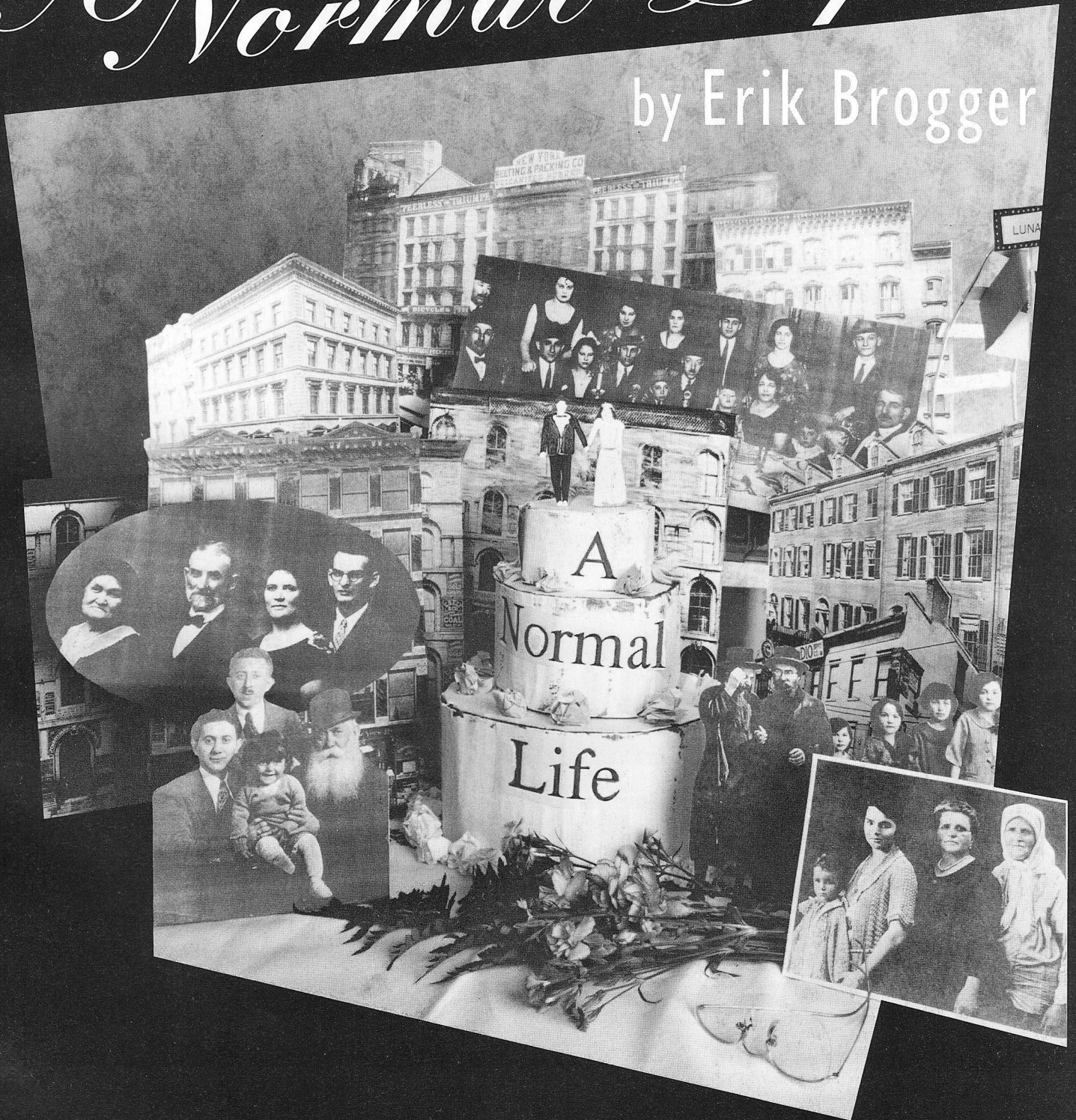


A Normal Life

by Erik Brogger



ENCORE

P U B L I S H I N G , I N C.

A Contemporary Theatre
26th Mainstage Season
1990

Volume 3, No. 3

The world premiere of

A Normal Life

By Erik Brogger

Based on the stories by Delmore Schwartz published as
"In Dreams Begin Responsibilities" by New Directions

July 12 — August 5, 1990

Tickets: 285-5110

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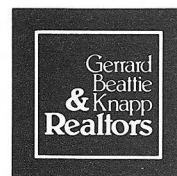
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Art in the Lobby



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 is also 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 Pat O'Hara during the run of *A Normal Life*.

