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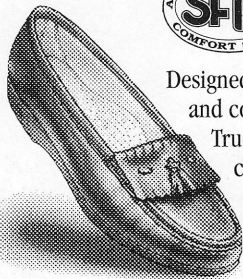
# The Gospel at Colonus



A Contemporary Theatre

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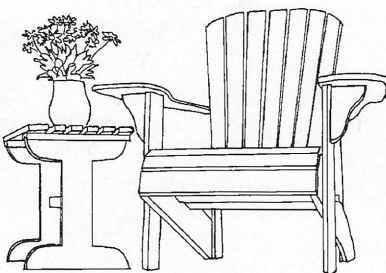


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# The Gospel at Colonus

adapted and directed by Lee Breuer  
music composed and directed by Bob Telson  
March 4 – April 15, 1995

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## Program Notes

### The Story



*The Gospel at Colonus* re-conceives Sophocles' *Oedipus at Colonus* as parable-like sermons on the ways of fate and particularly on a happy death. It is set in a black Pentecostal church. The congregation performs the invocation and, as the pastors narrate, portions of the story come to life.

After years of wandering with his daughter Antigone, repentant and suffering for the sins he committed in innocence, Oedipus comes to Colonus, the holy resting place he has been promised for his death. His second daughter, Ismene, finds him there. She has come to bring Oedipus the prophecy that he shall now be blessed and that those he blesses shall also be so.

Antigone tell Oedipus to pray to the gods he once offended. Theseus, King of Athens, hears his prayer and is touched by his story, and they are welcomed to Colonus. Hearing of this, Creon, King of Thebes, comes to bring Oedipus back to that city to obtain the blessing. Oedipus refuses to go and Creon has the daughters seized, but Theseus returns them. Polyneices, eldest son of Oedipus, comes for the blessing before going into battle, but Oedipus curses him for his previous disloyalty and sends him away to die.

At his death, Oedipus passes on to Theseus alone his knowledge of life and his blessing. The final sermon is delivered, reminding the congregation to mourn no more, for Oedipus has found redemption. "Indeed, his end was wonderful, if mortal's ever was."

*Reprinted from The Goodman Theatre*

*"For the writing in Oedipus, I conceive something lifting up, lifting up to great and easy grandeur of cadence. I conceive a swell; the phrases or sentences or forms gradually letting out and opening to a great roll and then folding softly back."*

— Robert Fitzgerald, translator of Sophocles,  
whose work was the basis for Lee Breuer's adaptation

### From Greek to Gospel



Zora Neale Hurston made the connection between Greek tragedy and the sanctified church many years ago. *The Gospel at Colonus*, in fact, could be said to attempt a proof of her hypothesis.

As was the classic Greek performance, the Pentecostal service is a communal catharsis which forges religious, cultural and political bonds. Should not the living experience teach us something of the

historical one?

Brooklyn's Institute Radio Choir says, "Music is our ministry." The living heritage of Africa's oral culture, informing Christianity, is the power of the Pentecostal service. "Music" means preaching and responding and moving and testifying as well as the playing of instruments and the singing of songs. Would not the oral culture of the Homeric age have similarly informed the theatre of Sophocles?

The writer wishes to acknowledge his debt to the composer. Bob Telson's score is a great gift. May it long be sung, played and remembered. And both writer and composer wish to acknowledge, with an appreciation akin to awe, the creative contributions of the heirs of oral culture — the singers, actors and musicians of *The Gospel at Colonus*. The writing down of words and music creates only a body. Performance brings to life a soul.

— Lee Breuer



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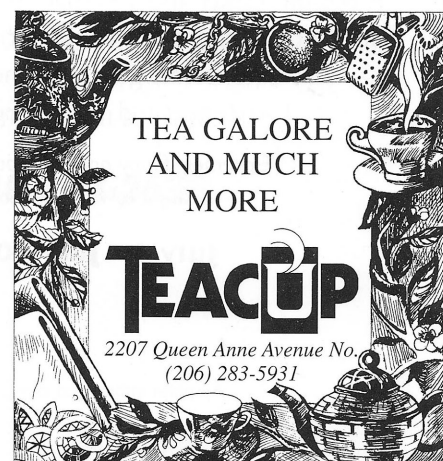
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## HOSPITALITY

by Allan Havis

An explosive thriller about the interrogation of two suspected terrorists by government agents and the corrupting influence of power.

