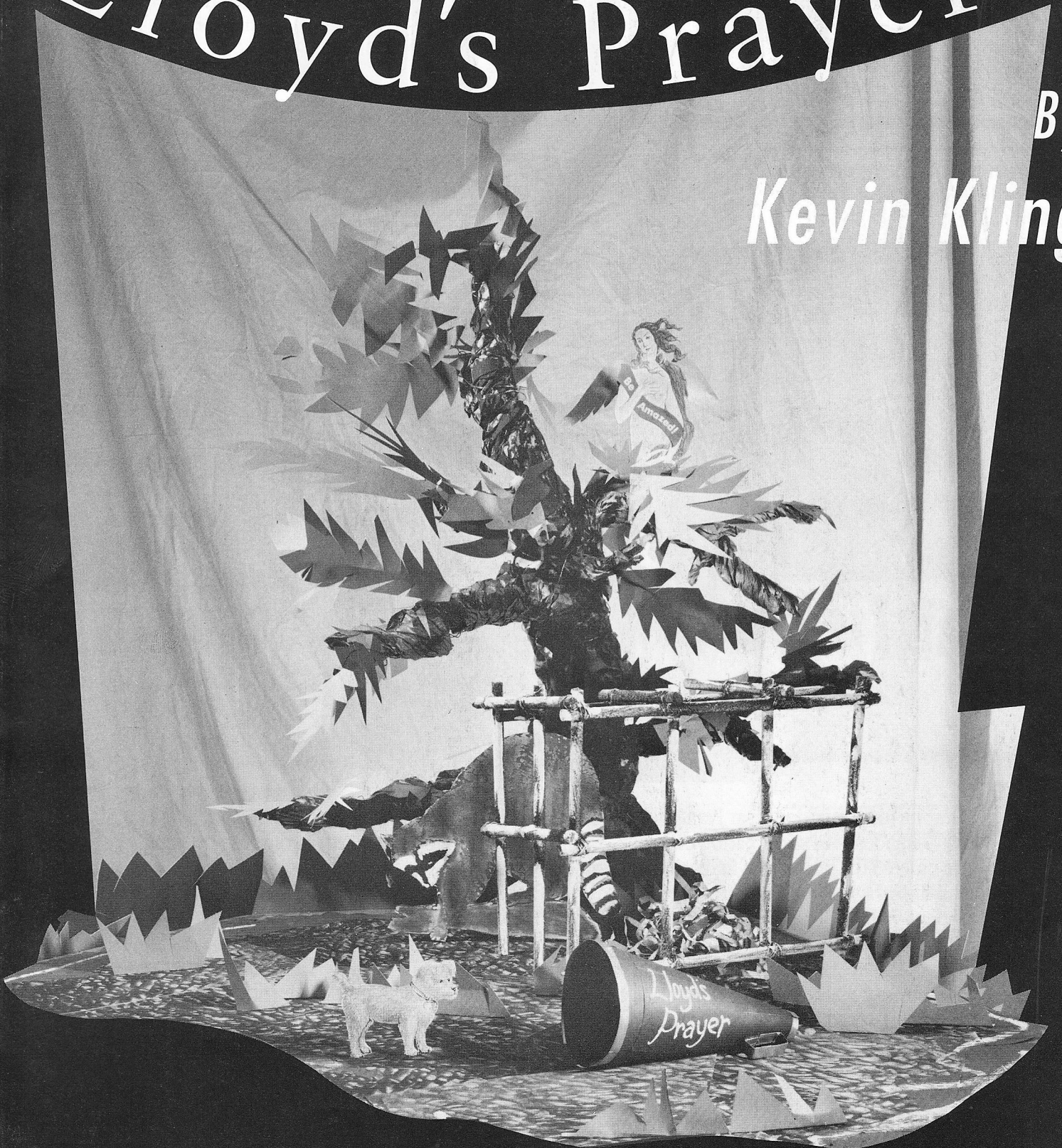
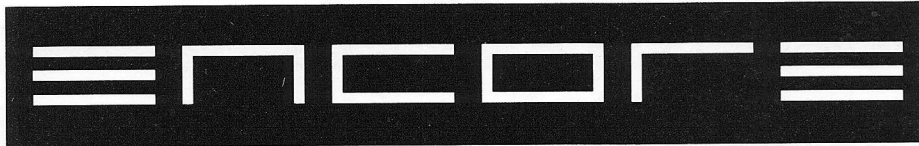


