

ENCORE

Life

during

war time



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

Life During Wartime

Written by Keith Reddin

Directed by Jeff Steitzer

August 7 – September 5, 1993

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General Information

ACCESS

A Contemporary Theatre is pleased to offer these services, made possible in part by The Norcliffe Fund and The Glaser Foundation. The building itself is accessible for the physically challenged.

Sign-Interpreted Performances

ACT offers sign-interpreted performances on the following dates (all Fridays) at 8 p.m.:

- Life During Wartime* - August 27
- Agnes Smedley: Our American Friend* - October 1
- Dreams from a Summer House* - November 5

Special ticket prices are available to our hearing-impaired patrons throughout our Mainstage season. Please contact ACT's TDD (285-3224) for more information and to reserve seats.

Audio-Described Performances

ACT offers special tickets for the visually-impaired to attend audio-described performances. This service offers background information about the play, the director, designers, and actors. It includes short segments of the actors' voices to aid identification. During the performance, a narrator gives an ongoing description of the action. Audio-described performances are scheduled for the following Sundays at 7 p.m.:

- Life During Wartime* - August 29
- Agnes Smedley: Our American Friend* - October 3
- Dreams from a Summer House* - November 7


This service is provided by AVIA (Arts and Visually Impaired Audiences), funded in part by the Seattle Arts Commission, the King County Arts Commission, and the Washington State Arts Commission.

Assistive Listening Devices

Assistive listening devices are available at no charge for all performances (except those which are audio-described). Please see the House Manager before a performance to check one out. Contact the Box Office at 285-5110 for more information.

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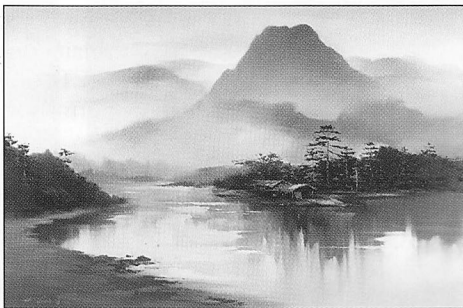
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General Information (cont.)

REMINDERS

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TICKET DISCOUNTS

ACT offers 1/2 price tickets on the day of show for students, seniors and the general public. All tickets to previews, which have unassigned seats, are \$12. Group rates are available for groups of 10 or more. Call our Box Office (285-5110) or our Group Sales Coordinator (285-3220) for details.

ACKNOWLEDGEMENTS

ACT gratefully acknowledges the following for their assistance with this production:

Mark Adams Video
ALPAC

Intiman Theatre Company
Daniel Keane, Market Place Salon
Kevin Kirkam
Seattle Opera
Seattle Repertory Theatre
University of Washington
School of Drama

ACT also thanks the following for their generous donations to the Opening Night parties during 1993:

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GET INVOLVED!

The Stage Hands are ACT's volunteers. If you are interested in hosting out-of-town actors, fundraising, opening night parties, ushering, or helping in the office or the gift center, call Gartha at 285-3220. Whatever your interest, we have an opportunity for you!