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— Philadelphia Daily News

**April 22 - May 21**

## HANDING DOWN THE NAMES

a world premiere by Steven Dietz

An epic historical saga about a German family that spans two continents and 200 years. From the award-winning author of *Lonely Planet*.

**May 27 - June 25**

## LATER LIFE

by A. R. Gurney

A Boston banker and a woman he had a romantic interlude with thirty years earlier are reunited in this latest comic gem from the author of *Love Letters* and *The Dining Room*.

"Extremely funny and very touching."  
— Daily News (New York)

**July 1 - July 30**

All plays subject to change.

## TEA

by Velina Hasu Houston

A haunting story of five Japanese war brides living in Kansas in 1968. Winner of the *Los Angeles Times* and *DramaLogue* Critics Choice awards.

**September 9 - October 8**

## THE LANGUAGE OF FLOWERS

a world premiere by Edit Villarreal

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# Musical Numbers and Settings

## ACT ONE

The Welcome and Quotations .....	Messenger
The Invocation ("Live Where You Can") .....	Ismene and Choir
Recapitulation from Oedipus the King .....	Antigone and Theseus
Oedipus and Antigone enter Colonus .....	Antigone and Messenger
Ode to Colonus ("Fair Colonus") .....	Soloist (Willie Rogers)
"Stop, Do Not Go On" .....	Balladeer and Oedipus
Choral Dialogue ("Who is This Man?") .....	Soloist (Martin Jacox) and Messenger
Ismene Comes to Colonus ("How Shall I See You Through My Tears?") .....	Ismene and Choragos
Narrative of Ismene .....	Antigone
Dialogue: Chorus Questions Oedipus .....	Soloist and Messenger
The Prayer ("A Voice Foretold") .....	Oedipus and Balladeer
Oedipus is Welcomed in Colonus	
Peroration .....	Theseus
Jubilee ("No Never") .....	Choragos, Oedipus and Choir
Creon Comes to Colonus ("Come Home") .....	Creon
Seizure of the Daughters .....	Creon and the Ushers
Oedipus Curses Creon (suite, "All My Heart's Desire") .....	Oedipus, Choir, Creon and Messenger
Choral Ode ("Numberless are the World's Wonders") .....	Soloists and Choir

## Intermission

## ACT TWO

Oedipus Laments ("Lift Me Up") .....	Oedipus
Polyneices' Testimony and Supplication	
"Evil" .....	Balladeer
Oedipus's Curse .....	Polyneices, Messenger and Oedipus
"You Break My Heart" .....	Balladeer and The Captains
Poem ("Love Unconquerable") .....	Antigone
Preaching with Tuned Response .....	Messenger and Oedipus
Special Effect ("Ah, Heaven's Height Has Cracked!")	
The Teachings .....	Messenger and Theseus
The Descent of Oedipus	
"Oh Sunlight of No Light" .....	Balladeer
"Eternal Sleep" .....	Soloist and Choragos
Mourning .....	Antigone, Theseus, Ismene
Doxology, the Paean ("Lift Him Up") .....	Choir and Choir Soloist (Carolyn Johnson-White)
The Sermon .....	Messenger
Closing Hymn ("Now Let the Weeping Cease") .....	Choragos and Choir
Benediction .....	Messenger

Produced on Broadway, 1988 by Dodger Productions, Liza Lorwin, Louis Busch Hager, Playhouse Square Center and Fifth Avenue Productions; executive producers Michael David, Edward Strong and Sherman Warner. Originally produced by the Brooklyn Academy of Music's Next Wave Festival, Harvey Lichtenstein, executive producer; Joseph V. Melillo, producer; in association with Liza Lorwin and Walker Art Center.

Costumes in this production are based on original designs by Ghretta Hynd.  
Photo at right is of Martin Jacox and Clarence Fountain at The Goodman Theatre, by Liz Lauren.

*The Gospel at Colonus* is based on an adaptation of Sophocles' *Oedipus at Colonus* in the version by Robert Fitzgerald and incorporating passages from both Sophocles' *Oedipus Rex* and *Antigone* in the versions by Dudley Fitts and Robert Fitzgerald, which are published as *The Oedipus Cycle of Sophocles*, a Harvest/HBJ Book, Harcourt Brace Jovanovich, Inc.

