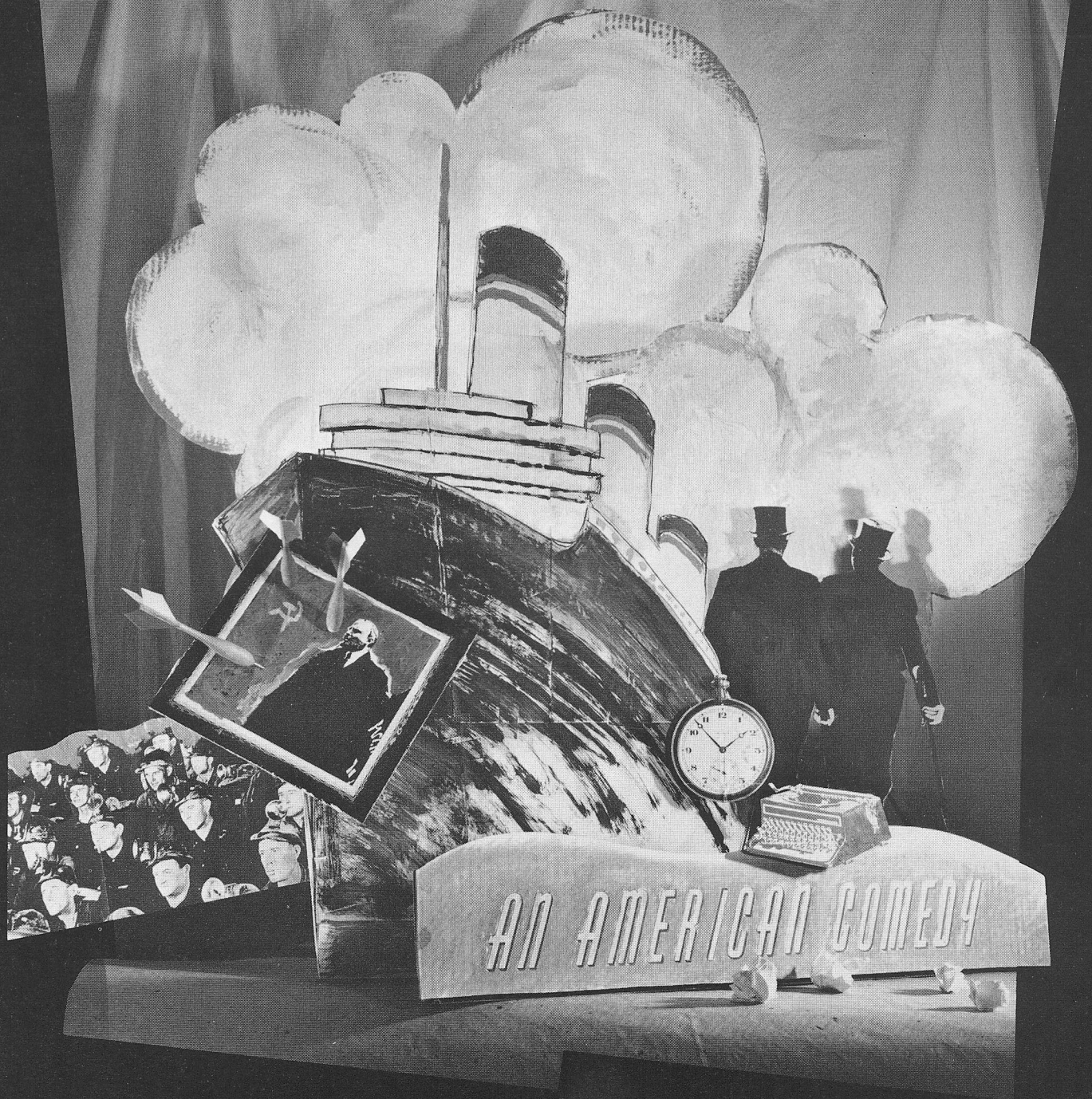




A Contemporary Theatre Volume 3, Number 1

An American Comedy

By Richard Nelson



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A Contemporary Theatre
1990 Mainstage Season