Next at ACT

World Premiere

Agnes Smedley: Our American Friend

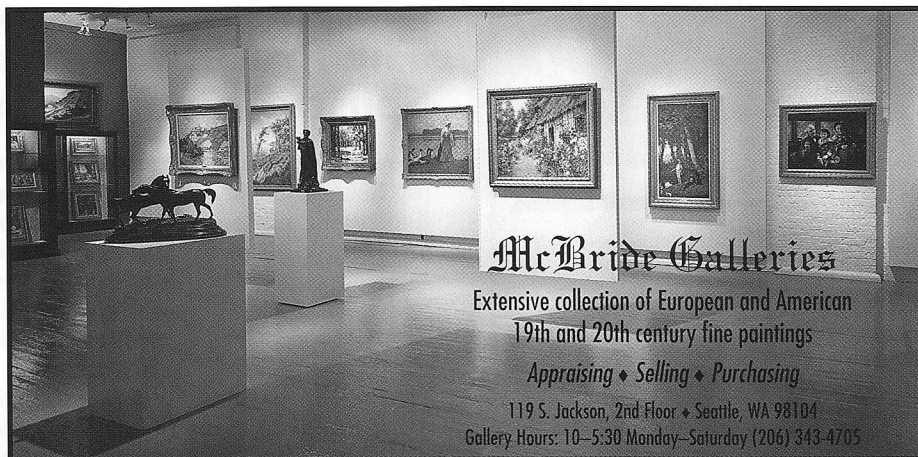
by Doris Baizley

September 16 – October 10

Previews September 11-15

War-torn China: from the front lines to the inner sanctums, she was there. The year is 1937. Reporting from guerilla headquarters, journalist Agnes Smedley is granted an interview with the Red Army's charismatic leader in exchange for teaching folkdances to the troops. As General Chu Teh recalls the hardships of his peasant past, Agnes is flooded with memories of her own — and finds with Chu a kinship of the heart and mind she'd traveled the globe to discover. Drawing on Eastern and Western traditions in music and theatre, the stories of Agnes and Chu unfold in intertwining vignettes that weave in and out of time.

Sign-interpreted: Friday, Oct. 1 at 8 pm
Audio-described: Sunday, Oct. 3 at 7 pm
Student/Senior Discount: 1/2 price, day of show



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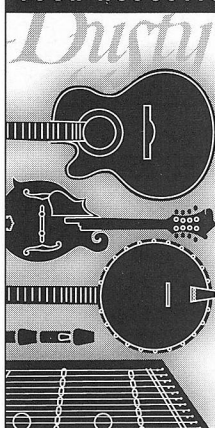
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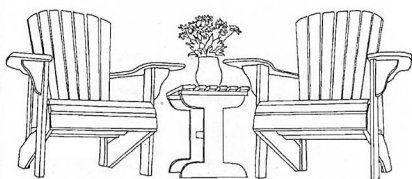
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The Protestant Work Ethic and the Spirit of Capitalism by Max Weber

We are interested in the influence of those psychological sanctions which, originating in (Protestant) religious belief, gave a direction to practical conduct...

The doctrine of predestination is considered (Calvinism's) most characteristic dogma... We can best learn its content from the authoritative words of the Westminster Confession of 1647:

"Man, by his fall into a state of sin, hath wholly lost all ability of will to any spiritual good accompanying salvation. So that a natural man, being altogether averse from the Good, and dead in sin, is not able by his own strength to convert himself, or to prepare himself thereunto... By the decree of God, for the manifestation of His glory, some men are predestined unto everlasting life and others foreordained to everlasting death."

In its extreme inhumanity this doctrine must above all have had one consequence for the life of a generation which surrendered to its magnificent consistency. That was a feeling of unprecedented loneliness in the single individual... He was forced to follow his path alone to meet a destiny which had been decreed for him from eternity. No one could help him... no priest... no sacraments... finally even no God, for Christ had died only for the elect.

Combined with the harsh doctrines of the absolute transcendentality of God and the corruption of everything pertaining to the flesh, this inner isolation of the individual contains... the reason for the entirely negative attitude of Puritanism to all the sensuous and emotional elements in culture and in religion, because they are of no use toward salvation...

The peculiar form which Christian brotherly love was forced to take under the pressure of the inner isolation of the individual through the Calvinistic faith follows dogmatically. God requires social achievement of the Christian. Labor in the service of impersonal social usefulness promotes the glory of God... In order to attain confidence [that one has been predestined for salvation], intense worldly activity is recommended as the most worthy means. It and it alone disperses worldly doubts and gives the certainty of grace... For, however useless good works might be as a means of attaining salvation, nevertheless they are indispensable as a sign of election. They are the technical means, not of purchasing salvation, but of getting rid of the fear of damnation... In practice this means God helps those who help themselves...

Waste of time is [to the Calvinist] the first and in principle the deadliest of sins. The space of life is short and infinitely precious to make sure of one's own election. Loss of time through sociability, idle talk, luxury, more sleep than is necessary for health, is worthy of absolute moral condemnation... Every hour lost is lost to labor for the glory of God. Inactive contemplation is also valueless, even directly reprehensible if it is at the expense of one's daily work... Unwillingness to work is symptomatic of the lack of grace... [Wrote Calvinist apologist Richard Baxter]: "If God shows you a way in which you may lawfully get more than in another way, if you refuse this and choose the less gainful way you cross one of the ends of your calling and you refuse to be God's steward and to accept His gifts and use them for Him when He requireth it. You may labor to be rich for God, though not for the flesh and sin."