Pat O'Hara was born in Seattle in April of 1947. During his youth the Cascade and Olympic Mountains were scenic backdrops to his homeland.

In his post-teen years he served with the US Air Force and was inevitably assigned for a tour in Vietnam. After leaving the military he returned to Washington State and used his educational benefits for college. During his undergraduate years at Central Washington University he placed a high priority on backpacking into wilderness areas during free time and college breaks. His interest in landscape and nature photography and preservation of natural resources developed concurrently. Subsequent graduate work in natural history interpretation led to a Masters Degree in Forest Resources from the University of Washington in 1976. A few intervening years of professional employment and serious photography self-study elapsed before he made the transition into full-time photography in 1978.

Of his work Pat states "Ultimately, my goal is to help nurture in others a deep and abiding respect for the beauty of creation — to encourage active participation rather than passive viewing."

Pat's photography has been published extensively in books, magazines, calendars, posters, advertisements, brochures and other professional publications. His images have been featured in a dozen large-format books and his fine art prints

Play by Play

Born in the RSA

by Barney Simon and the Market Theatre Company

Tuesday, August 21, 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.

ACT gratefully acknowledges the following institutions for ongoing major support.



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BORN IN THE RSA

by Barney Simon and the Market Theatre of Johannesburg, South Africa

Directed by Barney Simon

August 11 - September 9

Born In The RSA will bring to ACT one of South Africa's most influential theatrical and political voices. Barney Simon, Artistic Director of the Market Theatre of 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.

According to Simon, *Born In The RSA* was initiated "in a period of paralyzing uncertainty around mid-'85...soon after the first state of emergency was declared" in the Republic of South Africa. In creating this extraordinary "living newspaper", Simon and his multiracial company combined the techniques of journalism and theatre, drawing material from research and personal interviews. They have fashioned an incomparably powerful theatrical event where individuals take the stage to speak directly to the audience about the incendiary issues constantly threatening to engulf daily life in South Africa, effectively putting a human face on the tragedy of apartheid.

At the heart of the play is a story of betrayal. Glen, a handsome but easily corruptible white university student, is gradually drawn into becoming a police informer. He deserts his pregnant wife and becomes embroiled in an affair with Susan, a white art teacher who is also a political activist. Glen has no qualms about using her as a pawn to infiltrate the ranks of the anti-apartheid movement, and as Susan falls in love with him, she unwittingly leads the police to Thinjiwe, a charismatic black trade unionist high on the government's most wanted list.

After Susan and Thinjiwe are arrested, the play brilliantly illustrates how incidents can ripple outward, creating a web that ensnares people only peripherally involved in the transpiring events; it is suddenly a crime to know, or be related to, the wrong person. Susan's friend Mia, a white lawyer/advocate for victims of wrongful arrest and brutality, puts herself at risk by becoming involved in their defense. Thinjiwe's ten-year-old nephew is arrested on trumped up charges, tragically drawing her sister, Sindiswa, and

boarder, Zack, into the police state's machinations.

Undeniably powerful even if it were fabricated, the play's impact is magnified by the fact that everything is based on actual people and events. The material is strengthened by the obvious commitment to deal with the issues in relation to blacks and whites, men and women, young and old. Perhaps most remarkable is the way the play refuses to paint its characters as heroes and villains, their actions as good or evil. These are flesh-and-blood characters, complex people dealing with complex issues. The play is not interested in providing easy answers but, rather, is intent on encouraging active discussion and debate.

ACT is proud to be presenting this especially timely theatrical event to Seattle audiences. *Born In The RSA* will be co-produced in association with the Northlight Theatre, the Chicago International Theatre Festival and Berkeley Repertory Theatre.

"*Born In The RSA* does more than just manipulate the heartstrings. It is a worthy addition to the literature about man's inhumanity to man."

-Washington Post

"A stirring testament to courage."

-Christian Science Monitor

"Dramatic, emotional and intellectual energy..*Born In The RSA* is that rare political drama with the power to make participants out of history's voyeurs."

-New York Times



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Notes from the Playwright:

Authentic Characters are Conduits of Faith and Yearning

I am not sure where or how I first found out about Delmore Schwartz; it may have been following the publication of James Atlas' wonderful biography, "The Life of an American Poet." (It's strange, Schwartz's reputation could have established him in any number of fields — literary criticism, poetry or fiction). Anyway, I picked up a copy of an anthology of his stories, entitled "In Dreams Begin Responsibilities," and I was immediately struck by the richness of his characters; they seemed so contradictory, in the way that real people are. They seemed authentic to me long before I learned that in most instances, they were directly drawn from the author's life. This did not in any way change my appreciation of them — you don't have to know anything about the life of this man in order to love the people he came to write about.