AN AMERICAN COMEDY

by Richard Nelson
May 3-27, 1990

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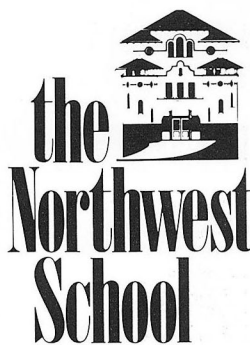
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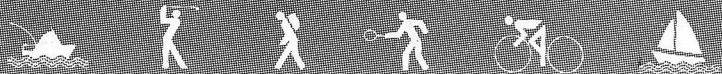
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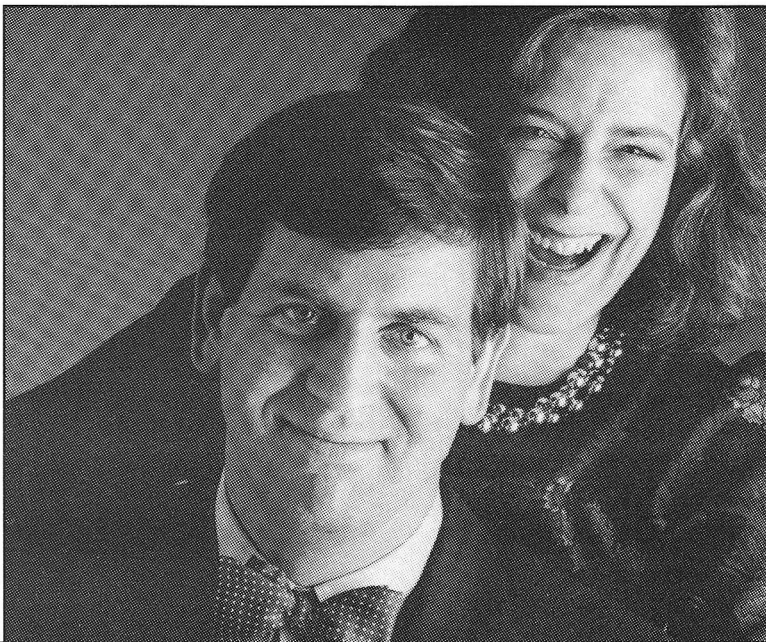
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Play by Play

Lloyd's Prayer

by Kevin Kling

Tuesday, June 12, 1990

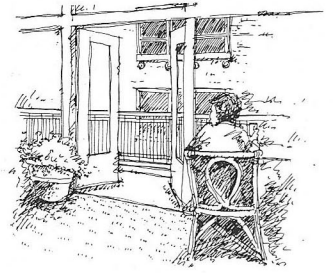
6:30 PM in the ACT rehearsal room

On the first Tuesday of each production in the 1990 season, 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.

Last year's attendees were treated to actor Tony Mockus' thoughts on *A Walk in the Woods* and a display of the original costume designs of Michael Sommers and Sue Haas for *Red Noses*. Don't miss this chance to hear about every ACT production, Play by Play.

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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—Herman Melville
Moby Dick



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Turn in your ticket stub and see the five shows remaining in ACT's 1990 Mainstage Season at the low prices listed below! You may save more than twice the cost of your ticket to this performance.

ACT'S 1990 MAINSTAGE SEASON

Lloyd's Prayer June 7 – July 1
by Kevin Kling

What can you say about a play that contains a boy raised by raccoons, an Angel of the Lord in the body of a high school beauty queen, an ex-con turned televangelist, a plague of bugs and fire and pestilence, a man in a carp suit and half-a-dad? Welcome to the world of *Lloyd's Prayer*!

A Normal Life July 12 – Aug. 5
A world premiere by Erik Brogger

A funny and heartfelt saga of a Jewish family in New York during the 1930s that explores how an arranged marriage can affect an entire family, and how memories of the past and dreams of the future merge to reveal who we are, who we once were, and who we might become.

Born in the RSA Aug. 16 – Sept. 9
by Barney Simon and the Market Theatre Company
Barney Simon, Artistic Director of the Market Theatre in Johannesburg and director of the hit

Woza Albert!, returns to Seattle with a riveting work about life – both black and white – and the conflicting demands of loyalty in today's South Africa.

Four Our Fathers Sept. 20 – Oct. 14
by Jon Klein

A humorous look at fatherhood, failure – and forgiveness. A young man's personal search for meaning in an absurdly comic universe brings him face to face with broken relationships, lost opportunities and the "fathers" who influenced his life.