Asceticism considered the pursuit of wealth as an end in itself to be highly reprehensible; but the attainment of wealth as a fruit of labor in a calling was a sign of God's blessing. The religious valuation of restless, continuous work in a worldly calling as the highest means to asceticism and, at the same time, the surest and most evident proof of rebirth and genuine faith, was the most powerful conceivable lever for the expansion of that attitude toward life which we have called the spirit of capitalism.

Weber's study was first published in 1904 and 1905. The translation is by Talcott Parsons.

“...the
attainment of
wealth as a
fruit of labor
in a calling
was a sign
of God's
blessing...”

On the Politics of Meaning

“...the changes that will count the most are the millions of changes that take place on the individual level...”

Address by Hillary Rodham Clinton at the University of Texas–Austin, April 6, 1993

We are at a stage in history in which re-molding society is one of the great challenges facing all of us...

And if we ask, why is it in a country as wealthy as we are, that there is this undercurrent of discontent, we realize that somehow economic growth and prosperity, political democracy and freedom are not enough — that we lack meaning in our individual lives and meaning collectively, we lack a sense that our lives are part of some greater effort, that we are connected to one another. This isn't very far below the surface, because we can see it popping through the surface — the signs of alienation and despair and hopelessness that are all too common and cannot be ignored. The signs are in our living rooms at night on the news. They are on the front pages; they are in all of our neighborhoods.

I read in a newspaper this morning about the desperate conditions in so many of our cities — filled with hopeless girls with babies and angry boys with guns. And yet, it is not just the most violent and alienated that face this problem. All of

us face a crisis of meaning. Coming off the last years when the ethos of selfishness and greed were given places of honor never before accorded, it is certainly timely to ask about this problem.

This problem requires all of us to play a role in re-defining what our lives are and what they should be. We are caught between two great political forces. On the one hand, we have our economy — the market economy — which knows the price of everything, but the value of nothing. That is not its job. And then the state or government which attempts to use its means of acquiring tax money, of making decisions to assist us in becoming a better, more equitable society. We have political and ideological struggles between those who think market economics are the answer to everything and those who think government programs are the answer to everything — but neither is adequate to address the challenge confronting us.

What we must do is break through the old thinking that has too long captured us politically and institutionally, so that we can begin to devise new ways of thinking about not only what it means to have economies that don't discard people like they were excess baggage that we no longer need, but to define our institutional and personal responsibilities in ways that answer this lack of meaning.

We need a new politics of meaning. We need a new ethos of individual responsibility and caring. We need a new definition of civil society which answers the unanswerable questions posed by both the market forces and the governmental ones, as to how we can have a society that fills us up again and makes us feel that we are part of something bigger than ourselves.

Now will it be easy to do that? Of course not... But part of the great challenge of living is defining yourself in your moment, of seizing the opportunities that you are given, and of making the very best choices you can make...

Change will come whether we want it or not, and what we will have to do is to try to make change our friend, not our enemy. But probably most profoundly and importantly, the changes that will count the most are the millions of changes that take place on the individual level as people reject cynicism, as they are willing to be hopeful again, as they are willing to take risks to meet the challenges they see around them, as they truly begin to try to see other people as they wish to be seen and to treat them as they wish to be treated, to overcome all of the obstacles we have erected around ourselves that keep us apart from one another, fearful and afraid, not willing to build the bridges necessary to fill our spiritual vacuum.

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A Contemporary Theatre

Gregory A. Falls
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Jeff Steitzer
Artistic Director

Phil Schermer
Producing Director

Susan Trapnell Moritz
Managing Director

presents

Life During Wartime

by Keith Reddin

Director	Jeff Steitzer
Set Designer	Karen Gjelsteen
Costume Designer	Rose Pederson
Lighting Designer	Richard Hogle
Sound Designer	Steven M. Klein
Fight Choreographer	Geoffrey Alm
Stage Manager	Jeffrey K. Hanson

The Cast

Heinrich	Frank Corrado
Sally	Deena Burke
Tommy	Ray Chapman
John Calvin	Michael Winters
Gale	Callan White
Howard	Christopher Evan Welch
Waiter	Christopher Evan Welch
Fielding	Michael Winters
Mrs. Fielding	Deena Burke
Lt. Waters	Michael Winters
Richie	Christopher Evan Welch
Delivery Boy	Christopher Evan Welch
Devries	Michael Winters
Megan	Callan White

There will be one intermission.

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.

