

ENCORE

HOSPITALITY

by Allan Havis

directed by Peggy Shannon



Hospitality

by Allan Havis

April 22 – May 21, 1995

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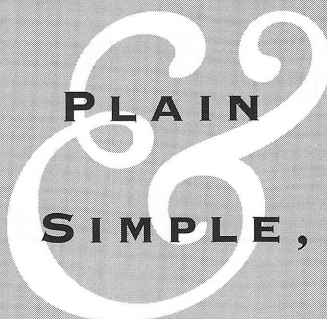


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General Information

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:

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 Seattle Arts Commission, the King County Arts Commission, the Washington State Arts Commission and the National Endowment for the Arts. These are scheduled for the third Sunday of each play's run at 7 p.m.:

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

Large print programs are available upon request.

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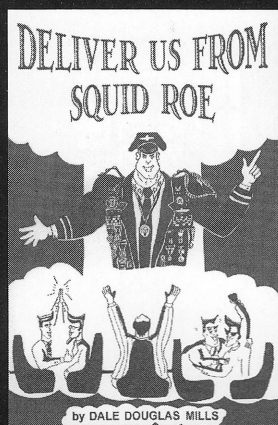
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Program Notes

On October 12, 1986, a Colombian journalist named Patricia Lara flew into New York City to receive a journalism award from Columbia University. A reporter for her country's leading newspaper, *El Tiempo*, Lara was taken into custody and held in maximum-security detention by the U.S. Immigration and Naturalization Services (INS) because of her alleged connection to a terrorist organization, M-19. Although she had written a book about M-19, Lara denied ever being a member and maintained that she was held because of her articles criticizing U.S. policies toward Central America. Four years after her visa was revoked and she was deported, Lara settled a suit against the U.S. government by accepting the return of her visa.

Playwright Allan Havis read about the case in the *New York Times* in 1986. "They embarrassed and humiliated her and eventually detained her for about five days," Havis recalls. "After intense questioning, she was finally denied entry... It struck me as an interesting thing to write about, especially since this was happening in America. Most people assume that his kind of detainment and harassment occurs in other countries."

Havis, writing in the late '80s, based the character Cortez on Lara, and wanted to create another character from a different point on the political spectrum. He became interested in the case of Rabbi Meir Kahane, whose U.S. citizenship was revoked in 1985.

Born in New York, the pro-Zionist Kahane had founded the Jewish Defense League in 1968, moved to Israel in 1971, and been elected to the Knesset, Israel's parliament. Because of his election to another government, Kahane lost his American citizenship, until a federal judge restored it. Kahane arrived in New York in 1990 to deliver a speech and was shot to death in a hotel meeting room. Recent investigations have linked his assassination to the terrorists who bombed the World Trade Center.

Kahane was never detained by the INS. However, Havis drew on the life of Kahane to create the character Aguneir, who "represents the extreme form of political and religious separatism and shows how someone who's not advocating violence, who simply has extreme views, could also have a rough time with the INS."

The Playwright

Allan Havis (pronounced "hay-viss") received a Dramatists Guild/CBS Award, the Playwrights USA Award from HBO and the Kennedy Center/American Express grant for his 1985 play, *Morocco*. His work (*Adoring the Madonna*, *A Daring Bride*, *Ladies of Fisher Cove*, *Lilith* and others) has been produced around the country at such prestigious theatres as Long Wharf, Hartford Stage and South Coast Rep.

In addition to commissions from Robert Redford's Sundance Institute, South Coast Rep and England's Chichester Festival Theatre, he has been honored by major grants from the Guggenheim, Rockefeller and McKnight foundations and the National Endowment for the Arts, among others. Havis has been named a playwright in residence by the Edward Albee Foundation, the Sundance Institute, and centers in Scotland, France and Italy. Now a professor at the Graduate Theatre School of the University of California, San Diego, he earned his MFA from the Yale School of Drama.

ACT gratefully acknowledges the following volunteers who contributed 50 hours or more last season:

Jane Warner, Christine Jew, Deb Levin, Karen Hughey, Fran Nicholls, James Eanes, Shelley Hartnett, Cathy Geier, Ray and Harriet Kemp, Rose Lurie, Consuelo Ledesma, Kathy Dugaw, Donna Gordon, Sue Sincich, John Figgins, David Baker, Clara Matthews-Baker, Marcia Harper, and Chris Ricard.