Most of the characters in this play are based upon characters in Schwartz's short stories and, by extension, the people with whom he grew up. He apparently did

have a maiden aunt and a gambler for an uncle. His childhood was torn by feuds between his successful but philandering father and his grasping and bitter mother. They all crept into his stories and filled them with an atmosphere rich with tension, humor and regret. The pathos in his work stems, I feel, from the generosity of his viewpoint. No character is dismissed; each is an important piece in the puzzle which was the author's life. Few writers were as self-referential as Schwartz. His life was his plot and vice-versa. He, like his characters, is almost always struggling with the question: "Who am I?" I immediately found myself caring about these people caught up in the Depression and struggling to carve out a life for themselves.

The title of the play was lifted from a reference made by Irving Howe in his fascinating book, "The World of Our Fathers." In it he notes:

"Through the work of almost every east European Jewish thinker at the turn of the century there keeps recurring a powerful motif: that the Jews by some act of heroic transformation, might achieve for themselves 'a normal life'.

"They (the immigrant Jews) had achieved 'a normal life' in America and, for those with any taste for self-scrutiny, it was a life permanently beset by the question: who am I and why do I so declare myself? To live with this problem in a state of useful discontent was perhaps what it now meant to be a Jew."

While Schwartz may not have been a deeply religious man, he was a very spiritual writer. His characters lived out lives of "useful discontent" — flawed, limited, struggling and instantly recognizable. After Schwartz's death, Meyer Shapiro wrote of his work:

"It has the beauty of his honest thought Of gravest musings on the human state, On thwarted dreams and forced deformities And ever-resurgent hopes of light."

Against the darkness of the Depression and the later terrors of the Second World War, Schwartz's characters are little conduits of faith and yearning. Under his generous guidance they sometimes absurdly, sometimes bravely, shine.

Erik Brogger
New York City
May 1990

About Delmore Schwartz:

A vibrant portrait of his generation

Though many people are familiar with the work of Delmore Schwartz, few remember that he was once considered the outstanding literary talent of his time, the most promising of a generation of writers who would deeply influence American culture and literature. If he is remembered now, it is, sadly, more for his tragic decline and sordid death than for the remarkable legacy he left behind.

Born in Brooklyn in 1913, Schwartz's reputation was established in 1938, at the age of twenty-five, with the publication of "In Dreams Begin Responsibilities." This collection of poetry and prose — with its themes of alienation and portrayals of immigrant family life — foreshadowed the concerns of his later work. Over the next decade, Schwartz's voice and influence would grow, while he served as poetry editor for the *Partisan Review*, wrote literary criticism, and published *Shenandoah*, a verse play, in 1941, and "Genesis, Book One," an autobiographical poem, in 1943.



In 1948, Schwartz published "The World is a Wedding," a collection of stories that, according to Irving Howe, "capture the quality of New York life in the 1930s and 1940s with a fine comic intensity — not, of course, the whole of New York life but that interesting point where intellectual

children of immigrant Jews are finding their way into the larger world while casting uneasy, rueful glances over their backs."

Schwartz taught at several universities, most notably Harvard and Princeton, throughout the 40s and 50s, but his health began to decline, his mental illness making itself more apparent, and manifesting itself in alcohol and drug abuse.

Schwartz would have one more literary triumph with the publication of "Summer Knowledge: New and Selected Poems 1938-1958" in 1959, which received both the prestigious Bollingen Prize in Poetry and the Poetry Society of America's Shelley Memorial Award. Tragically, this would turn out to be his final poetic testament. Slipping deeper into manic depression, and estranged from friends and supporters, Schwartz's talent seemingly deserted him, and he died alone of a heart attack in an obscure Broadway hotel in 1966. Yet Schwartz's existing poems, short stories, essays, letters and criticism stand as a testament to his immense talent, remaining a vivid, vibrant portrait of his generation.

ACT Facts

Concessions

ACT has two concession bars for your convenience. To your right as you enter the lobby from the house is the Bar where both alcoholic and non-alcoholic beverages are available. The Concessions Counter to your left serves desserts and non-alcoholic beverages. Posters may also be purchased at the Concessions Counter.

Ticket Discounts

Subscriptions

Subscribers enjoy the lowest discounts and greatest benefits, including ticket exchange privileges, free parking, lost ticket insurance, renewal privileges and priority ordering to *A Christmas Carol* and other special events. Short season subscriptions for 3 or 4 plays are also available. ACT's Box Office staff is happy to assist you with further information or in placing an order. Please call 285-5110, or stop by the Box Office during the hours posted downstairs in the Box Office Lobby.

