



a contemporary theatre

TENNESSEE WILLIAMS'

# *The Notebook of Trigorin*

directed by Michael Breault

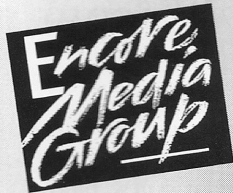
playing in repertory with

STEVEN DIETZ'

## *The Nina Variations*

co-directed by Steven Dietz and Leslie Swackhamer





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A CONTEMPORARY THEATRE

# *The Notebook of Trigorin*

by Tennessee Williams

APRIL 24 - JUNE 15, 1997

I N R E P E R T O R Y W I T H

# *The Nina Variations*

by Steven Dietz

MAY 23 - JUNE 15, 1997

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Editor: Noreen O'Brien

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A Large Print version of this playbill is available from the House Staff.

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Great modern plays are central to ACT, and our season opens with a real celebration of theatre by one of America's greatest playwrights, Tennessee Williams. The rights to this, his last play, have been tied up by his estate since his death in 1983. ACT has scored a real coup in obtaining the just-released rights to Williams' glorious "new" play that celebrates art and love.

*The Notebook of Trigorin* is Williams' adaptation of what he called "the first great modern play," Anton Chekhov's *The Sea Gull*. Williams refocuses Chekhov's story and characters through his personal and lyrical lens to create his own masterwork of contemporary drama. Williams is the most-produced American playwright in Russia, and Chekhov the most produced Russian playwright in America. So, it feels particularly rich to present a Chekhov story as reimagined through Williams' heart and soul.

To add to the celebration of Chekhov and contemporary theatre, we are presenting a special production of Steven Dietz' humorous and lively *The Nina Variations*. Playing in repertory with *Trigorin*, Dietz' play takes two characters from *The Sea Gull* and sets them on a fantastical, charming and funny exploration of love, art and theatre. Chekhov ushered in the age of modern drama, Williams perfected it in America, and now Dietz shakes it up. I hope you'll take advantage of this unique opportunity to delve into the Chekhov's rich legacy of contemporary theatre here at ACT!

Leslie Swackhamer  
Interim Artistic Director

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through June 29

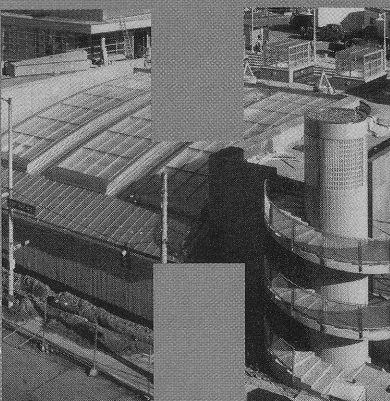
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## PLAYWRIGHTS

### ANTON CHEKHOV

#### Playwright, *The Sea Gull*

was born in 1860 in Russia, and began publishing humorous sketches and short stories while in medical school. By 1885, he was publishing prolifically and earning more as a writer than as a doctor; in one year, he published more than 120 separate pieces. *The Sea Gull* was produced in St. Petersburg in 1896 and considered a failure, but later succeeded as one of the early productions of the Moscow Art Theatre — with the influential Stanislavsky as Trigorin. *Uncle Vanya* premiered in 1897, followed by *Three Sisters* (1901) and *The Cherry Orchard* (1904). The body of Chekhov's work revolutionized theatre by creating realistic characters and simple dialogue, set in universal situations of human passion and frailty. When he died of tuberculosis in July of 1904, Chekhov left an artistic legacy that extends well beyond his own time and country.

### TENNESSEE WILLIAMS

#### Playwright, *The Notebook of Trigorin*

was born Thomas Lanier Williams in Mississippi in 1911. His first major success as a playwright was with *The Glass Menagerie*, which won the New York Drama Critics' Circle award for Best Play of 1945. Two years later *A Streetcar Named Desire* earned him his first Pulitzer Prize in Drama; the second was awarded for *Cat on a Hot Tin Roof* in 1954. Other memorable works include *The Rose Tattoo* (1951 Tony Award); *Summer and Smoke*, re-written as *Eccentricities of a Nightingale*; *Suddenly Last Summer*; *Sweet Bird of Youth*; and *Night of the Iguana*. Nine of his plays were made into films. Williams also wrote a novel, *The Roman Spring of Mrs. Stone*; four volumes of short stories; and numerous one-acts. He published an autobiography, *Memoirs*, in 1975, and died in 1983.