The text of *The Gospel at Colonus* is available through Theater Communications Group, NYC. The original cast recording, released on Elektra/Nonesuch compact discs and cassettes, is available in the lobby.

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.

# A Contemporary Theatre

**Peggy Shannon**  
Artistic Director

**Phil Schermer**  
Producing Director

**Susan Trapnell Moritz**  
Managing Director

**Gregory A. Falls**  
Founding Director

presents

## The Gospel at Colonus

adapted and directed by Lee Breuer

music composed and directed by Bob Telson

Production and Set Designer  
Assistant Set Designer  
Lighting Designer  
Costumer  
Sound Designer  
Stage Manager  
Assistant Stage Manager

Alison Yerxa  
Scott Weldin  
Rick Paulsen  
Carolyn Keim  
Ron Lorman  
Jeffrey K. Hanson  
Craig Weindling

### The Cast

**Messenger:** a visiting pastor who narrates the role of Oedipus and performs the role of Messenger as a sermon

**Oedipus:** a soloist who sings portions of the role of Oedipus

**Antigone:** an evangelist who performs the role of Antigone

**Theseus:** the pastor of the church who preaches portions of the role of Theseus

**Ismene:** a choir soloist who performs the role of Ismene

**Creon:** a deacon of the church who performs the role of Creon

**Polyneices:** a member of the congregation who performs the role of Polyneices

**Choragos**

**Balladeer**

**Guest Choir Soloists**

**Guest Choir Director and Soloist**

**The Three Captains**

**Acolyte**

Pacific Northwest Mass Choir, under the direction of Darriel Menefee:

Marla Briggs, Juanita Carter, Angela Davis, Robin D. Henderson, Dorcas Jones, Gloria A. Jones, Neal Jones,

Annie Lafter, Willard Loggins, Narvella Melton, Nelita Melton, Madison M. Monroe, Ramona Murray,

Martha Nash, Hank Phillips, Bettie Randle, Ollie Taylor, Lena Tolliver

Rev. Dr. Earl F. Miller\*

Hassan El-Amin\*\*

Clarence Fountain

Bernardine Mitchell

Hassan El-Amin\*

William Hall, Jr.\*\*

Shari A. Seals

William Hall, Jr.\*

Frederick Charles Canada\*\*

Jonathan Adams

The Soul Stirrers: Martin Jacox, Willie Rogers,

Ben Odom, Michael Grady

Sam Butler, Jr.

Carolyn Johnson-White, Jay Caldwell

J.D. Steele

Jay Caldwell, Darriel Menefee, J.D. Steele

Josie Johnson

### MUSICIANS

Guitar

Sam Butler, Jr.

Bass

Ben Odom

Drums

Leroy Clouden

Organ

Butch Heyward

Piano

Bob Telson

### UNDERSTUDIES

Understudies never substitute for a listed player unless an announcement is made at the beginning of the play.

Hassan El-Amin — *Messenger*; William Hall, Jr. — *Theseus*; Frederick Charles Canada — *Creon*; Jay Caldwell — *Singer Oedipus*

**This production is produced in association with PONCHO.**

\* Until March 18

\*\* After March 18

# THE FINE ART OF ATTRACTING ATTENTION



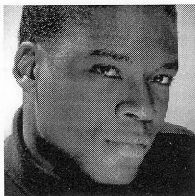
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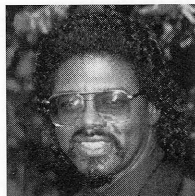
## The Actors



**Jonathan Adams**  
*Polyneices*

ACT audiences may remember Jonathan from performances in *My Children, My Africa* and *Our Country's*

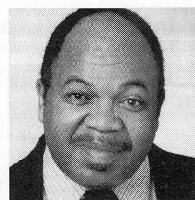
*Good* in 1991. Other Seattle appearances include *Twelfth Night* and Mark Antony in *Julius Caesar* at the Seattle Repertory, multiple roles in *A Nine Player Macbeth* at the Intiman, and most recently Joseph Asagai in the Seattle Group's production of *A Raisin in the Sun*. He has been a satellite company member of the Milwaukee Repertory Theatre for five seasons. His favorites include Cory in *Fences*, Faulkland in *The Rivals*, and William Henry Brown in *The African Company Presents Richard III*. He soon will celebrate the first anniversary of his marriage to his wife Monica.