Director's Notes

I first became acquainted with Allan Havis' work in 1991. As the Associate Producing Director for L.A.

Theatre Works, I was responsible for helping to select, direct, and/or co-produce the new plays that our company was producing for National Public Radio. I remember sitting down with a stack of Allan's scripts and reading several of them one afternoon. His writing impressed me. His use of language was beautiful — heightened, emotionally and psychologically layered, straightforward yet full of metaphor. He savored language like one would a glass of fine wine. And he was smart. He tackled large, difficult issues such as the corruption of power and the struggle for morality in an unethical age. For many reasons I selected one of his comedies, *Heaven and Earth*, for the radio. But I genuinely loved *Hospitality* and vowed that one day I would direct this play.

All too often political plays are didactic, offering a simplistic point of view about who the good guys are and who the bad guys are. We are spoon-fed the politics. There is a sense of proselytizing — we are told what to think about a certain political situation or organization. What intrigues me about *Hospitality* is that we are *not* told anything. It is a thriller in the true sense of the word. Divisive personal and moral questions escalate until the two INS agents resort to unauthorized measures. We are never quite sure where our sympathies should lie. Both are held accountable. We are presented with people who have real problems and try to solve them. Sometimes brutally.

It is a morality play in which Havis shapes wry, lean dialogue and taut situations to create vibrant characters who mirror the darker aspects of our own lives under duress. It is a play, much like the film *Quiz Show*, where the boundaries of right and wrong are blurred and we are left to wonder what we would do under similar pressures and constraints.

— Peggy Shannon



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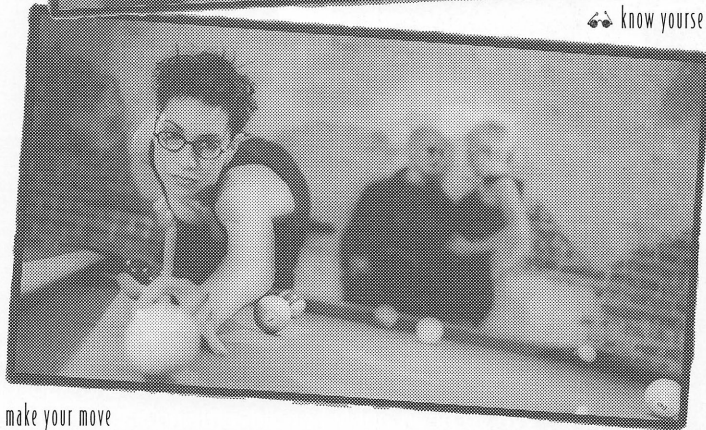




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presents

Hospitality

by Allan Havis

Director	Peggy Shannon
Set Designer	Andrew Wood Boughton
Costume Designer	Deb Trout
Lighting Designer	Rick Paulsen
Sound Designer	Steven M. Klein
Stage Manager	Mary Corrales-Diaz

The Cast (in order of appearance)

Happy Logan	Mark Chamberlin
Cortez	Michelle Lopez
Aguneir	Stephan Weyte
Fuller	William Earl Ray
Monteith	Peter A. Jacobs

Time: 1986

Place: Immigration offices in a hotel near a New York airport

Hospitality received its world premiere production at Philadelphia Theatre Company,
Sara Garonzik, Producing Artistic Director.

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, an independent national labor union.



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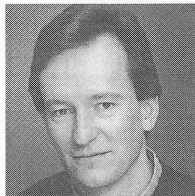
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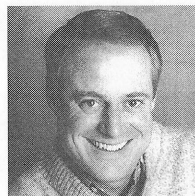
The Actors



Mark Chamberlin
Happy Logan

Mark most recently appeared on our stage as Hack in

Voices in the Dark. Previous appearances include *Sunsets and Glories*, *Shadowlands*, *Halcyon Days*, *A Normal Life*, *Woman in Mind*, *The Downside* and *A Christmas Carol*. At the Seattle Repertory, he has appeared in *M. Butterfly*, *Much Ado About Nothing*, and *Red Square*. Other local productions include *How the Other Half Loves* at the Intiman Theatre Company; Seattle Children's Theatre's productions of *Up the Down Staircase*, *The Secret Garden*, *The Rememberer*; and *Hell on Wheels* at the Empty Space. Mark has worked around the country at the Arizona Theatre Company, Alliance Theatre, Pittsburgh Public Theatre, Huntington Repertory and the Portland Center Stage. On Broadway he created the role of William in *84 Charing Cross Road*. Mark co-stars in the films *Ghost Story*, *Edge of Honor* and *Kent State*. Recently, he directed the pilot program for *Space for Stories*, to be broadcast on National Public Radio. Mark is a graduate of Whitman College and the American Academy of Dramatic Arts in New York.