Lloyd's Prayer

By

Kevin Kling





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

A Contemporary Theatre
26th Mainstage Season
1990

Volume 3, No. 2

Lloyd's Prayer

By Kevin Kling

June 7 — July 1, 1990

Tickets: 285-5110

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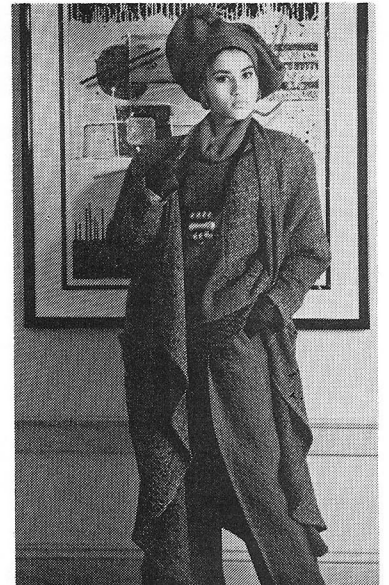


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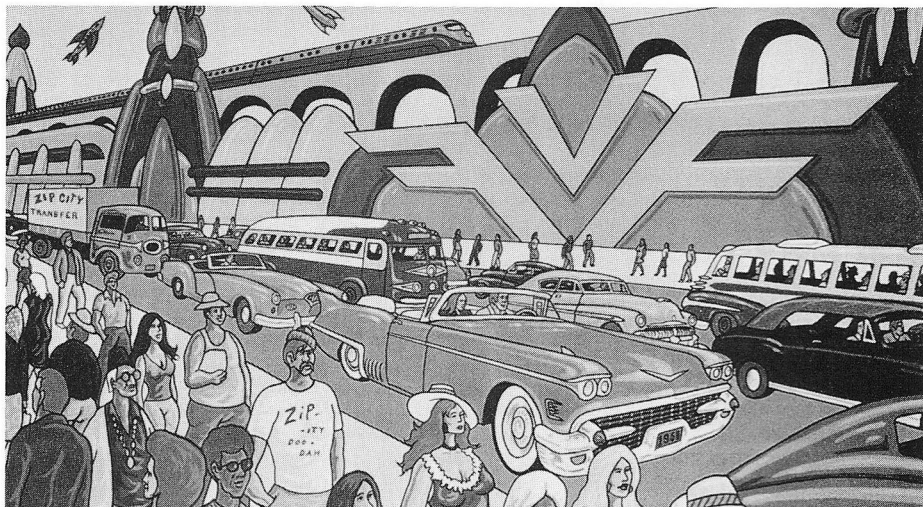
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Art in the Lobby



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 David Hodges during the run of *Lloyd's Prayer*.

David Hodges has been drawn to art since his youth. His evolution as a painter began at age 3 and progressed from drawing as a boy, to the use of casein medium in his twenties, to the acrylic he uses today. He is, for the most part, self taught, and he has studied the works of other artists extensively on his own.

Hodges spent a period of his life painting Old West style pieces with

acrylics, mostly, but not entirely, on wood. He was influenced and inspired by Charlie Russel and Frederick Remington during the Old West period. Other inspirations to his work have been Van Gogh; Modigliani; Matisse; primitive art including African, Native American and Middle Eastern; and Americana. Among the passions which fill his art are old cars, circus art and the people who crowd the streets of America.

Hodges has painted murals for businesses and private residences dating back to the 1960s including work in the Moore Theatre, Pirates Plunder and the Sweet Life Restaurant locally. Other murals appear in San Francisco, Iowa and Salt Lake City. Recently Hodges' work has appeared in Seattle at the Last Exit, Post Alley Espose, University Coffeehouse, Five-O Tavern, Bagel Deli, Cause Celebre Cafe, Anna's Cafe, Espresso Roma, University Bistro, Julia's 24 Carrot Cafe and Plaza 600.

Play by Play

A Normal Life

by Erik Brogger

Tuesday, July 17, 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.