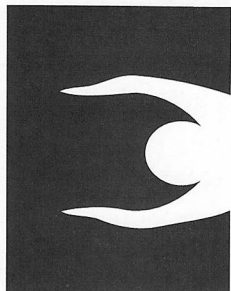
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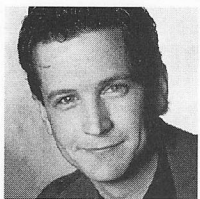
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The Actors



Deena Burke
Sally, Mrs. Fielding

Deena was last on our stage as Belle in the 1991 production of *A Christmas Carol*. She also performed with Young ACT in *Aladdin* and his *Magic Lamp*, which toured to schools all over Washington. Most recently she appeared in *Love Letters* at Tacoma Actors Guild where she has also played Leah in *The Immigrant*. Other credits include roles with the Oregon Shakespeare Festival, The Old Globe Theatre and South Coast Repertory. Deena coached the dialects for ACT's production of *The Cover of Life* and Intiman Theatre's *The Importance of Being Ernest*. A Julliard graduate, she teaches voice/speech at Cornish College. Deena would like to thank Steve for his support.



Ray Chapman
Tommy

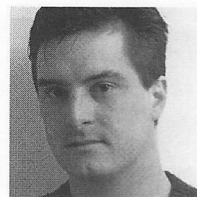
Ray previously appeared at ACT as Oliver Knightly in *The Revengers' Comedies* last year and as Fred/Young Scrooge in the 1987 *A Christmas Carol*. Other regional credits include Gary in *I Hate Hamlet* and Davey/Leon/Jones in *The Voice of the Prairie* last season with the Tacoma Actors Guild, as well as Hally in *Master Harold...and the Boys* and Fergus O'Connor, Volunteer in *The Hostage* with the Oregon Shakespeare Festival. Ray spent several years in Chicago performing in *The Winter's Tale*, *A Flea in Her Ear*, *The Rover* and *A Christmas Carol*, all at The Goodman Theatre; *Caucasian Chalk Circle* and *Paradise Hotel* with the Court Theatre; *Nothing Sacred* at Northlight Theatre; and *Still Waters* at the Victory Gardens Theatre. Film and TV work includes *A League of Their Own*, directed by Penny Marshall, and several national and regional commercials.



Frank Corrado
Heinrich

Frank will be remembered by ACT audiences for his roles in *Glengarry Glen Ross*, *A Lie of the Mind*, *Breaking the Silence*, *The Jail*

Diary of Albie Sachs, *An American Comedy* and, most recently, the role of Valenod in *The Red and the Black*. He has worked at most of the major theatres locally, playing lead roles in *Arms and the Man*, *A Midsummer Night's Dream* and *Antigone* at Intiman Theatre Company; *Red Beads*, *Vampires*, and *American Buffalo* at the Empty Space, and numerous appearances at Seattle Repertory Theatre, Bathhouse Theatre and Tacoma Actors Guild. He was a founding member of the Zignal 1 Company in his native New York City, and his regional credits include the roles of Hamlet, Richard III and Leontes with Shakespeare in the Park in Fort Worth, as well as Bobby Gould in *Speed-the-Plow* at the Virginia Stage in Norfolk. In 1991 he received both the Denver Drama Critics Circle and Best of Boulder awards for his portrayal once again of Richard III at the Colorado Shakespeare Festival. He is also a writer and teacher and an eternal student of his constantly enlightening triumvirate of daughters.



Christopher Evan Welch
Howard, Waiter, Richie, Delivery Boy

Chris was last on our stage two years ago as Calisto in *The Illusion*. More recently he appeared as George Tesman in *Hedda Gabler '55* at the Triad Ensemble, in *Hal Holbrook at On The Boards*, and in a promotional trailer for the Seattle International Film Festival. In the new play series at the Seattle Repertory Theatre, he played Jeremy in *Unmerciful Good Fortune*. Before that, he had roles in *Warrior*, *Macbeth* and *Julius Caesar* at Intiman Theatre. He also performed as Valmont in *Quartet* at New City and Fremont Palace, and Taylor in *Wolf at the Door* at the Empty Space. A graduate of the University of Washington's Masters program, he also played Chris in *Gravity Grazioso*.