ACT subscribers experience a broad spectrum of contemporary theatre and the playwrights of our age. They enjoy familiar actors in vastly diverse roles and are introduced to some of the finest talent in Seattle and the United States, and they see a wide range of treatments of the same stage by some of the area's finest designers. Best of all, subscribers develop a relationship with ACT and the challenging theatre we present.

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All regularly scheduled previews — Saturday, Sunday, Tuesday and Wednesday evenings before opening — are available at the special low rate of \$10 per ticket. Seating is unassigned.

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Side section seats are priced at 1/2 off the regular price on the day of the show, subject to availability.

Senior and Student Discounts

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

Group Rates

Special rates are available for groups of 10 or more who attend the same ACT performance with greater discounts offered for larger groups. Arrangements for use of ACT facilities before or after the performance may be made through the Box Office.

ACT Box Office

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100 W. Roy St., at the corner of 1st Ave. W.

Single Tickets

Prices range from \$10 - \$19.50. Reservations are advised. Please call or stop by ACT's Box Office.

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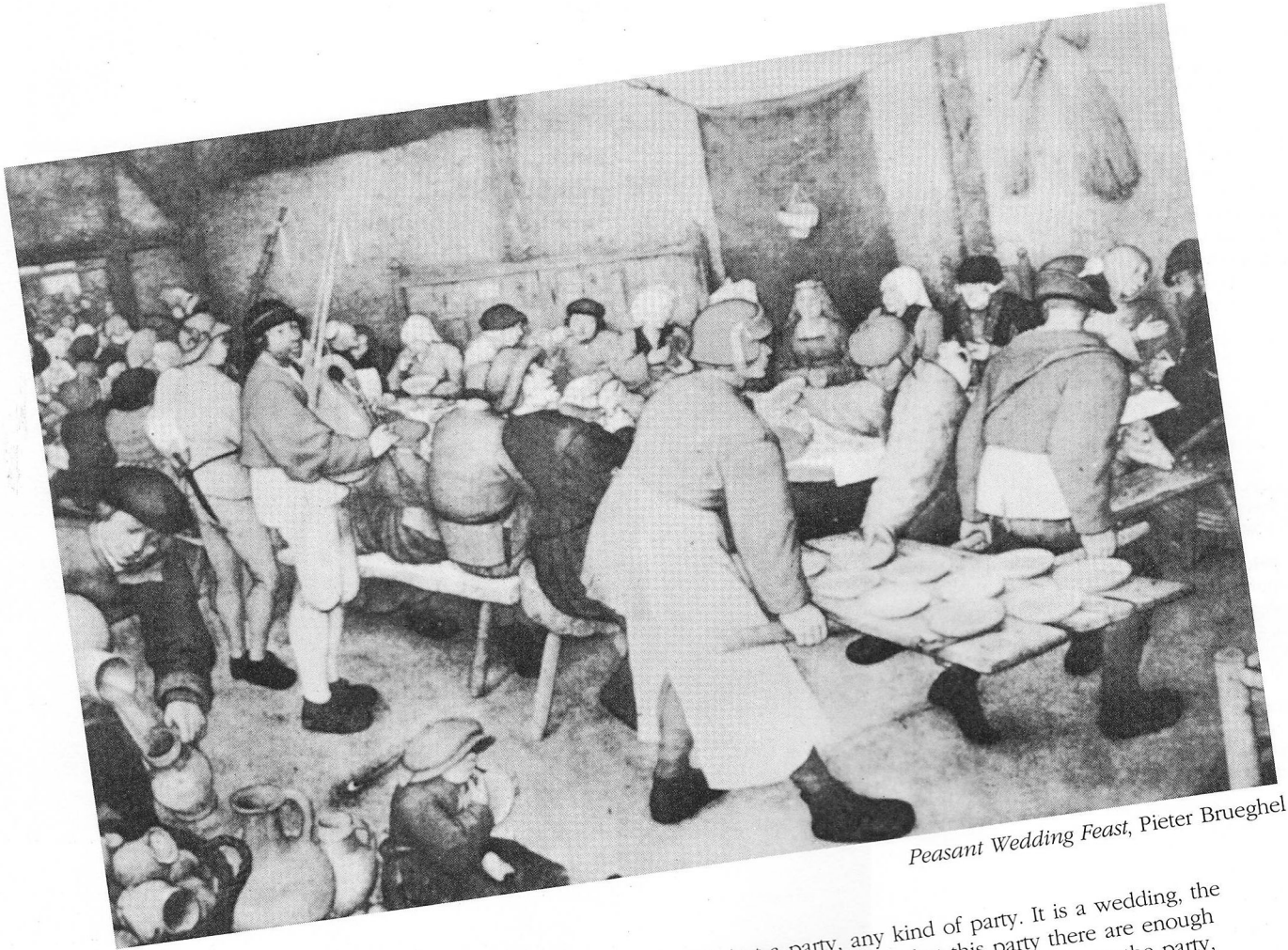
The Falcon