A Normal Life

by Erik Brogger

Inspired by characters and incidents from the stories *America, America*, *The World is a Wedding* and *The Child is the Meaning of This Life*.

Directed by Mary B. Robinson

July 12 - August 5

This funny and heartfelt saga of a Jewish family in New York during the 1930s is drawn from the short stories of Delmore Schwartz, whose intensely autobiographical writings captured immigrant Jewish families at odds with their Depression-stymied children trying to fit into the 'new world'.

Brilliantly combining unrelated incidents and characters from three of Schwartz's short stories with events and characters of his own imagining, Brogger has created an original and contemporary work infused with Schwartz's spirit.

Schwartz coined the phrase 'the world is a wedding', and *A Normal Life* is about the marriages — both literal and figurative — that we make throughout our lives. Rebecca Hart, a 'spinster' dress designer, believes she can change her life by getting married, but is unprepared for the effect her decision will have on those around her. Both the living and the dead will have opinions about this marriage.

Ruth Hart, the proud matriarch who holds her family together, enlists the help of Jacob Baumann, a family friend and life insurance salesman, to find potential husbands. Initially, Rebecca resists the idea of an arranged marriage, but will consider wedding a chosen suitor for what she thinks are purely pragmatic reasons; all she wants is a normal life. Marriage, however, may change her own life in ways she doesn't suspect.

Rebecca's brother and sister, Seymour and Sarah, are also trying to change their lives but — in marked contrast to their more practical sister — their desire is fraught with false hopes and ex-pectations. Seymour is an itinerant young man, constantly gambling away the family savings and dreaming of the big payday that will make the family rich. Sarah is also clinging to a dream of riches: she believes her dead husband has left her a millionaire. Sarah temporarily moves back home with her intelligent and highly sensitive young son, Jasper, but her stay may be more permanent than she thinks.

While the characters struggle to deal with changes in their lives, young Jasper views them with wide-eyed wonder. Suddenly aware the he is connected to a larger family — and a larger world — he will be deeply affected by the actions of those around him as he grows up. As the wedding approaches and the Hart's prepare to add a new member to the family, Brogger weaves a rich tapestry where memories of the past and dreams of the future merge to reveal who we are, who we were and what we might become.

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The Unique Voice of Kevin Kling

"Kevin Kling is a lot of things. He is a dwarf with his butt showing. He is an eelpout. He is an old man with a trick knee driving 90 miles and hour, and he is a lame child planning an escape from a Shriners Hospital. He is a monkey running for president and an entire busload of city folk. He is every person with whom he has worked, maybe every person he's ever met. He is his art. He is his audience."

-William Preston Peterson, Minnesota Monthly

RON HUBER: What, this route here? Oh, about two years now. I've driven most of the others though, your two, your three, four, seven, twelve, seventeen...I even drove a six for a while. This 21 is a good route though. Ain't a day goes by I don't say "Shit I never seen that before. It's a different kind of people, see. Poor? I bet there ain't two bucks on the whole bus. Weary? Some of these people have been through shit a cat wouldn't live through. Crazy? No way. They're just as sane as you or me. Oh, they're a little odd, most of them, you can bet on that. Don't know how they keep from crackin' up. Me? I go up north fishing with my brother-in-law, that would be Ray...

-From the play *21A*



KARL: Once upon a time, Dave, before Snow White, there were only two browsers and they had but one song and as this song grew more songs created from it, and for every new song another browser, until there were many browsers just like us, each with a different song. Imagine, hundreds of songs, great symphonies of browsers roaming these woods. But as other races prospered — homosapiens, trolls, giants — we began to lose our melodies. They were forgotten in favor of catchier tunes, became mixed with other songs from other races, even hunted down and butchered by other races. Our numbers became smaller. Some blamed the water, some the air, some our declining birthrate, and we've always been a bit accident prone. As the years went on and we have died down, only the most important songs were passed until it was just the seven: Ed, the warrior; Paul, the poet; Wilma, the fool; Edna, the foundation; Cerel, the faith in something seemingly far-fetched; I am Karl the history of our race and you Dave, the pioneer...

-From the play *The 7 Dwarfs*

Welcome To The World of *Lloyd's Prayer*



Tim Latta as Bob and
Jayne Muirhead as the Angel of the Lord.