**Jay Caldwell**  
*Choir Guest Soloist*

has been singing as long as he can remember. He performs and travels with The

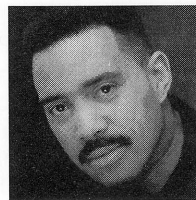
Gospel Ambassadors, a traditional gospel group which he co-founded in 1962. They have appeared all over the East Coast, from Chicago to Florida, and at the 1987 Folk Festival in Canada thanks to an invitation from Bob Telson. The Ambassadors' first album, *One Day at a Time*, was released in 1979 and produced by Clarence Fountain. Last year they released their ninth album, *Near the Cross*. Jay is enjoying his theatrical debut here at ACT and his first trip to the Seattle area.



**Frederick Charles Canada**  
*Creon (after March 18)*

Frederick Charles Canada made his debut at ACT playing the Narrator and other

roles in the 1994 production of *A Christmas Carol*. Just prior to that, he appeared at the Intiman Theatre as Martinus Zocloc in Athol Fugard's *Playland*. Regional credits include *Ma Rainey's Black Bottom* at the Alliance Theatre in Atlanta, *Miss Evers Boys* at Chicago's Goodman Theatre, *Hamlet* at the Indiana Repertory and *Fences* at the Alabama Shakespeare. He began his professional career at Black Arts West Theatre and is one of the founding members of the Seattle Group Theatre. Most recently he appeared in *Night of the Iguana* at Tacoma Actors Guild.



**Hassan El-Amin**  
*Theseus, Messenger*

Hassan is proud to make his Seattle stage debut with ACT's *Gospel at Colonus*. He recently performed at

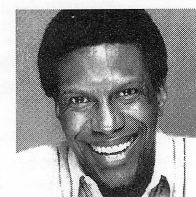
Milwaukee Rep as James Hewlett in *The African Company Presents Richard III*. Other roles include Caliban in *The Tempest* at the Oregon Shakespeare Festival, Edmund in *King Lear*, and Prospero in *The Tempest* at the Colorado Shakespeare Festival. He also played Corporal Lestrade in *Dream on Monkey Mountain* and the Prince of Morocco in *The Merchant of Venice* at the Guthrie Theater, to name a few. Hassan received his MFA (Theatre) from the Professional Theatre Training Program at the University of Delaware.



**Clarence Fountain**  
*Oedipus*

As a student at the Taladega Institute for the Blind 50 years ago, Clarence Fountain

formed the Happy Land Singers, later called The Five Blind Boys. They had a hit record, *I Can See Everybody's Mother But Mine*, in 1949 and signed with Specialty Records in 1953. Based in Los Angeles, Specialty was the label for Little Richard, Sam Cook and Jimmy Reed, and urged The Five Blind Boys to go into rock and roll, but they insisted on gospel. The group's recordings for the Specialty, Savoy and VJ labels are now considered classics. By the 1980s the Five Blind Boys were revered in gospel music but largely unknown in secular circles, until their initial performance in *The Gospel at Colonus*. Since then they have toured internationally several times. Their many festival appearances include Seattle's Bumbershoot, the Womad Festival, Montreaux Jazz, the New Orleans Jazz and Heritage Festivals and the North Sea Jazz Festival.



**William Hall, Jr.**  
*Creon, Theseus*

last appeared on our stage as Cardinal Colonna in *Sunsets & Glories*. Other local credits include

Clarence Thomas in *Unquestioned Integrity* and Walter Lee, and others, in *To Be Young, Gifted and Black* at the Group Theatre. National credits include Hoke in *Driving Miss Daisy* at The Alliance in Atlanta, John in *The Island* in Vancouver, and Steve in *A Lesson from Aloes* at the Delaware Stage. William also appeared on Broadway where he understudied Cleavon Little in *I'm Not Rappaport*, which won a Tony

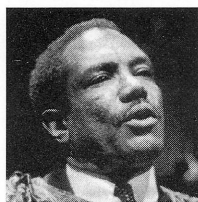
for Best Play. He has also worked in Moscow, Leningrad and Shanghai in a touring production of *Driving Miss Daisy*. He is currently enrolled in the computer animation and multimedia program at the Arts Institute of Seattle.