Matinees July 24 through August 5

ACT

Box Office
100 W. Roy, 285-5110

Ticketmaster
292-1990



Peasant Wedding Feast, Pieter Bruegel

“No,” said Jacob, “I don’t mean to say that this life is just a party, any kind of party. It is a wedding, the most important kind of party, full of joy, fear, hope, and ignorance. And at this party there are enough places and parts for everyone, and if no one can play every part, yet everyone can come to the party, everyone can come to the wedding feast, and anyone who does not know that he is at a wedding feast just does not see what is in front of him...”

—Delmore Schwartz, “The World is a Wedding”

A Contemporary Theatre

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Susan Trapnell Moritz
Managing Director

presents
the world premiere of
Erik Brogger's
A Normal Life

Based on the stories by Delmore Schwartz
published as "In Dreams Begin Responsibilities"
by New Directions

Director **Mary B. Robinson**
Set and Lighting Designer **Kent Dorsey**
Costume Designer **Mimi Maxmen**
Sound Designer **Steven M. Klein**
Dramaturg **Steven E. Alter**
Assistant Director **Julie Blumberg**
Stage Manager **Joan Toggenburger**

The Cast

Ruth Hart	Jane Hoffman	Jacob Baumann	Peter Silbert
Rebecca Hart	Jeanne Paulsen	James Mannheim	Laurence Ballard
Seymour Hart	Randy Hoffmeyer	William Schorr	Ivar Brogger
Sarah Hart Merwin	Cheri Sorenson	Thelma Poole	Jane Fleiss
Jasper Merwin	Jonathan Hochberg		
Michael Merwin	Will McGarrahan		
Lenny Hart	Mark Chamberlin		
Older Jasper	Will McGarrahan		

Time: Late spring and summer of 1932, and in the last scene autumn of 1942.

Setting: Various places in New York City.

There will be one intermission

Produced by special arrangement with the William Morris Agency

This production is made possible in part by the King County Arts Commission

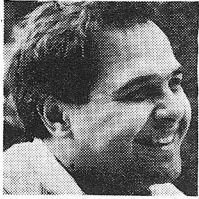
Preview performances of this production are made possible in part by the Seattle Arts Commission

Transportation funds for Erik Brogger's participation in this production were provided by the Observership Program of Theatre Communications Group, the national organization for nonprofit professional theatre

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

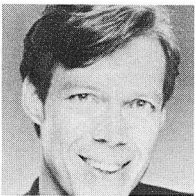
This theatre operates under an Agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. Directors and choreographers at ACT are members of the Society of Stage Directors and Choreographers, an independent 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.

The Actors



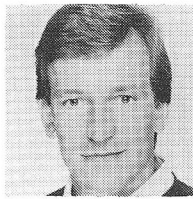
Laurence Ballard
James Mannheim

Laurence Ballard has performed in several past ACT productions, including last season's *A Walk in the Woods*, *Red Noses* and *Woman in Mind*. He has also appeared in *A Christmas Carol* (1989, 1987); *The Voice of the Prairie* and *Principia Scriptoriae* (1988); *Tales From Hollywood* (1986); and *True West*, *Maydays* and *Other Places* (1985). He has performed locally with the Seattle Rep, Intiman, the Empty Space and Tacoma Actors Guild. Nationally, other theatres include Milwaukee Repertory Theater, Arena Stage, Berkeley Repertory Theatre, Oregon Shakespeare Festival, Portland Center Stage and Stagewest. He has most recently performed with the Suzuki Company of Toga-Mura, Japan (SCOT), at the 1990 Mitsui International Performing Arts Festival in Tokyo. Film and television credits include *The Caine Mutiny Court-Martial* (1987), *The Tale of Lear* (1988) and *The Falcon* (1990).