Richard Farrell as Lloyd and Tim Latta as Bob.

Chris Bennion Photos



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A Contemporary Theatre

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Jeff Steitzer
Artistic Director

Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

presents
Kevin Kling's
Lloyd's Prayer

Director	David Ira Goldstein
Set Designer	Shelley Schermer
Costume Designer	Rose Pederson
Lighting Designer	Phil Schermer
Composer	Suzanne Grant
Dramaturg	Steven E. Alter
Stage Manager	Jeff Hanson

The Cast

Lloyd	Richard Farrell
Bob	Tim Latta
Dad, Peter, Porpy, Boss	Glenn Mazen
Mom, Angel, Linda	Jayne Muirhead
Musician	Suzanne Grant

The play takes place in a small town in mid-America

There will be one intermission

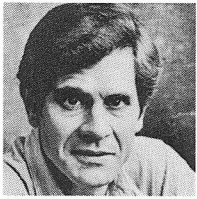
Produced by special arrangement with Samuel French, Inc.

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

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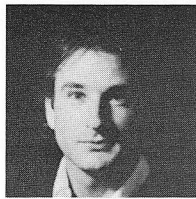
This theatre operates under an Agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.
Directors and choreographers at ACT are members of the Society of Stage Directors and Choreographers, an independent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



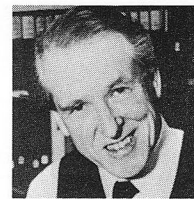
Richard Farrell
Lloyd

Richard Farrell returns to ACT after playing Arnold in *The Boys Next Door* at the Arizona Theatre Company. In past seasons with ACT, Richard has appeared in numerous productions including *Happenstance*, *Merrily We Roll Along*, *Fanshen*, *Custer*, *Getting Out*, *Loose Ends*, *Whose Life is it Anyway?*, *Da*, *Fridays*, *Amadeus*, *Quartermaine's Terms*, *Maydays* and several roles in *A Christmas Carol*, including Scrooge and Bob Cratchit. In the Seattle area he has performed at the Seattle Rep, Intiman, the Empty Space, Bellevue Repertory Theatre, the 5th Avenue Theatre Company and the Tacoma Actors Guild. Richard has also played in theaters throughout the country including the San Diego Repertory Theatre, the Portland Repertory Theatre, The American Stage Festival, the Oregon Shakespeare Festival and on a tour of the West with the Montana Repertory Theatre.



Tim Latta
Bob

Tim Latta was born in Wichita, Kansas and raised in Duluth, Minnesota. He received his B.A. in theatre from Gustavus Adolphus College in 1980 and his M.F.A. in Choreography from CalARTS in 1982. Since then he has been touring internationally with Pilobolus Dance Theatre, Momix, The Royal Lichtenstein 1/4 Ring Sidewalk Circus and Faustwork Mask Theatre which performed at last year's Seattle International Children's Theatre Festival. He is the founding Artistic Director of Kiskatom Dance Theatre. Tim has been a guest artist with many companies including Iso and the Bobs, The Deutsche Oper Ballet in Berlin and the Royal Danish Ballet. Other works include the choreography for *Alice* with the Lindsay Kemp Company in Barcelona, Spain; choreography for Japanese fashion designer Issey Miyake; numerous modeling appearances; and choreography for a tour and music video with the jazz group Shadowfax. *Lloyd's Prayer* marks Tim's debut at ACT.



Glenn Mazen
Dad, Peter, Porpy, Boss

Glenn Mazen returns to ACT after appearing in the 1984 production of *A Christmas Carol*. He was most recently seen in *Tales of the Lost Formicans* at The Empty Space where he has also appeared in *American Buffalo* and *The Overgrown Path*. Other local appearances include *Endgame* and *Born Yesterday* at the Seattle Rep; *A Touch of the Poet*, *The Cherry Orchard*, *Tartuffe*, *A Moon for the Misbegotten* and *Hedda Gabbler* at Intiman; and *That Championship Season* at Tacoma Actors Guild. He also toured the one man show *Douglas* for the Washington State Centennial. Regionally Glenn has worked at A.C.T. in San Francisco, the Oregon Shakespeare Festival, Academy Theatre in Atlanta, Lincoln Canter Rep and the Citizen's Repertory Theatre in Glasgow, Scotland. He has also appeared with the BBC and Scottish TV.