**Carolyn Johnson-White**  
Choir Guest Soloist

made her Broadway debut in *The Gospel at Colonus* and has appeared with it

nationally, internationally and on PBS' *Great Performances*. She has also appeared on the *Today* show and the *Arsenio Hall Show* and has been heard on several national commercials. Carolyn has recorded with such artists as Wynton Marsalis, Eric Reed, Max Roach, Yanni, Tremaine Hawkins, Sandra Crouch, the Ricky Grundy Chorale and the Institutional Radio Choir where she was a member for over 15 years. A veteran concert performer, she has worked with Patti LaBelle, Take 6, Michael Jackson, Andrae Crouch, James Cleveland, Daryl Coley and many others.



**Rev. Dr. Earl F. Miller**  
Messenger

a native of Jackson, Mississippi, is currently Senior Pastor of Progressive Missionary

Baptist Church in St. Paul, MN. Dr. Miller is well known, widely traveled and well respected as a speaker, scholar and community leader. He is a graduate of Jackson State University, Virginia Union School of Theology and Union Theological Seminary, where he earned a bachelor of music, masters of divinity and doctorate of ministry, respectively. He attended the University of Illinois Graduate School of Music. It was under Dr. Miller and the Pilgrim congregation that the original cast observed and studied the style of the black preacher in the black church in preparation for the first production of *The Gospel at Colonus*. Dr. Miller joined the production in Washington D.C. in 1984 where he played the role of the messenger. In 1985 he joined the production in Paris where he alternated roles between the Messenger and Theseus. Since that time he has appeared with the production throughout the U.S., Europe and on Broadway.



**Bernardine Mitchell**  
Antigone


has worked around the country at San Diego Repertory Theatre, Oakland Ensemble



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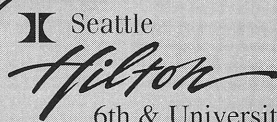


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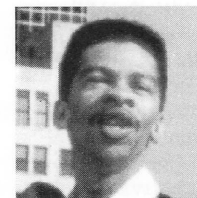
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**Shari A. Seals**  
Ismene

A Chicago native, Shari is pleased to be making her Seattle debut at ACT. "A singer who likes to act," she started singing in church at the age of 3. In addition to numerous performances as a featured vocalist, Shari performed the role of Blues Speak Woman in *Spunk* at the Goodman Theatre, which won her the honor of a Jeff Award nomination in 1992. She has also performed the role of Ismene in *The Gospel at Colonus* at the Goodman Theatre and the Orpheum Theatre in San Francisco. An active member of the Calvary Baptist Church, Shari continues to sing in the choir in spite of her busy schedule. Gospel fans can hear Shari in her first solo album coming out this fall.



**J. D. Steele**  
Guest Choir Director  
and Soloist

has been a part of the Minneapolis music scene since 1982. An original member of *The Gospel at Colonus* cast, he has performed with the show on Broadway and in Europe. J.D. has recorded and performed with the artist formerly known as Prince as a guest vocalist on five albums and in a cameo performance in the film *Graffiti Bridge*. He also writes, produces and performs with his family, The Steeles, who released their debut album, *Heaven Help Us All*, on Elektra Records in 1993. In 1994 they performed and produced music for the films *Corrina, Corrina*, *Blankman* and *Hoop Dreams*. J.D. has also sung on albums with George Clinton, Kim Carnes, Fine Young Cannibals and many other prominent artists. A staff writer for the Warner Chappell publishing group, J.D. is also developing a musical in New York with Music Theatre Group.

Musicians and singing groups are on page 12.

# Directors and Production Staff

---

## Peggy Shannon Artistic Director

arrived at ACT last fall from Los Angeles, where she was associate producing director of L.A. Theatre Works and the artistic director of the School of Theatre at the University of Southern California. Seattle audiences may remember her work at The Empty Space, The Group Theatre, Pioneer Square Theatre and Theatre Off-Jackson. She directed *Hunting Cockroaches* at the Seattle Rep in 1988 and earlier served as assistant director and dramaturg at ACT. Peggy's credits as a free-lance director include work at the Los Angeles Theatre Center, The Matrix Theatre, Portland Repertory, San Jose Rep, and most recently *You Can't Take It With You* at the Oregon Shakespeare Festival in Ashland. She has also directed many plays for National Public Radio.

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## 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 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.

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## Lee Breuer Adapter/Director

co-founded Mabou Mines theater company more than 20 years ago in New York, where he works as a director, author, adaptor, producer and performer. His adaptations and directions of Beckett works for Mabou Mines received wide critical acclaim including three Obie awards.