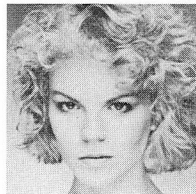
Ivar Brogger
William Schorr

Ivar Brogger is making his first appearance with ACT. Earlier this spring he played John in *The Cocktail Hour* for the Papermill Playhouse in New Jersey and off-Broadway he appeared as Will in the acclaimed New York premiere production of *Progress*. Other New York credits include, on Broadway: *Arsenic and Old Lace*, *Pygmalion* and *Devil's Disciple*, and off-Broadway: *Up'n'under*, *Second Man*, *Seascape with Sharks and Dancer*, *Clarence*, *Madwoman of Chaillot* and *Cloud 9*. Regionally, Ivar has appeared at the Alliance Theatre, Pittsburgh Public Theatre, Syracuse Stage, Goodman Theatre and four seasons at the Guthrie Theatre. Television credits include *Another World*, *One Life to Live*, *Ryan's Hope* and *Spenser: For Hire*. Film credits include *Power*, *Chud* and *Jacknife*.



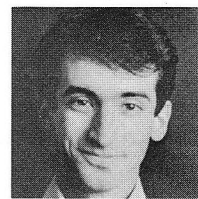
Mark Chamberlin
Lenny Hart

Mark Chamberlin is returning to ACT where he appeared in *The Downside* and *Woman in Mind* last year and the Young ACT Company's *Aladdin and the Magic Lamp* this year. He has been seen locally at the Seattle Repertory Theatre in *End of the Day*, *Red Square* and *Strangers on Earth*, the Seattle Children's Theatre in *Up the Down Staircase* and *The Secret Garden*, and New City Theatre in *Overruled* (voted best of the festival in 1988). Most recently, Mark played Johnny Case in *Holiday* at the Oregon Shakespeare Festival. A graduate of Whitman College and the American Academy of Dramatic Arts in New York, Mark originated the role of William on Broadway in *84 Charing Cross Road* (with Ellen Burstyn) and appeared off-Broadway in *Taming of the Shrew*, *Swan Song* and *Of Mice and Men*. He has worked regionally at the Pittsburgh Public Theatre, Atlanta's Alliance Theatre Company, the Studio Arena Theatre in Buffalo, Boston's Huntington Theatre Company and the Berkeley Repertory Theatre. His film credits include *Ghost Story*, *Second Effort*, *Christmas Evil* and *Kent State*.



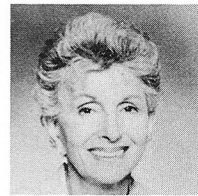
Jane Fleiss
Thelma Poole

Jane Fleiss is making her first appearance with ACT. She recently played Nina in *The Seagull* at Oregon Shakespeare Festival in Portland, Stella in *A Streetcar Named Desire* at Players Theatre in Columbus, Ohio and Laura in *The Glass Menagerie* at the American Stage Co. Other regional theatre appearances include *Pride and Prejudice* at the Longwharf and *Another Part of the Forest* at the Walnut Street Theatre. On Broadway she appeared in *I'm Not Rappaport*, *Fifth of July* and *Crimes of the Heart*, and off-Broadway she has acted in plays at Circle Repertory Co., The Roundabout Theatre, The Hudson Guild and The Womens Project. She appeared in the films *Endless Love*, *Everyday Heroes* and *Kent State*, and on television in *Spenser: For Hire*, *The Doctors* and *The Edge of Night*. Jane is a member of The Actors Studio.



Jonathan Hochberg
Jasper Merwin

Jonathan Hochberg is making his ACT debut with this production. He has been seen locally with the Alice B. Theatre in last summer's *Remember My Name*. Jonathan is a 1989 graduate of Sarah Lawrence College, where his work included *Six Characters in Search of an Author*, *Tango* and the world premiere of Richard Greenberg's *Sweeter Music*. He has appeared internationally at the 1988 Edinburgh Fringe Festival as part of an ensemble of young actors, writers and directors performing their own material.



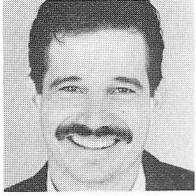
Jane Hoffman
Ruth Hart

Jane Hoffman has just left the Beaumont Theatre's production of *Some Americans Abroad* at the Lincoln Center to make her debut at ACT. Jane's grandparents and mother lived in Seattle and she went to high school here and spent one year at the University of Washington. She started out doing musicals such as *One Touch of Venus* and *Pal Joey* and even did an act at the famous Village Vanguard in New York. From there she went on to Broadway in the original *The Crucible*, *Rhinoceros*, *Mother Courage*, *The Rose Tattoo*, *Two Blind Mice* and others. She created the role of Mommy in Edward Albee's *American Dream* and performed in his play *The Sandbox*. Off-Broadway she played in Tina Howe's *Art of Dining* at the Public Theatre, and at the Brooklyn Academy of Music she was in Robert Wilson's *Golden Windows*. Jane is a charter member of The Actor's Studio and The Ensemble Studio Theatre in New York. Among her film credits are *Batteries Not Included*, Barbra Streisand's mother in *Up the Sandbox*, *Tattoo* and *Day of the Locusts*, among others. On television, she has appeared on *Edge of Night* and for three and a half years on *Love of Life*. Recently she appeared in the new series *Grand* and on the *Tracy Ullman Show* with her actor-son Sam McMurray.