Hapgood Oct. 25 – Nov. 18
by Tom Stoppard

The Northwest premiere of Tom Stoppard's comic espionage thriller, a gripping tale of spies, motherhood and quantum physics. From the celebrated author of *Rosencrantz and Guildenstern are Dead*, *Travesties*, *The Real Thing*, and *On the Razzle*.

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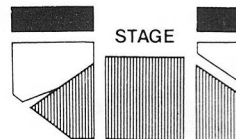
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Next at ACT

Lloyd's Prayer

by Kevin Kling

Directed by David Ira Goldstein

June 7 – July 1

What can you possibly say about a play that contains a boy raised by raccoons, an Angel of the Lord in the body of a high school beauty queen, an ex-con turned televangelist, a plague of bugs and fire and pestilence, a man in a carp suit and half-a-day? Welcome to the wonderful world of Kevin Kling and *Lloyd's Prayer*.

Kling is a true original – as playwright, actor, storyteller and performance artist – and *Lloyd's Prayer* is a perfect introduction to the highly theatrical, wonderfully skewed vision of the world that infuses all of his work.

Bob – a.k.a. The Beast Boy – was raised by raccoons, but is slowly realizing that he must leave the animal kingdom behind and join the world of humans. It's a tough transition, though, for someone taught to wash his food before dinner and whose communication skills are limited to, well, chattering like a raccoon. Caught in a steel trap, Bob is adopted by a suburban couple who recognize him as one of their own, but who keep him locked in a cage, unsure whether to treat him as a son or a pet.

Lloyd has been locked in a cage of a different sort – jail. A con man with a golden tongue, Lloyd is an outsider, a man who has lost his faith in God – but not the almighty dollar. When he discovers Bob, he sees the potential of the "little fur-bearing gold mine" and hits the religion circuit, gathering donations to "save little Bobby from the devil." Although Lloyd begins to care for the boy, he doesn't see the problem in exploiting one of God's creatures to make a fast buck.

But God does. He dispatches an Angel – who just happens to borrow the body of a local beauty queen – to stop Lloyd from taking advantage of his young charge and start giving him the guidance and affection he needs. Only by recognizing his genuine need for others, and his ability to care for someone other than himself, can "Lloyd's prayer" be answered.

"Audacious ideas and consistently splendid writing . . .

Kling writes with delicacy, grace and a generous heart."

— San Jose Mercury News

"Kling's singular humor spins out one funny revelation after the next. His play is witty and endearing, and to dislike such ingeniousness you'd have to be a real cynic."

— City Page, Minneapolis/St. Paul

"A beguiling comedy . . . quirky, sweet and very funny."

— St. Paul Pioneer Press Dispatch

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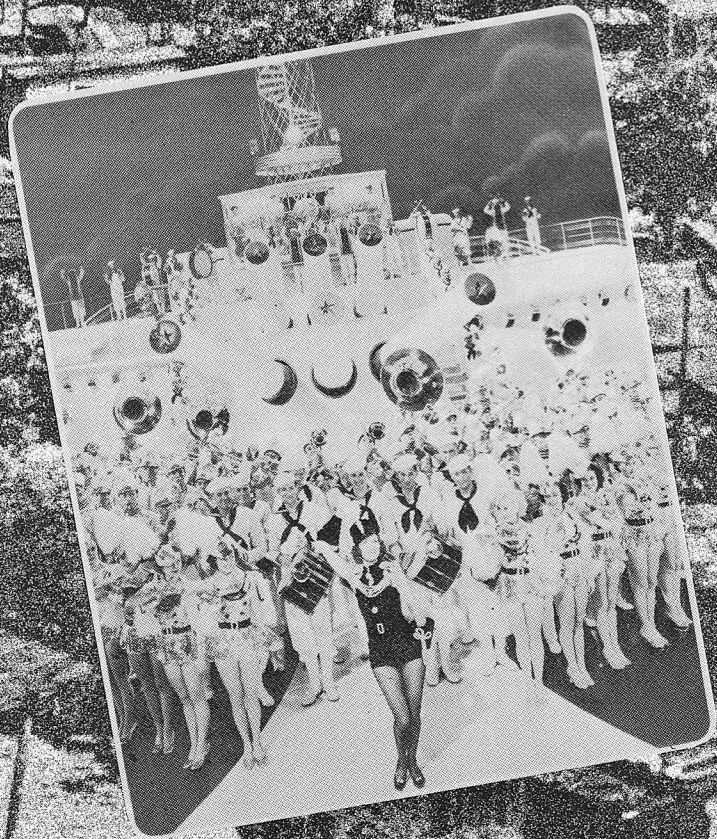
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George S. Kaufman (from *The Cocoanuts*)