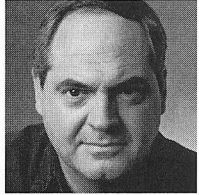


Callan White
Gale, Megan

Callan makes her Seattle debut with this production. Her extensive credits include Ruth in *Minor Demons* at Long Wharf Theatre, *The Physicists* with Irene Worth at the Kennedy Center, *Gemini* at the Apollo Theater in Chicago, *The Lady in Macbeth*, Ophelia in *Hamlet*, and Rosalind in *As You*

Directors and Production Staff

Like It at both the Clarence Brown Theatre and the New Jersey Shakespeare Festival. She has also had leading roles in new plays at Berkeley Repertory, The Odyssey Theatre, the National Theatre Company, New Dramatists and the Provincetown Playhouse as well as the New York Theatre Workshop. Her film and television credits include guest roles on *L.A. Law*, *Star Trek: The Next Generation*, *Murphy Brown*, *The Tempest* and *Sprague*. Audiences may also remember her portrayal of Ann Alden on ABC's *Loving*.



Michael Winters
Calvin, Fielding, Devries, Waters

Michael Winters has appeared numerous times at ACT, most recently in *Lonely Planet* and last year in *Shadowlands*. In previous seasons he has been seen here in *Halcyon Days*, *Our Country's Good*, *Hapgood*, *Red Noses*, *Woman in Mind*, *Principia Scriptoriae* and *The Falcon*, in addition to the world premieres of *God's Country* and *Happstance*, and as Scrooge in *A Christmas Carol*. He appeared as *Dragging Canoe* in *The Kentucky Cycle* at the Intiman Theatre Company and again at Mark Taper Forum in Los Angeles. Regional credits include *Hamlet*, *Twelfth Night*, *The Imaginary Invalid*, *Nothing Sacred* and *When We Are Married* at the American Conservatory Theatre in San Francisco. Michael has also performed with The Berkeley Repertory Theatre, the Denver Center Theatre Company and The Pacific Conservatory for the Performing Arts, as well as the Oregon Shakespeare Festival in Ashland. Last season in Los Angeles he made television appearances on *L.A. Law*, *Cheers* and *Brooklyn Bridge* among others.

Life During Wartime received its world premiere at the La Jolla Playhouse, Des McAnuff, Artistic Director; Alan Levey, Managing Director on June 19, 1990.

It was subsequently produced in a revised version by the Berkeley Repertory Theatre, Sharon Ott, Artistic Director; Susan Medak, Managing Director, in November 1990. It was also produced in New York by the Manhattan Theatre Club, Lynne Meadow, Artistic Director; Barry Grove, Managing Director in February, 1991.

Gregory A. Falls Founding Director

is the founder of ACT and the Young ACT Company. He has directed over 70 productions and adapted ACT's version of *A Christmas Carol* in 1976. He 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 member of the United Arts Council of Puget Sound, and founder of the Champlain Shakespeare Festival. Last year he received a community service award from the Corporate Council for the Arts in recognition of his leadership in regional theatre.

Jeff Steitzer Artistic Director

came to ACT in 1985 as a resident director, and was appointed Artistic Director in 1988. He has directed more than 20 productions at ACT including *Sunsets and Glories*, *The Revengers' Comedies*, and *Halcyon Days*. Locally, he has directed extensively at The Empty Space Theatre (where he began his career as an actor and director), Seattle Children's Theatre, The Bathhouse Theatre, and Village Theatre in Issaquah. Outside Seattle, he has directed for the Goodman Theatre, Milwaukee Repertory, Berkeley Repertory, the Alliance Theatre (Atlanta) and the Oregon Shakespeare Festival in Portland and Ashland. In 1981 he was an NEA Directing Fellow at The Guthrie Theater in Minneapolis and in 1982 he served as an NEA Artistic Associate to Actors Theater of St. Paul. Jeff has also been an on-site evaluator for the NEA theatre program and currently serves as a board member for Theatre Communications Group. Recent projects have included *Peter Pan* and *Carousel* at Civic Light Opera, and *Henceforward* at Portland Repertory Theatre. He is the obsessively proud father of 10-1/2-year-old Caitlin and 8-1/2-year-old Ben.