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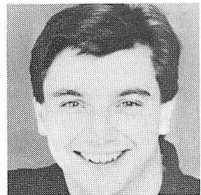
The Actors

Continued from page 10



Randy Hoffmeyer
Seymour Hart

Randy Hoffmeyer was last seen at ACT as Max in *An American Comedy* and has appeared in other ACT productions as Egor Kurchaev in *The Diary of a Scoundrel*, 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 ten years. Some of his favorites include the title role in e.e. cummings' *b i m*, Demetrius in *A Midsummer Night's Dream*, Solyony in *The Three Sisters*, Benson in *Boy Meets Girl*, Don Juan in *Much Ado About Nothing*, and as Manky 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 *Born Yesterday*. Randy has also performed at the Cincinnati Playhouse, Vancouver East Cultural Center in B.C. and throughout the West and South.



Will McGarrahan
Michael Merwin
Older Jasper

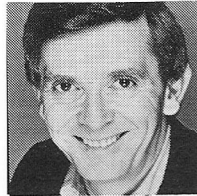
Will McGarrahan is making his ACT debut with this production. He most recently appeared at the Bathhouse Theatre in their productions of *Macbeth* (as Malcolm) and *The Contrast* (as Jonathan). His other local credits include *In Perpetuity Throughout the Universe* at the Empty Space and *Up the Down Staircase* at the Seattle Children's Theatre. A native of upstate New York, Will studied at Boston College and the Abbey Theatre.



Jeanne Paulsen
Rebecca Hart

Jeanne Paulsen has appeared in numerous ACT productions including *An American Comedy*, *A Christmas Carol*, *The Marriage of Bette and Boo*, *The Diary of a Scoundrel*, *Top Girls* and *Cloud 9*. 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 Logue Awards. Other Oregon Shakespeare 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 Theatre, South Coast Repertory Theatre, American Conservatory Theatre, the Milwaukee Repertory Theatre, the Denver Center Theatre Company, the San Jose Repertory Company and the PCPA/Theatrefest.



Peter Silbert
Jacob Baumann

Peter Silbert has been seen at ACT as Joe Williams in *An American Comedy*, 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 Actors Guild, Seattle Repertory Theatre, Pioneer Square Theatre and Center Stage. Nationally, Peter 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.



Cheri Sorenson
Sarah Hart Merwin

Cheri Sorenson has appeared in Seattle theatres in a wide variety of comic and dramatic roles. At ACT, she played Babs in *Mrs. California* and Diane in *The Downside*. She has performed for the Bathhouse Theatre, Group Theatre, Empty Space Theatre, Seattle Repertory Theatre and Tacoma Actors Guild.



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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 25 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.

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*, *Faschen*, *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 North Carolina and attended the University of Lyons in France, and has done graduate work in dance education at George Washington University.

Mary B. Robinson, *Director*

was the Associate Artistic Director of the Hartford Stage Company from 1980 to 1985, where she directed numerous productions, including *Of Mice and Men*, *Desire Under the Elms*, a new version of the medieval *Mystery Plays* and a three night cycle of Greek dramas (co-directed with Mark Lamos). In New York, her productions include *Lemon Sky*, for which she received a Drama Desk Nomination, *A Shyama Maidel*, which ran for fifteen months off-Broadway, and plays at the WPA Theatre (Erik Brogger's *Copperhead*), Playwrights Horizons, the Second Stage and the Ensemble Studio Theatre. She has worked around the country at the Seattle Repertory Theatre, South Coast Repertory, Actors Theatre of Louisville, Cincinnati Playhouse and Milwaukee Repertory Theatre. She was the first recipient of the Alan Schneider Award in 1987, and she has worked for a number of years as a consultant to the theatre programs of the National Endowment for the Arts and the New York State Council in the Arts. She was recently named the new Artistic Director of the Philadelphia Drama Guild. She is married to playwright Erik Brogger.