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AN AMERICAN COMEDY

Director	Jeff Steitzer
Set Designer	Bill Forrester
Costume Designer	Jazmin Mercer
Lighting Designer	Rick Paulsen
Sound Designer	Jim Ragland
Dramaturg	Steven E. Alter
Stage Manager	Joan Toggenburger

The Cast

(in order of appearance)

Max Whitcomb	Randy Hoffmeyer
George Reilly	Michael Santo
Joe Williams	Peter Silbert
Julie Jackson	Suzanne Irving
Tony Ricardo	Allen Galli
Freddy Hart	Albert Farrar
Samuel Conklin	Mark Drusch
Eva Rose	Jeanne Paulsen
Colonel Face	Frank Corrado

The action takes place in a first class cabin on an ocean liner in 1936.

There will be one intermission.

An American Comedy is produced by arrangement with Broadway Play Publishing, Inc.

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

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.

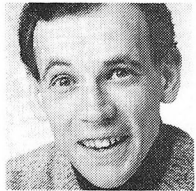
Overleaf photo: Seattle's depression-era "Hooverville" and a scene from 1936's "Born to Dance" (inset).

The Actors



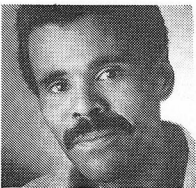
Frank Corrado
Colonel Face

ACT audiences will remember Frank Corrado from his performances as Ricky Roma in *Glengarry Glen Ross*, Jake in *A Lie of the Mind* and Verkoff in last year's *Breaking the Silence*. He recently returned from Norfolk, Virginia where he portrayed Bobby Gould in the Virginia Stage Company's acclaimed production of *Speed-the-Plow*. Locally, he has also appeared in numerous productions at The Bathhouse Theatre, The Empty Space Theatre, Tacoma Actors Guild and The Seattle Repertory Theatre. Elsewhere, he played Leontes in *The Winter's Tale* and the title roles in *Richard III* and *Hamlet* for Fort Worth's Shakespeare-in-the-Park, and was a founding member of the Signal 1 Company in his native New York. NPR audiences have heard his work in the Globe Radio Repertory serializations of *Dead Souls* and *Madame Bovary*. He has appeared in the television series *Hot Pursuit* and *Top of the Hill*, and in the BBC Omnibus dramatization of Raymond Carver's *Why Don't You Dance?*



Mark Drusch
Samuel Conklin

Mark Drusch has appeared on ACT's stage several times including the role of Marley and others in *A Christmas Carol*, Ling in *Glengarry Glen Ross* and Weinberl in *On the Razzle*. He also played Edmund in the ACT/Bathhouse co-production of *King Lear*, Victor in *Other Places*, and toured with the Young ACT Company's productions of *Ali Baba*, *The Persian Princess*, and *The Odyssey*. He appeared in numerous productions at the Bathhouse Theatre where his roles included: Oberon in *A Midsummer Night's Dream*, Malvolio in *Twelfth Night*, Mr. Peachum in *Threepenny Opera*, and the title role in *Macbeth*. He collaborated in the creation of many original Bathhouse pieces including *The Big Broadcast* in which he played Titus Moody, Digger O'Dell and Bing Crosby. His other local credits include Saul in *True West* and Tesman in *Hedda Gabler* at Tacoma Actors Guild, and Nozdrev in the Globe Radio Repertory production of *Dead Souls* for National Public Radio.



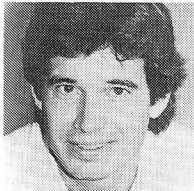
Albert Farrar
Freddy Hart

Albert Farrar has performed at the Old Globe in San Diego, The La Jolla Playhouse, The Alley Theatre, Shakespeare and Company, The Oregon Shakespeare Festival, as well as spending two seasons with the Milwaukee Repertory Theatre. While in New York he worked with The New York Shakespeare Festival, INTAR, and toured nationally with The Acting Company. He is a graduate of the Juilliard School. Recently he moved to Seattle from New York City to enjoy the beauty of the Pacific Northwest. This is his first appearance at ACT.