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Jayne Muirhead
Mom, Angel, Linda

Jayne Muirhead's ACT credits include Roxanne in *The Downside*, Emma in *Happenstance* and Martha in *A Christmas Carol*. As part of ACT's Songworks, she appeared in *5X5*, *Can We Talk?*, and *Jayne's Adventures in Hell* which she co-wrote with John Engerman. A busy team, they have also collaborated on *Jayne a la Carte* and the upcoming *Indiana Jayne and the Unidentified Female Object* which will open at the Cabaret de Paris in October. Recently, Seattle Audiences have seen Jayne as Judy in *Tales of the Lost Formicans* at the Empty Space where she also appeared as Buster in *In Perpetuity Throughout the Universe*, Columbia in *The Rocky Horror Picture Show* and Ramona in *The Big Bad Wolf and How He got That Way*. Regional work has taken her to Portland to perform the 5th actress in the Portland Rep productions of *A...My Name is Alice*. In addition, Jayne played Tansy in *The Nerd* at Pioneer Square Theatre and the title role in *Evita* at the Civic Light Opera.

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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*

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 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 *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 Cities 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 and Lighting Designer for Lloyd's Prayer*

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 Shadowbox*, 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 Lyons in France, and has done graduate work in dance education at George Washington University.

David Ira Goldstein, *Associate Artistic Director and Director of Lloyd's Prayer*

has directed *Woman in Mind*, *Breaking the Silence*, *The Voice of the Prairie*, *God's Country*, *Glengarry Glen Ross*, and co-directed *Red Noses* at ACT as well as *Speed-the-Plow*, *The Mystery of Irma Vep* and *Loot* at The Empty Space. David was Associate Artistic Director of Actors Theatre of St. Paul from 1983 to 1987 and directed many productions including *Disability: A Comedy*, *The Grand Hunt*, *The Hothouse*, *Careless Love*, *The Barber of Seville*, *Bluegrass*, *4:45 A.M.* and *Chug*. While at Actors Theatre his production of George Sand's *Minnesota* travelled to the Edinburgh International Festival in Scotland. He directed and adapted *Joyous Noel! A Noel Coward Music Hall* at Portland Repertory Theatre. He has directed at many theatres including the Arizona Theatre Company (*The Boys Next Door* and *I'm Not Rappaport*), Alaska Rep

(*Steel Magnolias*). *Mixed Blood* (*A Map of the World*, *Beyond Therapy* and *Liquid Skin*), Quicksilver Stage (*Painting It Red*) and Illusion Theatre (*Overnight*, *No Place To Park* and *Southern Cross*). David has been a visiting instructor at the University of Minnesota and the University of Northern Iowa, taught acting at The Children's Theatre Company of Minneapolis (where he directed *Cinderella* last winter) and was a co-founder of Minnesota Young Playwrights. He has served as an on-site reporter for the National Endowment for the Arts for the past six years. This winter he will direct a new stage adaptation of Bernard Waber's *Lyle, Lyle, Crocodile* at the Children's Theatre Company of Minneapolis to be written by Kevin Kling.

Kevin Kling, *Playwright*

was born in Brookfield, Mo. in 1957 and is a graduate of Gustavus Adolphus College. Most recently, *Home and Away*, a collection of his stories, was given a workshop production at the Seattle Rep. In his one act play, *21A*, Kevin performed at The Actors Theatre of Louisville (where it one the 1986 Heideman Award for best short play), Quicksilver Stage and the Guthrie Theatre in Minneapolis, Westside Arts in New York, and in festivals in Sweden and Australia. Other plays include *Auguste Moderne* (Quicksilver Stage), *Gravity vs. Levity* (Brass Tacks Theatre, Minneapolis) and *The Seven Dwarfs* (Sundance Institute, Theatre de la Jeune Lune). As a performer, Kevin has been seen in *The Diviners*, *Voice of the Prairie* and *The Hunger Kunstler*. He also toured with the Heart of the Beast Puppet and Mask Theatre and went to Czechoslovakia with the Actors Theatre of Louisville. Kevin is affiliated with the Playwrights Center in Minneapolis, the performance art group

Continued on next page

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Continued from page 11

Bad Jazz and Quicksilver Stage. He was awarded the Jerome Fellowship in 1983, a Bush Fellowship in 1988 and an NEA grant and a McKnight Fellowship in 1990. Also a storyteller, Kevin performed monologues on National Public Radio's *Good Evening* with Noah Adams and *The First House on the Right*.