Continued on next page

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Directors and Production Staff

Continued from page 12

Erik Brogger, Playwright

currently lives in New York where he teaches on the English faculty at Hofstra University, and has had plays performed in the U.S., Canada, England, Scotland and Wales. His adaptation of Ostrovsky's *Diary of a Scoundrel* was performed at ACT in 1987 after it was commissioned and produced by the Berkeley Repertory Theatre, and subsequently played at the Dallas Theatre Center and the Meadow Brook Theatre in Michigan. His play *Paranormal Review* has been published by Samuel French and performed at the Empty Space, the Cricket Theatre in Minneapolis and the Bush Theatre in London. His other plays include *Industry*; *The Basement Tapes*, which was performed at Mixed Blood Theatre in Minneapolis, Los Angeles Public Theatre and off-Broadway at the Village Gate; and *Copperhead*, which was produced at the WPA Theatre in New York, Pennsylvania Stage Company and the Bush Theatre, and was taped by the Public Broadcasting Service. His play *Foolish Hearts* was commissioned by the Seattle Rep and toured throughout Washington in 1989. He is married to director Mary B. Robinson.

Kent Dorsey, Set and Lighting Designer

is working at ACT for the first time. His New York productions include *The Cocktail Hour*, *Yankee Dawg You Die*, *Suds* and *Another Antigone*. Kent recently made his debut in Washington D.C. with his lighting for *The Cocktail Hour* at the Kennedy Center. He has worked as both scenic and/or lighting designer for such notable directors as Jerry Zaks, Jack O'Brien, Ellis Rabb, Adrian Hall, John Hirsch, John Tillinger, Ed Call, Luis Valdez, Charles Marowitz and Sharon Ott. He has designed scenery and/or lighting for over 60 productions at the Old Globe Theatre. These include *A Midsummer Night's Dream*, *Othello*, *Coriolanus*, *Catsplay*, *Rashomon*, *Tartuffe*, *Much Ado About Nothing*, *Macbeth* and *Tally's Folly*. He has designed for resident companies including the La Jolla Playhouse, Playwrights Horizons, Denver Center Theatre Company, Shakespeare Theatre at the Folger, Berkeley Repertory Theatre, El Teatro Campesino, South Coast Repertory Theatre, Los Angeles Theatre Center, San Diego Repertory Theatre, Eureka Theatre, Arizona Theatre Company and sets and lighting for the west coast premiere of *The Lighthouse* for the San Diego Opera. He recently designed sets and lighting for *The Last Love* at the Buffalo Studio Arena Theatre with James Whitmore and Audra Lindly, which is slated to open in New York at the John Houseman Theatre in the fall.

Mimi Maxmen, Costume Designer

is designing for ACT for the first time. She has designed *Copperhead* by Erik Brogger, *Moonchildren*, and the New York production of *A Shayna Maidel*, all directed by Mary B. Robinson. Other New York credits include *North Shore Fish*, *Vieux Carre*, *The Incredibly Famous Willy Rivers*, the Broadway revival of *The Play's the Thing*, *Inadmissible Evidence* with Nicol Williamson, *The Only Woman General* with Colleen Dewhurst, *The Rise of David Levinsky*, *The Seagull* starring Chris Lloyd, the Ireal Horovitz trilogy *Today I Am a Fountain Pen*, *A Midsummer Night's Dream*, *Uncle Vayna*, *She Stoops to Conquer* and *A...My Name is Alice*. She has designed for the New York City, Joffrey, Hartford and Metropolitan Opera Ballet companies, and is currently designing (with Kevin Rupnik) *Ariadne auf Naxos* for Santa Fe Opera. She has received an Obie, and taught at the University of Michigan and the State University of New York.

Steven M. Klein, Sound Designer

returns to ACT where his design credits include *The Jail Diary of Albie Sachs*, *The Downside*, *Breaking the Silence* and *Mrs. California*. Other favorites include *Measure for Measure*, *Frankie and Johnny in the Clair de Lune*, *That's It Folks*, *Tartuffe*, *You Can't Take It With You* and *Playboy of the Western World* at the Seattle Rep; *Puppetmaster of Lodz* and *Aunt Dan and Lemon* at the Empty Space; *Hunchback of Notre Dame*, *The Hoboken Chicken Emergency* and *Little Lulu* for Seattle Children's Theatre; *In My Father's Bed* and *Governing Bodies* for Alice B. Theatre; and *The Boys Next Door* and *Yankee Dawg You Die* for the Group Theatre Company. Upcoming projects include *Aristocrats* at Intiman.

Steven E. Alter, Literary Manager and Dramaturg for A Normal Life

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*. He has dramaturged the ACT productions of *Lloyd's Prayer*, *An American Comedy*, *Red Noses* and *Happenstance* in addition to plays by Jon Klein, Larry Larson & Eddie Lee and Claudine 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 marketing director at Illusion Theatre.

Joan Toggenburger, Stage Manager

first came to ACT this year as stage manager for *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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