He is author/director of the trilogy *Animations*, published by Performing Arts Journal Publications, of which Part III (*The Shaggy Dog Animation*) was awarded the Obie for both direction and script in 1978. In 1980, his production *A Prelude to Death in Venice* won Obies for both direction and script. Theater Communications Group has published this and other pieces of his performance poetry in *Sister Suzie Cinema*. His 1990 production of *Lear* won four acting Obies. Lee's work outside Mabou Mines includes an adaptation of Wedekind's *Lulu* plays for American Repertory Theatre; *The Tempest* for the New York Shakespeare Festival; *The Double Life of the Amphibians* for the Olympics International Theater Festival; and *The Warrior Ant*, his most recent collaboration with Bob Telson, which was presented at the Brooklyn Academy of Music's 1988 Next Wave Festival. *The Gospel at Colonus* has been nominated for Pulitzer and Tony awards and was broadcast on PBS for *Great Performances*. For his work on it Lee received the ASCAP Popular Music Award for the lyrics, the Los Angeles Drama Desk Award for Best Concept, and the National Institute of Music Theater's 1985 award for the advancement of music theater.

---

## Bob Telson Composer, Pianist

studied with Nadia Boulanger in 1965 and '66 and received his B.A. in music from Harvard in 1970. In the '70s he played with Phillip Glass, Tito Puente and The Five Blind Boys of Alabama. He received an Oscar nomination for Best Song in 1989 for "Calling You" from his score for the film *Bagdad Cafe*. That song, as well as his music from Twyla Tharp's ballet, *Sextet*, and the song "Barefoot," written with and sung by k.d. lang, can be found on Telson's Warner Bros. CD, *Calling You*. Other songs have been recorded by Joe Cocker, George Michael and Geroge Benson. The CDs *The Gospel at Colonus* and *Songs from The Warrior Ant* document his major collaborations with Lee Breuer. Bob is working on an adaptation of Gabriel Garcia Marquez' *Chronicle of a Death Foretold* that is scheduled to open on Broadway in May.

---

## Jeffrey K. Hanson Stage Manager

Since 1990, Jeff has stage managed 12 productions for ACT, among them *The Revengers' Comedies*, *Sunsets and Glories*, *Halcyon Days*, *The Illusion* and *Lloyd's Prayer*. Jeff has also staged managed productions at Intiman Theatre Company and The Bathhouse Theatre. Regional credits include the Arizona Theatre Company and two seasons at New Mexico Repertory Theatre. While living in the Land of LA LA, Jeff staged managed a dance company, coordinating a research laboratory in the UCLA Department of Psychology, and earned a graduate degree in theater history. In addition, Jeff is a graduate of St. Olaf College in Northfield, MN.

---

## Carolyn Keim Costumer

has been Costume Shop Manager at ACT since 1984 and a frequent designer as well. She designed last season's production of *Betty the Yeti* and re-created the Yeti for Stamford Theater Works. Collaborations with Steven Dietz include *Lonely Planet*, at ACT in '93 and at San Jose Rep in '94 and our world premiere of *Trust* in '92. Other new play designs include *Willi*, *An Evening of Wilderness and Spirit* — both for ACT and for Arizona Theatre Company. Most recently Carolyn completed *Beau Jest* and *Sight Unseen* at Center Stage. Young ACT productions include 3 years each of *Face 2 Face* and *The Falcon* and 11 seasons of *A Christmas Carol*.

---

## Ronald F. Lorman Sound Designer

studied piano, theory and percussion for 12 years before moving on to a career of audio. He staged managed The Bottom Line in New York City and then became chief engineer at the Savoy Theater for Ron Delsner. In addition, he has been engaged for world tours with clients such as Frank Zappa and Paul Simon. Ron was the exclusive engineer for Miles Davis for seven years including engineering several of his albums. Currently, he free-lances for television including HBO and MTV as well as for Broadway productions. Ron's current focus is fulfilling his responsibilities as president, in charge of research and development, for Hartke Systems Speakers in Fairfield, NJ.