Allen Galli
Tony Ricardo

Allen Galli last appeared at ACT as Gloucester in the ACT/Bathhouse co-production of *King Lear*, and toured Washington State with the Young ACT Company production of *The Odyssey*. He is a founding member of The Bathhouse Theatre Acting Company where he has played such roles as Dwornitschek in *The Play's the Thing*, the Sound Man in several editions of *The Big Broadcast*, Estragon in *Waiting For Godot* and Iago in *Othello*. Allen has also appeared at Seattle Children's Theatre, The Portland Repertory Theatre and the Dallas Shakespeare Festival. In addition to his acting credits at the Bathhouse, he has directed *The Best of The Big Broadcast* and *Stop the World I Want to Get Off*.



Randy Hoffmeyer
Max Whitcomb

Randy Hoffmeyer was last seen at ACT in *The Diary of a Scoundrel* in 1987 and has appeared in other ACT productions as Mike in *A Lie of the Mind*, Jim in *End of the World*, Korolinko in *Maydays* and as Edgar in the ACT/Bathhouse co-production of *King Lear*. As a founding member of the Bathhouse Theatre company, Randy has performed in dozens of shows over the last 10 years. Some of his favorites include the title role in e.e. cummings *h i m*, Demetrius in *A Midsummer Nights Dream*, Solyony in *Three Sisters*, Benson in *Boy Meets Girl*, Don John in *Much Ado About Nothing*, and most recently as Mansky in *The Play's the Thing*. He may be best known to Seattle audiences as Jack Benny, Will Rogers, and George Burns in the many productions of *The Big Broadcast*. He was seen last season at Intiman Theatre in *Hamlet* and as Paul in *Born Yesterday*. Randy has also performed at the Cincinnati Playhouse, Vancouver East Cultural Centre in B.C. and throughout the West and South.



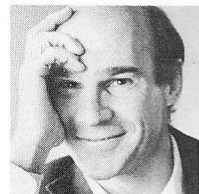
Suzanne Irving
Julie Jackson

Suzanne Irving has previously appeared at ACT in *Merrily We Roll Along*, *On The Razzle*, and *The Diary of a Scoundrel*. She has also toured with the Young ACT Company, in last year's production of Gregory A. Falls' *Theseus and the Minotaur*. Most recently, she played Ruth Condomine in *Blithe Spirit* at the Portland Repertory Theatre, where she has also performed in *Oh, Coward!* and *A . . . My Name Is Alice*. Other credits include appearances at the San Jose Repertory Co., Seattle Group Theatre, Seattle Children's Theatre, Pioneer Square Theatre, and the Bellevue Repertory Theatre. Suzanne studied with Robert L. Hobbs at the University of Washington's Professional Actor Training Program.



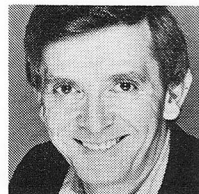
Jeanne Paulsen
Eva Rose

Jeanne Paulsen has appeared in numerous ACT productions including *A Christmas Carol*, *The Marriage of Bette and Boo*, *The Diary of a Scoundrel*, *Top Girls* and *Cloud 9*. She has most recently performed in the American premiere of *Holy Days* at South Coast Repertory. In seven seasons at the Oregon Shakespeare Festival she has performed in many productions including *And a Nightingale Sang*, *Ghosts*, and *Strange Snow*, for which she received Drama League Awards. Other Oregon Shakespeare Festival shows include *Henry IV, Part II*, *The Marriage of Bette and Boo*, *The Iceman Cometh*, *Broadway* and *The Three Sisters*. Jeanne has also performed at the Empty Space, American Conservatory Theatre, The Milwaukee Repertory Theatre, the Denver Centre Theatre Company, the San Jose Repertory Company and the PCPA/Theatrefest.