Peter A. Jacobs
Monteith

Peter is a new Seattle resident and is pleased to be making his first local stage

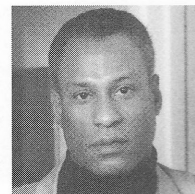
appearance at ACT. His experience includes five seasons with the California Shakespeare festival where he played such diverse roles such as Iago, the Bastard in *King John*, a Witch and various clowns and lovers. Other regional theatre's include American Conservatory Theatre, Eureka, The Magic, San Diego Rep, Old Globe, Berkeley Rep, and Los Angeles Theatre Center among others. Film and T.V. credits include: *The Dead Pool*, *True Believer*, *Eyes of Terror*; *Firestorm*, *Poisoned by Love*, *Unsolved Mysteries*, and *FBI: Untold Stories*. He has performed in over a dozen radio dramas for National Public Radio and numerous TV and radio commercials. He recently directed *Lone Star* and *Laundry and Bourbon* for Central Works in San Francisco. Peter received his MFA training at the American Conservatory Theatre.



Michelle Lopez
Cortez

Michelle makes her professional debut with this production. Her roles to date

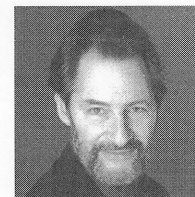
include Rosemonde in *Les Liaisons Dangereuses* and Fraulein Kost in *Cabaret* at Bing Theatre; Lady Britomart in *Major Barbara* at Massman Theatre as well as April Green in *Hot L Baltimore* and Mrs. Jones in *Street Scene*. Currently in the BFA acting program at the University of Southern California, Michelle is taking a leave of absence to perform at ACT and will officially graduate in May. She received the 1994 Jack Nicholson Award for Acting.



William Earl Ray
Fuller

was last seen at ACT as Danny in *The Jail Diary of Albie Sachs*. He has also appeared

at The Seattle Repertory Theatre, The Group, The Seattle Children's Theatre and Local Access. William has also worked for Tacoma Actors Guild, Spokane Inter-players, Oregon Shakespeare Festival/Portland, Work House Theatre in New York, and StageWest and Theatre 3 in the Dallas area, where he currently resides. Some of the roles William has played are Walter Lee in *A Raisin in the Sun*, Cephus Miles in *Home*, Harold in *Orpheus*, Brewmaster in *Audience*, Memphis Lee in *Two Trains Running*, and many others. His film and TV credits include *The Temp*, *Dr. Giggles*, *Better Off Dead*, *Terror in the Towers*, *Living the Lie* and the HBO original movie soon to be released, *The Tuskegee Airmen*.



Stephan Weyte
Aguneir

Stephan is pleased to be making his first appearance in an ACT production.

Recently, he also participated in both ACT's and Intiman's new play reading series. Prior to coming to Seattle, Stephan performed both on and "off" Broadway and in such regional theatres as Syracuse Stage, Studio Arena in Buffalo, Pittsburgh Public Theatre, Arena Stage in D.C., Stage West in Springfield, MA, Chanhassen Theatre in Minneapolis and others. He has performed in tours of *The Sunshine Boys* and *1776*. Regional credits include Matt in *Talley's*

Folly, Milt in *Luv*, Boris Adzinidzinadze in *Can-Can*, Martini in *One Flew Over the Cuckoo's Nest*, Sammy Samuels in *Comedians*, Launcelot in *Merchant of Venice*, and Rio Rita in *The Hostage*. Stephan trained at Boston University and London Academy Of Musical and Dramatic Arts.

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I N T I M A N T H E A T R E

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.

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.