Shelley Henze Schermer, Set Designer

has been associated with ACT since 1971 designing properties, masks, costumes and scenery for ACT's Mainstage, Songworks and the Young ACT Company. Among her Young ACT Company design credits are *Beauty and the Beast*, *The Persian Princess* and the original productions of *The Odyssey*, *A Wrinkle in Time* and *A Christmas Carol*. Shelley's Mainstage designs include *God's Country*, *Man and Superman*, *Custer*, *Amadeus*, *Fool for Love*, *King Lear*, *Quartermaine's Terms*, *On the Razzle* and *Little Shop of Horrors*. Her numerous set designs for The Bathhouse include *Wild Oats*, *Twelfth Night*, *Threepenny Opera*, all versions of *The Big Broadcast* including those seen in Vancouver, B.C. and Cincinnati, and the Shakespeare series in 1988. Her work has also been seen at most of the other theatres in town and at the Honolulu Theatre for Youth.

Rose Pederson, Costume Designer

designed costumes for Bill Irwin's *Largely/New York* which recently ran on Broadway. For ACT she has designed *Woman in Mind*, *The Downside*, *Glengarry Glen Ross*, *Biloxi Blues*, *Merrily We Roll Along*, *Other Places*, *Theseus* and the *Minotaur*, *Brighton Beach Memoirs*, *Mrs. California* and *The Odyssey*. Her work at the Seattle Rep includes *Robbers*, *The Heidi Chronicles*, *That's It, Folks!*, *Frankie and Johnny* in the *Claire de Lune*, *Hunting Cockroaches*, *The Beauty Part*, *The Understanding*, *Landscape of*

the Body, *Happy Days*, and *Home and Away* by Kevin Kling. Rose's work has also been seen in Seattle at the Empty Space, Intiman, Tacoma Actors Guild, The Group, Seattle Children's Theatre and The Bathhouse.

Suzanne Grant, Musician and Composer

Suzanne Grant is returning to ACT after last fall's appearance in the TV band in *Happenstance*. She was also seen in *18 Wheels* and in the 1985 *Songworks* series. She continues to compose and music direct in the schools, thanks to Seattle Arts Commission grants. She also co-wrote *Peace is Possible* for Seattle Peace Theatre with Vladimir Vladimirov of Tashkent, USSR. Locally, her music has been produced at the Group Theatre (*Stealing*), the Empty Space (*Whadda 'bout my Legal Rights*), Seattle Children's Theatre, the Youththeatre, the Village Theatre, the Seattle Rep and on KING-TV (*Flash*). She sound designed a show for Honolulu Theatre for Youth and music directed Peace Child shows in Latvia and Tashkent, USSR. Suzanne came to theatre via her experience as a singer, keyboardist and composer in the local and national rock scene.

Steven E. Alter, Literary Manager and Dramaturg for Lloyd's Prayer

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 *Happenstance* and *An American Comedy*. In addition to working with Kevin Kling on several of his plays, Steven has dramaturged 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 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 director at the Playwrights' Center and, most recently, marketing director at Illusion Theatre.

Jeff Hanson, Stage Manager

returns to ACT after stage managing the recent Young ACT Company's touring production of *Aladdin and the Magic Lamp*. Having served as a production assistant last year, this is Jeff's first Mainstage production as a stage manager at ACT. Jeff local credits include *Anna Christie* and *The Big Broadcast* at The Bathhouse Theatre. He has also worked at several other Seattle theatres, among them the Empty Space, Intiman Theatre and the Seattle Rep.

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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 may be made for use of ACT facilities before or after the performance through the Box Office.