Michael Santo
George Reilly

Michael Santo returns to ACT where he has appeared in *Red Noses*, *A Christmas Carol* and *Glengarry Glen Ross*. He has appeared extensively with Intiman and The Seattle Rep. His Intiman appearances include *The Cherry Orchard*, *Heartbreak House*, *Design for Living*, *The School for Wives*, *Man and Superman*, and many others. Most recently, he appeared as Don Pedro in *Much Ado About Nothing* at the Cincinnati Playhouse-in-the-Park. Michael has worked with TAG, Alaska Repertory, San Jose Repertory, Pioneer Memorial Theatre, Pacific Conservatory for the Performing Arts, and the Oregon Shakespeare Festival. He directed *Taking Steps* at the Portland Rep, and appeared there in *Oh Coward!* His most recent Seattle appearances include Maurice Blase in *A Flea In Her Ear* at The Seattle Rep, *The Mystery of Irma Vep* (the original cast) at The Space and *Blithe Spirit* and *Man and Superman* at Intiman.



Peter Silbert
Joe Williams

Peter Silbert has been seen at ACT as Scrooge in *A Christmas Carol*, Father Toulon in *Red Noses*, Nikolai in *Breaking the Silence*, Krutitsky in *The Diary of a Scoundrel*, Brecht in *Tales From Hollywood* and in *The Jail Diary of Albie Sachs*, *Amadeus* and *True West*. Other Seattle credits include five seasons at Intiman Theatre and work at The Empty Space, Tacoma Actor's Guild, The Seattle Repertory Theatre, Pioneer Square Theatre and Center Stage where he recently played Haskell in *The Immigrant*. Nationally, he has appeared at The Berkeley Repertory Theatre, La Jolla Playhouse, The Goodman Theatre, The Portland Repertory Theatre, Actors Theatre of Louisville, The Oregon Shakespeare Festival and for five seasons at The Milwaukee Repertory Theatre.

Directors and Production Staff

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 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 and Director of An American Comedy*

has directed ACT's productions of *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 Space; *Guys and Dolls* for the Palace Theatre; *Bay City Blues* and *Father's Day* at The Bathhouse; and *Pinocchio* 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.

Phil Schermer, *Producing Director*

has been with the theatre for over 20 years, during which he designed lighting for a great many productions, including *God's Country*, *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 Space he designed lighting for *Loot*, *The Mystery of Irma Vep*, *American Buffalo*, *A Prayer For My Daughter*, *Heat*, and *Dulsa*, *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 Lyon in France, and has done graduate work in dance education at George Washington University.

Richard Nelson, *Playwright*

was born in Chicago in 1950. His most recent play, *Some Americans Abroad*, was commissioned and performed by the Royal Shakespeare Company last summer, and is currently running on Broadway at Lincoln Center's Vivian Beaumont Theatre. His other plays include *The Killing of Yablonski* (1975), *Conjuring an Event* (1976), *Jungle Coup* and *The Vienna Notes* (both 1978), *Rip Van Winkle* or "the Works" (1981), *The Return of Pinocchio* (1983), *Between East and West* (1984) and *Principia Scriptoriae* (ACT, 1988). An adaptation of his play *Sensibility and Sense* was seen in January on public television's *American Playhouse* series, which will also broadcast Nelson's *The End of a Sentence* in April. Nelson also wrote the book for the Broadway musical *Chess*. There have been numerous productions of his plays in the United States and *The Vienna Notes* was staged by the Crucible Theatre, Sheffield in 1979. He has also worked on many translations and adaptations: Molière's *Don Juan*, Brecht's *The Wedding and Jungle of Cities*, Erdman's

The Suicide, Goldoni's *Il Campiello*, Beaumarchais' *The Marriage of Figaro*, Dario Fo's *Accidental Death of an Anarchist*, Chekhov's *Three Sisters*, Henkle's *Antique Pink* and Verne's *Journey to the Centre of the Earth*. Richard has received two Obie awards, a Guggenheim Fellowship, a Rockefeller Playwriting Grant, and two National Endowments for the Arts playwriting fellowships. He is currently at work on *Two Shakespearean Actors*, commissioned by the RSC and to be premiered there this summer.

Bill Forrester, *Set Designer*

made his ACT debut with our 1973 production of *The Decline and Fall of the Entire World as Seen Through the Eyes of Cole Porter*. Since then he has designed a number of ACT productions including *A Walk in the Woods*, *A Christmas Carol*, *Maydays*, *Woman in Mind* and *The Voice of the Prairie*. He has also designed for The Empty Space, TAG, and the Honolulu Theatre for Youth.