Mary H. Corrales-Diaz Stage Manager

stage managed ACT's productions of *Keely and Du*, *Agnes Smedley: Our American Friend* and *A Christmas Carol* in '92 and '94. For the past five years she has stage managed the Young ACT, touring shows throughout Washington state. Locally she stage manages for Spectrum Dance Theatre. Mary has also worked for Intiman Theatre Company, The Group, Empty Space Theatre, Pioneer Square Theatre and the Village Theatre as well as Bumbershoot. Previously, she stage managed at the Colorado Shakespeare Festival, where some of her favorite shows were *Titus Andronicus*, *Taming of the Shrew* and *Henry IV, Part I*. Mary also was the stage manager and road manager for *Cinders*. A graduate of the U.W., she is certified as an actor/combatant by the Society of American Fight Directors.

Andrew Wood Boughton Set Designer

received his MFA in set design from the Yale School of Drama, where he designed the set for *Joshua Sobol's Underground*, directed by Adrian Hall, among other productions. Drew designed the original sets for both the Stage 2 and Mainstage productions of *Inspecting Carol* at Seattle Repertory Theatre, as well as *The Real Inspector Hound*, *Voir Dire* and *The Flying Karamazov Brothers* in *The Brothers Karamazov* there. At the Intiman, he designed *Flyin' West*, and for Arena Stage, his work has included *A Perfect Ganesh*, *Sin*, *Dirty Work* and *Babes in Boyland*.

Steven M. Klein Sound Designer

designed *Scapin*, *Dancing at Lughnasa* and *Voir Dire* at the Seattle Repertory Theatre this season. At ACT he designed sound for *Betty the Yeti*, *Fish Head Soup* and *Voices in the Dark* in 1994, and *Life During Wartime* and *Agnes Smedley: Our American Friend* the previous season. His previous ACT credits include *Shadowlands*, *The Revengers' Comedies*, *A Christmas Carol*, *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 projects for the Utah Shakespeare Festival, Intiman and ACT.

Rick Paulsen Lighting Designer

is pleased to return to ACT for his 30th 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 Theater, 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.

Deb Trout Costume Designer

recently moved from New York City to Seattle to teach design at the University of Washington. She spent many years in New York working as a designer in off-off-Broadway venues as well as owning a partnership in a Broadway and commercial millinery company. Regionally, Deb has designed for the Yale Repertory Theatre, Alphabet Productions, Oregon Shakespeare Festival, Juneau's Perseverance Theatre, Denver Center Theatre and Shakespeare Santa Cruz, among others. She received her MFA in design from the Yale School of Drama. She is very happy to have returned to the beautiful Northwest.

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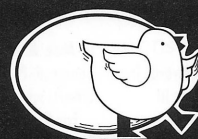
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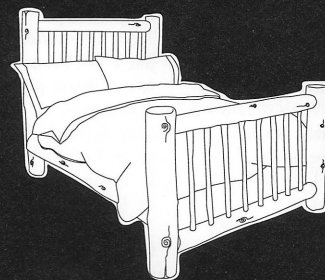
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As of March 27, 1995

ACT greatly appreciates this support for our move to the Eagles Auditorium.

Next at ACT

HANDING DOWN THE NAMES

a world premiere written
and directed by Steven Dietz
May 27 - June 25

This epic new play by the award-winning author of *Lonely Planet* traces the history of seven generations of a German family beginning in 1766. Seeking love, land and freedom of worship, the Dorns take an immigrant journey that spans two continents and 200 years. From Catherine the Great to the teeming throngs of Ellis Island, the threads of a dream bind one generation to another, weaving a rich tapestry of endurance and hope.

The cast of *Handing Down the Names* includes such local favorites as Katie Forgette, Lori Larsen, Liz McCarthy, Michael Winters and R. Hamilton Wright.

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September 14 - 24, 1995

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- Prime seats for four plays in London, a light opera in Paris and a second musical performance in Paris
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- Visits to England's Tivoli, the new Louvre, The Marais District, Giverny and Musee D'Orsay
- Many personal discussions with theatre insiders
- Transportation to and from all schedule events
- Ample free time for shopping, sightseeing or relaxing
- A \$250 contribution to ACT



We're in our sixth year of offering theatre trips in conjunction with London Arts Discovery Tours. A representative from Discovery Tours will be at ACT at 4:30 on May 8th to provide more details. Find out for yourself why our travellers come back year after year!

For more information or to sign up call
Judy O'Brien at 639-9349

*based on the exchange rate at the time of this printing: \$1.59 to the pound

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