ACT Box Office

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

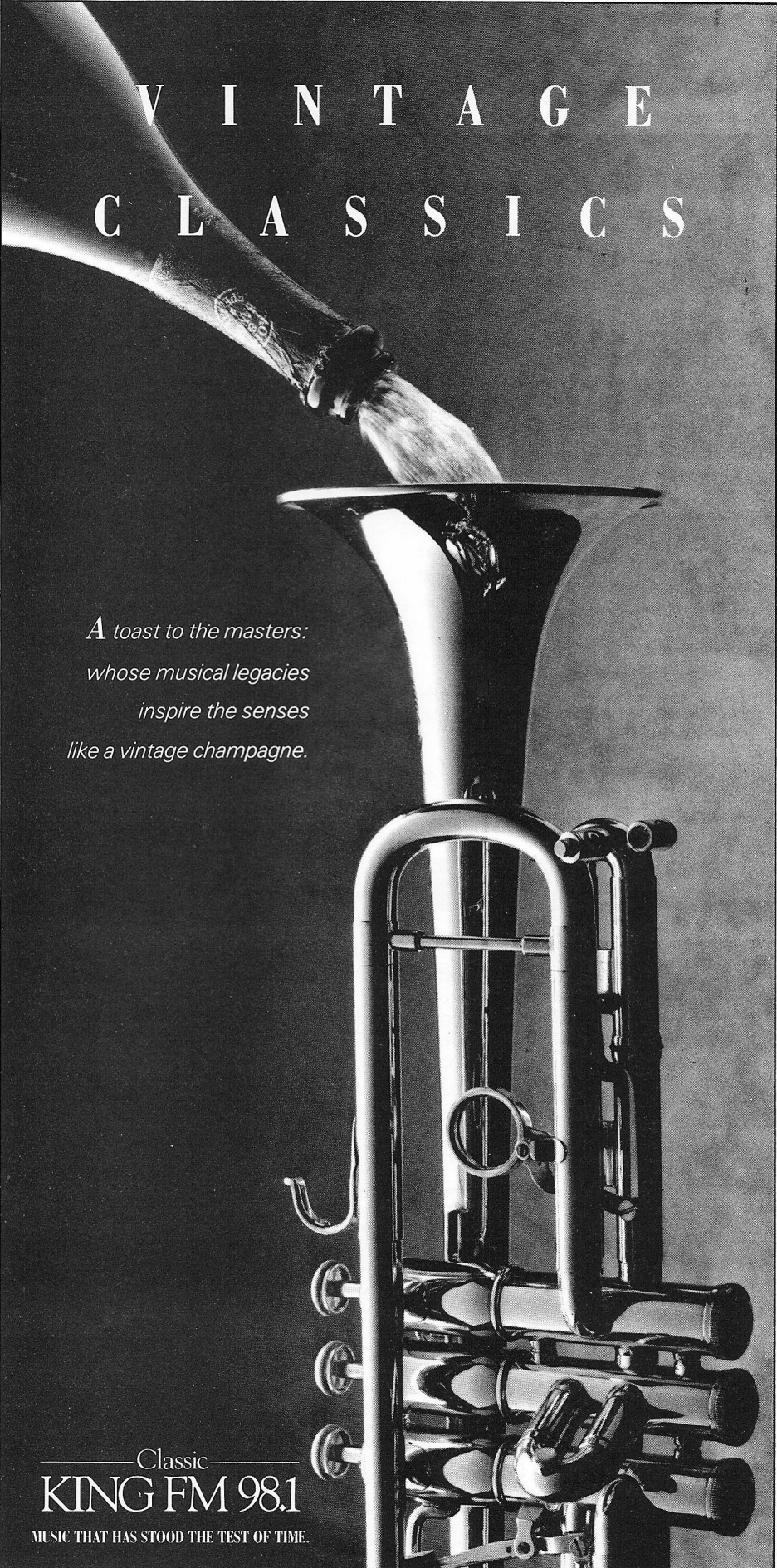
Single Tickets

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

Curtain

Tuesday - Thursday 7:30 pm
Friday - Saturday 8:00 pm
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*A toast to the masters:
whose musical legacies
inspire the senses
like a vintage champagne.*

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ACT gratefully acknowledges the following for their donations for the Opening Night Party:

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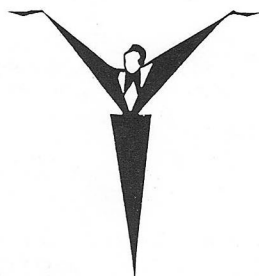
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