Jazmin Mercer, *Costume Designer*

makes her ACT debut as costume designer with *An American Comedy*. Locally her most recent designs were seen at Civic Light Opera's production of *My One and Only*. She has spent the last ten years designing for and running the costume department at Greg Thompson Productions—a local company that produces lavish musical reviews, ice shows and intimate nightclub acts throughout the world. Her costumes have been on stages from Monte Carlo to New York with over eighty shows to her credit. Her television credits include a thirty-nine episode musical variety sit-com filmed in Seattle and a series of one-hour specials for cable filmed in New York. Jazmin has won awards for her costumes in the Atlantic City and Reno, Nevada 'Entertainer of the Year Awards.'

Rick Paulsen, *Lighting Designer*

is pleased to return to ACT for his seventh season. In previous seasons at ACT, he has designed the lighting for *Woman in Mind*, *Happenstance*, *Red Noses*, *A Walk in the Woods*, *Breaking the Silence*, *The Downside*, *The Voice of the Prairie*, *Principia Scriptoriae*, *A Chorus of Disapproval*, *The Jail Diary of Albie Sachs*, *Tales From Hollywood*, *The Diary of a Scoundrel*, *March of the Falsettos*, *End of the World* and *Angels Fall*. In addition to his work at ACT, at Intiman this summer Rick will be lighting *The Rivals*, *Waiting for Godot*, and *The Aristocrats*. In the Seattle area, Rick's work has been represented extensively at ACT, Empty Space, Intiman, Seattle Rep, Seattle Opera, Seattle Children's Theatre and at St. James Cathedral. Some of his favorite productions have been *Through the Leaves*, *Execution of Justice* and *Overgrown Path* at Empty Space; *Landscape of the Body* and *Frankie and Johnny in the Claire de Lune* at Seattle Rep; and *Angel Street* and *Road to Mecca* at Intiman. Also, Rick has served as Tour Lighting Designer for the Rep's tours of *Tartuffe* and *Hogan's Goat* in 1988 and *Cat* on a *Hot Tin Roof* in 1989. Outside of Seattle, Rick has designed lighting for *The Crucible* at Milwaukee Rep, Jeff Steitzer's production of *Red Noses* at the Goodman Theatre in Chicago, *Two Gentlemen of Verona* at the Denver Center, *Not About Heroes* at the Oregon Shakespeare Festival, and *The Miser* at the Festival's Portland Center Stage. Also, Rick first designed professionally on five productions at the Oregon Contemporary Theatre in Portland. For the past six years, Rick has taught lighting at Cornish College of the Arts.

Jim Ragland, *Sound Designer*

has served at ACT as sound designer for *God's Country* and *Happenstance*, and musical director for *Eighteen Wheels* in the Songworks series. At the Empty Space, he has composed music and designed sound for *Tales of the Lost Formicans*, *Etta Jenks*, *In Perpetuity Throughout the Universe*, *Drinking in America*, *The Overgrown Path*, *Don Juan*, and *Bunk*, and has served as musical director for *The Rocky Horror Show* and *Gloria Duplex*. Other composing credits include *The Tooth of Crime*, *The Unseen Hand*, *Limbo Tales*, *The Fairy Garden*, and *Angel City* at New City Theatre, *Hamlet* and *Electra* at The Intiman Theatre, and *Reckless* at Berkeley Rep. Other sound design credits include *Blue Window* at New City Theatre, and *A School for Scandal* and *Romeo and Juliet* at The Old Globe in San Diego.

Steven E. Alter, *Literary Manager and Dramaturg for An American Comedy*

enters his second season on the ACT staff after coming to Seattle during the 1988 season to dramaturg the world premiere of Steven Dietz's *God's Country*. In addition to working with Dietz on several of his plays, Steven has dramaturged plays by Jon Klein, Kevin Kling, Larry Larson & Eddie Lee and Claudia Reilly, among others. He was literary associate at Actors Theatre of Louisville for the 1985-86 season, serving as production dramaturg on three festivals: SHORTS '85, Classics In Context and the Humana Festival of New American Plays. Steven comes to Seattle from Minneapolis where, in addition to his work as a freelance dramaturg, he was assistant to the executive director at the Playwrights' Center and, most recently, marketing director at Illusion Theater.