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## Rick Paulsen Lighting Designer

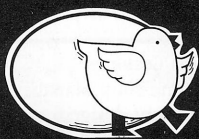
is pleased to return to ACT for his 29th production. Over the past 11 years, his lighting has been seen in such shows as *Tales from Hollywood*, *Voice of the Prairie*, *Diary of a Scoundrel*, *Hapgood*, *Red Noses*, *Lonely Planet*, and last season's *Keely and Du* and *Voices in the Dark*. Rick's work has been seen extensively in many of Seattle's theatres and across the country at the Goodman Theatre, Milwaukee Repertory Theatre, San Jose Repertory, Denver Center Theatre, the Oregon Shakespeare Festival, Portland Center Stage and the Arizona Theatre Company. Recent work includes *Redwood Curtain* in San Jose and *Dancing at Lughnasa* for Arizona Theatre Company. Rick is the devoted father of Paige, his two-year-old daughter.

---

## Craig Weindling Assistant Stage Manager

is pleased to be making his Seattle ASM debut with this production. His ACT stage management credits include *Lonely Planet*, *Eleemosynary*, *Willi*, *God's Country*, *A Walk in the Woods*, *Happenstance* and *The Voice of the Prairie*. He has also stage managed with the Seattle Repertory Theatre and Intiman Theatre Company. He has served as production stage manager for Actors Theatre of Louisville and taken tours to Bulgaria, Vancouver BC, Dublin, Spoleto USA and the Kennedy Center. Other work around the country has included StageWest, Arizona Theatre Company, North Carolina Shakespeare Festival and national tours with

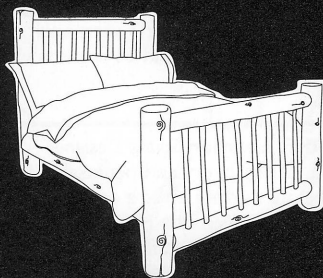
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CAJY and MUCYR covering 49 states. Craig keeps amused in his spare time by volunteering at the Seattle Aquarium and operating Smiley Dog, the one and only Neighborhood Dog Toy Delivery Service.

### Scott Weldin Set Designer

has designed 20 other productions at ACT, including *Lonely Planet*, *Eleemosynary*, *Willi*, *Hapgood* and *Red Noses*. His numerous local credits include *Landscape of the Body*, *Hunting Cockroaches*, and *Marvin's Room* at Seattle Repertory Theatre, and *Waiting for Godot*, *Angel Street* and *Hobson's Choice* for Intimate Theatre Company. Scott has designed more than a dozen sets for The Empty Space in addition to his sets for The Bathhouse and the Tacoma Actors Guild. Around the country, Scott designed *Feast of Fools* off-Broadway and the American premiere of *Red Noses* at Chicago's Goodman Theatre, as well as several shows for the Milwaukee Repertory Theatre. His design work has also been seen at San Jose Repertory, Colorado Shakespeare Festival, Missouri Repertory, Berkeley Repertory; and at the Oregon Shakespeare Festival in both Ashland and Portland. Having taught at Seattle University and Wichita State University in Kansas, Scott is now Director of Theatre and Artist-in-Residence at the University of Puget Sound. He earned his MFA at the University of Washington and teaches part-time for its School of Drama.

### Alison Yerxa Production/Set Designer

first designed this musical in 1983 at the Brooklyn Academy of Music and has revised all subsequent adaptations in the U.S. and Europe. Other theatrical designs under the direction of Lee Breuer include *Warrior Ant*, *Lear*, *Prelude to a Death in Venice* and *The Shaggy Dog Animation*. A designer for theatre, film, special effects and animation, Alison most recently was project designer for "Treasure Island," a Las Vegas casino with a full-scale outdoor pirate village, hotel and an hourly battle on a bay with two manned frigates. Film work includes supervising effects on *Star Trek*, *The Motion Picture*, *Time Cop* and *Brainstorm*. She has also designed effects for venues at various Japanese and Korean theme parks.

### MUSICIANS

#### Sam Butler, Jr. Balladeer

has been singing and playing guitar since early childhood. He has worked as a musician and/or singer with the Staple Singers, The Gospel Keynotes, The Dixie Hummingbirds, Joe Cocker, Laurie Anderson, Keith Richards, Roger Christian, Dorothy Northwood, Chris Brubeck, Gary Katz, Donald Fagan, Bobby Womack, John Cale, the David Soldier String Quartet and many others. He has worked with Bob Telson for the past 19 years on many projects involving various styles and cultures, including earlier productions of *The Gospel at Colonus* and *Warrior Ant*. For several years he

was music director, composer, producer and second lead vocalist for Clarence Fountain and the Five Blind Boys of Alabama. He has produced recordings of several other artists, including his father, Bishop Samuel Butler, Sr., and is himself featured on the recordings of numerous artists. Sam is also the soloist in the nationally broadcast jingle for Crispy Wheats and Raisins cereal.