Susan Trapnell Moritz Managing Director

joined ACT in 1982 as Administrative Manager and became Managing Director in 1989. Susan holds a B.A. in French from the University of North Carolina and attended the University of Lyons in France. She also did graduate work in dance education at

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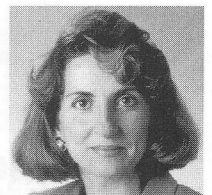
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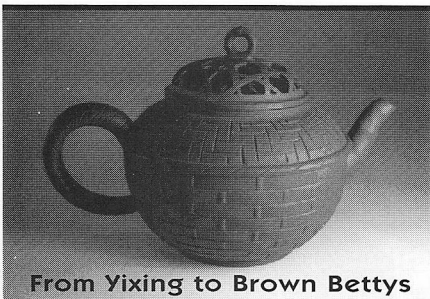


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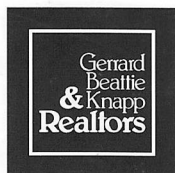
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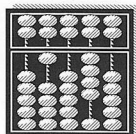
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Directors and Production Staff (cont.)

George Washington University. Prior to coming to ACT, Susan spent four years with Bill Evans Dance Company/Dance Theatre Seattle as Educational Director and then General Manager. She served as a UNESCO bilingual aide in Paris and held writing and editing positions in the Washington, D.C., area. Other experience includes work with the National Urban League and a teaching position in Algeria. She is a member and past president of the Washington State Arts Alliance, a member of the King County Arts Commission, and a member of the Leadership Tomorrow class of 1992. Susan is a native of Arlington, VA.

Phil Schermer Producing Director

has been working in professional theatre for over 25 years. He began his career at the Seattle Repertory Theatre as a painter and then scenic carpenter. He has also designed lighting for the Seattle Rep and its Second Stage, The Bathhouse Theatre, The Empty Space Theatre, The Seattle Group Theatre, Tacoma Actors Guild and Montana Repertory Theatre as well as numerous productions at ACT. He served as Technical Director and Production Manager at ACT before being named Producing Director in 1989. For the past five years, he has been actively involved in the design process for ACT's new facility. Phil received a B.A. in Literature/History from Reed College in Portland and an M.A. in Lighting Design/Technical Production from the University of Washington.

Geoffrey Alm Fight Choreographer

is pleased to return to ACT, where his previous credits include *Red Noses* (in which he appeared as Charlie Bembo), *The Illusion* and *Voices of the Prairie*. His other local credits include *Julius Caesar*, *Lips Together*, *Teeth Apart* and *Twelfth Night* at the Seattle Repertory Theatre; *The Kentucky Cycle*, *Hamlet* and *Macbeth* at Intiman Theatre Company; and *The Invisible Man* and *Dr. Doolittle in the Moon* at Seattle Children's Theatre. He also worked on *Henry V* for Montana Shakespeare in the Parks. Geoffrey is a certified teacher for the Society of American Fight Directors, as well as the national certified teachers' representative for SAFD.

Karen Gjelsteen Set Designer

is a Seattle-based freelance designer returning to ACT for her 10th season, having designed *Four Our Fathers*, *Breaking the Silence*, *For Colored Girls...*, *The Club* and *As You Like It*, among others. She has designed extensively for Seattle area theatres, and some of her recent designs

include *Mad Forest* at The Empty Space and *Peter Pan* at Intiman. She has also designed for the Seattle Repertory Theatre, The Alliance Theatre, Alaska Repertory, Anchorage Opera, Berkeley Repertory Theatre, Honolulu Theatre for Youth, Oregon Shakespeare Festival and Portland Repertory Theatre. Karen teaches scenic design at Cornish College of the Arts.

Jeffrey K. Hanson Stage Manager

returns to ACT after stage managing *The Cover of Life*, *The Revengers' Comedies* and *Sunsets and Glories*. Previously he managed *Halcyon Days*, *The Illusion*, *Lloyd's Prayer* and, as part of the Goodwill Arts Festival, *The Falcon*. Other local credits include productions with The Bathhouse Theatre, Intiman Theatre Company, The Empty Space and the Seattle Repertory Theatre. Regional credits include the Arizona Theatre Company and two seasons at New Mexico Repertory Theatre. A native of Minnesota, he earned his graduate degree from UCLA while stage managing a Los Angeles dance company.

Richard Hogle Lighting Designer

is in his third season at ACT as a designer and member of the production staff. His previous ACT designs include *The Cover of Life*, *The Revengers' Comedies* and *A Christmas Carol* (1991). Other recent credits include designs for The Bathhouse, Civic Light Opera, Seattle Pacific University and The University of Washington from which he received his MFA. Richard is also the scenic design coordinator for ACT this season.