Joan Toggenburger, *Stage Manager*

makes her stage management debut at ACT with *An American Comedy*, and other local credits include *Etta Jenks* at The Empty Space Theatre. Joan spent most of 1989 touring Europe, the U.S. and the Middle East with the American Indian Dance Theatre. She was a resident stage manager for seven years at the Los Angeles Theatre Center.

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Art in the Lobby



Mystic Moods, Acrylic on Canvas, 1989

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 Alex Heravi during the run of *An American Comedy*.

Alex Heravi has packed more life into 41 years than most. He was born into a well-to-do, educated family in Iran, where his parents fostered his early artistic talent by hiring a tutor. Encouraged by a favorite cousin who was an artist in London, he began to develop his abstract style early. After moving to Paris in 1968, he painted off and on while studying psychology and business administration. He moved to Montreal in 1969 and continued his education at the University of New Haven in 1972. He obtained U.S. citizenship and, in 1975, settled in San Francisco where his wife, a chemical engineer, took a job. His father, a physician and teacher at the University of Tehran, decided to move to the United States and go into business with Heravi in 1980. They purchased a successful clothing store in Palo Alto and Heravi lived extremely well, freely spending the money he was making . . . until a large mall opened across the street.

A long string of tragedies followed. Driven out of business by the mall, the store went bankrupt and Heravi and his father lost everything they had. Around the same time, Heravi and his wife were divorced, his brother was murdered while visiting Iran and his father suffered a stroke.

Broke and heartbroken, he found himself living in a flop house, where he nearly died of a bleeding ulcer. Abandoned by his fair-weather friends, Heravi regained his health in charity hospitals, borrowed a few hundred dollars and came to Bellevue to stay with a cousin in 1985. He did not want to impose on his cousin and soon set out on his own with only \$200 in his pocket, finding a job washing cars. His employers saw how well Heravi worked, and soon he was doing detail work for several car dealers in Bellevue.

A couple of years ago, Heravi's father suffered another stroke and died while visiting his son's grave in Iran. Heravi's cousin and mentor, the London artist, also died. Shaken by these events, Heravi made a decision. " . . . I realized, 'This is it.' I'm not going to waste my life anymore. If I wind up being poor, at least I'm doing what I love." He leased an old building which he converted into a gallery in Old Bellevue. It is there that he has been painting ever since.

The whole of Heravi's life is reflected in his paintings. His work is bold and abstract, bright and colorful, yet it also possesses a rare, life affirming sophistication. An animal energy and an imaginative perspective flow from his paintings, insistently grabbing your attention. He says, "I don't want a painting to be ignored. Either you hate it or you love it. A painting like that has to say life is worth living. I want someone who looks at my paintings to feel good about life." These words, and his paintings, put forth a bold and courageous statement from a man whose life has thrown him so many curves. To date, Heravi's paintings have been sold in London, Tokyo, Paris and across the United States from New York to Los Angeles.



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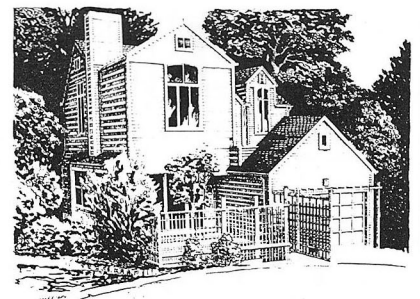
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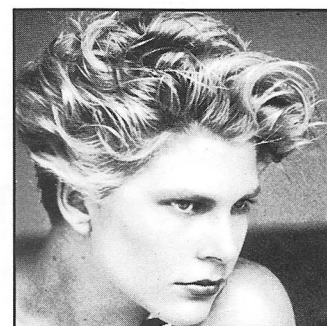
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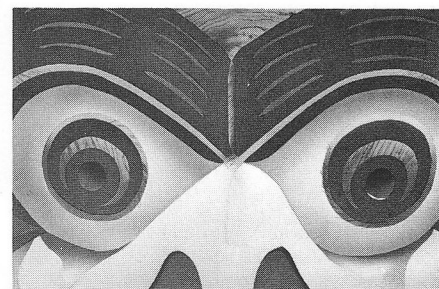
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