#### Leroy Clouden Drummer

has worked with many artists over the years such as Herbie Mann, Michael Franks, Donald Fagen, Walter Becker, Lenny Pickett, Michael McDonald, Boz Scags and the B-52's. He has recorded with Lenny Pickett and The Borneo Horns, the B-52's (*Cosmic Thing*), Bob Telson (*Calling You*) and Donald Fagan (*Kamakiriad*).

#### Butch Heyward Organist

The original organist for this musical when it was produced at the Brooklyn Academy of Music, Butch is now with the Institutional Baptist Church in Brooklyn. He is an active member of the Gospel Music Workshop of America.

#### The Soul Stirrers

was founded 62 years ago by A.R. Rounless, R.H. Harris, T.L. Brewster, S.R. Crane and the late J.J. Farley, who kept the group together for 25 years. Since then, the group has included such outstanding singers as Johnny Taylor, Jimmy Outlaw and Paul Foster and the late great Sam Cook(e). Current members are Martin Jacox, Willie Rogers, Ben Odom and Michael Grady. The Soul Stirrers have performed nationally and internationally, at Carnegie Hall and in Paris, and have sung for Presidents Roosevelt, Truman and Carter. The group was inducted into the American Music and Entertainment Hall of Fame in 1984 and the Rock and Roll Hall of Fame in 1989. This marks their 10th year of involvement with *The Gospel at Colonus*. The Soul Stirrers have produced more than 16 hit records and 14 albums.

#### Pacific Northwest Mass Choir

is comprised of talented singers, musicians, directors and composers from Washington, Oregon, Alaska and Canada. It hosted the Gospel Music Workshop of America's regional conference in 1993. This conference concluded with a live recording session for an album released by the PepperCo record label of New York. The Choir also recently recorded a live album/video to be released in May of 1995 on the Savoy record label. It has toured around the country and will be embarking on a Northeastern United States/Canadian tour to promote the release of the recent live album/video project entitled "WORTHY." Currently, negotiations are under way to include the Choir in the Canadian project, "Smile Africa," to be taped by PBS. This Choir was organized and managed by Willis DeVone, musician, vocalist, and composer.

## General Information

### ACCESS

A Contemporary Theatre is pleased to offer these services. The building itself is accessible for the physically challenged.

We invite you to attend sign-interpreted performances at 8:00 p.m. on the third Friday of each play:

*The Gospel at Colonus*, March 24  
*Hospitality*, May 12  
*Handing Down the Names*, June 16  
*Later Life*, July 21  
*Tea*, September 29  
*The Language of Flowers*, November 3

Audio-described performances are provided by AVIA (Arts and Visually Impaired Audiences), funded in part by The Norcliffe Fund, the Seattle Arts Commission, the King County Arts Commission, and the Washington State Arts Commission. These are scheduled for the third Sunday of each play's run. The March 26 show is at 7:30 p.m. All others begin at 7 p.m.:

*The Gospel at Colonus*, March 26  
*Hospitality*, May 14  
*Handing Down the Names*, June 18  
*Later Life*, July 23  
*Tea*, October 1  
*The Language of Flowers*, November 5

Assistive listening devices are available at no charge for all performances (except those which are audio-de-

scribed). They are provided by Ackerley Communications, Inc. Please see the House Manager for them.

Large print programs are available upon request.

### ACKNOWLEDGEMENTS

ACT gratefully acknowledges the following volunteers who contributed 50 hours or more on behalf of the Theatre in 1994:

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In black preaching the preacher has to get outside of himself, or in church language, let the spirit take control... At some point in the sermon he has to lose his cool because he isn't supposed to be in charge anyway.

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preaching like black religion is holistic. It engages the whole person. One of the clear things we can say is that the black religious experience is not just a meeting of the minds. It is an encounter with the living God. When we first started serving God, we didn't serve Him with our words, we didn't serve Him with our ideas, we danced Him. We praised Him with our whole being.

What implications does this have for drama? Well, in reality, what I do every Sunday is drama, but I am performing for the Lord. Preaching is drama, and the same thing that goes into making effective preaching goes into making effective drama...

— Earl F. Miller

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