Steven M. Klein Sound Designer

Steve has recently returned from the Utah Shakespearean Festival where he designed *Timon of Athens*, *Richard III*, and *A Midsummer Night's Dream*. Last year, Steve designed sound for *Shadowlands*, *The Revengers' Comedies* and *A Christmas Carol*. His previous ACT credits include *Tears of Rage*, *My Children! My Africa!*, *Halcyon Days*, *Four Our Fathers*, *A Normal Life*, *The Jail Diary of Albie Sachs*, *The Downside*, *Breaking the Silence* and *Mrs. California*. Other favorites include *The Miser*, *Much Ado About Nothing*, *Long Day's Journey into Night*, *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 Repertory Theatre; *The Puppetmaster of Lodz* and *Aunt Dan and Lemon* at the Empty Space Theatre; *The 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. Theater; *The Boys Next Door* and *Yankee Dawg You Die* for the Group Theatre Company; and *Macbeth*, *Aristocrats* and *The Grace of Mary Traverse* for Intiman Theatre Company. Upcoming projects include *Harvey* at the Seattle Rep, *Shadowlands* at Arizona Theatre Company, and *Agnes Smedley* at ACT.

Rose Pederson Costume Designer

has designed numerous productions at ACT including last season's *Sunsets and Glories*, *Shadowlands* and *Eleemosynary*. She designs regularly at the Seattle Repertory Theatre, where her credits include *Marvin's Room*, *The Lisbon Traviata*, *Elliot Loves*, *House of Blue Leaves* and *The Heidi Chronicles*. On Broadway she designed costumes for Bill Irwin's *Largely/New York*. Other recent work includes *Enter the Night* by Irene Fornes at New City Theatre, where she previously designed costumes for Theatre Zero productions of *Eddie Goes to Poetry City* by Richard Foreman and *Fefu and her Friends* by Irene Fornes. Rose's work has been seen at The Kennedy Center, Berkeley Repertory Theatre, Arizona Theatre Company, The Empty Space, The Bathhouse Theatre, Seattle Group Theatre, Tacoma Actors Guild and Seattle Children's Theatre.

Keith Reddin Playwright

is a graduate of Northwestern University and the Yale School of Drama. He has written *Life and Limb*, *Rum and Coke*, *Highest Standard of Living*, *Big Time*, *Nebraska* and *The Innocents' Crusade*. They have been produced at dozens of regional theatres around the country including Chicago's Goodman Theatre, Berkeley Repertory Theatre, La Jolla Playhouse, South Coast Repertory and Yale Repertory Theatre. In New York, his plays have been produced at Manhattan Theatre Club, Playwrights Horizons and the New York Shakespeare Festival. His film credits include *The Heart of Justice* for the Playwrights' Cinema-Turner Network Television and a film adaptation of his play *Big Time* for American Playhouse. Reddin has also adapted plays by Soviet playwrights Alexander Buravsky (*The Russian Teacher*), Mikhail Bulgakov (*Black Snow*) and Mikhail Shatrov (*Maybe*). He has been awarded the Charles MacArthur Fellowship, and NEA Playwriting Fellowship, the San Diego Critics Circle Award for Best New Play, the Joseph Kesselring Award and a Drama-Logue Award.

e.e. cummings

anyone lived in a pretty how town
(with up so floating many bells down)
spring summer autumn winter
he sang his didn't he danced his did.

Women and men (both little and small)
cared for anyone not at all
they sowed their isn't they reaped their
same
sun moon stars rain

children guessed (but only a few
and down they forgot as up they grew
autumn winter spring summer)
that noone loved him more by more

when by now and tree by leaf
she laughed his joy she cried his grief
bird by snow and stir by still
anyone's any was all to her

someones married their everyones
laughed their cryings and did their
dance
(sleep wake hope and then) they
said their nevers they slept their dream

stars rain sun moon
(and only the snow can begin to explain
how children are apt to forget to
remember
with up so floating many bells down)

one day anyone died i guess
(and noone stooped to kiss his face)
busy folk buried them side by side
little by little and was by was

all by all and deep by deep
and more by more they dream their
sleep
noone and anyone earth by april
wish by spirit and if by yes.

Women and men (both dong and ding)
summer autumn winter spring
reaped their sowing and went their
came
sun moon stars rain

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