### STEVEN DIETZ

#### Playwright, Co-Director, *The Nina Variations*

Dietz' latest plays are *Private Eyes*, featured in this year's Humana Festival of New American Plays at Actor's Theatre of Louisville; and *Still Life with Iris*, recipient of a Fund for New American Plays Award from the Kennedy Center, which will premiere at Seattle Children's Theatre this fall. Dietz' long affiliation with ACT has launched six plays which have gone on to hundreds of productions across the country, Off-Broadway and internationally. These plays include *Lonely Planet* (PEN USA Award in Drama, Outer Critic's Circle nomination, Drama-Logue Award) *God's Country* (Society of Midland Authors Award, Off-Off Broadway Award of Excellence), *Handing Down the Names*, *Trust* (Backstage Top Ten Plays of 1995), *Halcyon Days* (directed by Jeff Steitzer) and *Happstance* (music by Eric Bain Peltoniemi). Dietz' stage adaptations include Shusaku Endo's *Silence* (Yomiuri Shinbun Award, Japan), which will be re-mounted for a Japanese/American tour in 1998; Joyce Cheeka's *The Rememberer* (Lila Wallace/Reader's Digest Award); and Bram Stoker's *Dracula*, recently seen at the Empty

CONTINUED ON PAGE 17



## MESSAGE FROM OUR SPONSOR



Welcome! U.S. Bank is pleased to sponsor the opening production of A Contemporary Theatre's 1997 season, Tennessee Williams' *The Notebook of Trigorin*

and *The Nina Variations*. ACT could not have chosen two more fitting pieces for the time — a newly found play to grace the stage of a newly discovered Seattle landmark, followed by a new work by one of Seattle's most prolific playwrights.

As ACT begins its first full season downtown in the historic Eagles Auditorium, we are aware of how fortunate Seattle is to have such a colorful and lively group performing in the heart of the city. U.S. Bank is proud to continue its long-time support of ACT, a theatre which is creating a tradition of excellence as its actors bring scripts to life.

This tradition continues tonight with a fresh new adaptation of a well-loved Chekhov classic. I hope you enjoy tonight's performance.

Phyllis J. Campbell  
President and CEO  
U.S. Bank of Washington

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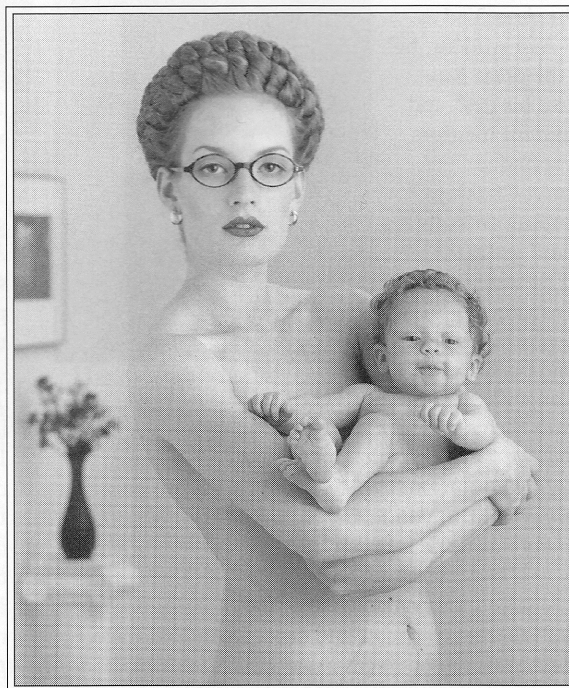
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## PROGRAM NOTES ON WILLIAMS & CHEKHOV

BY ELIZABETH CRANE

**This!** Is a dream play. The deepest, the most, if not only, meaningful reality is in our dreams.  
—Act I, *The Notebook of Trigorin*

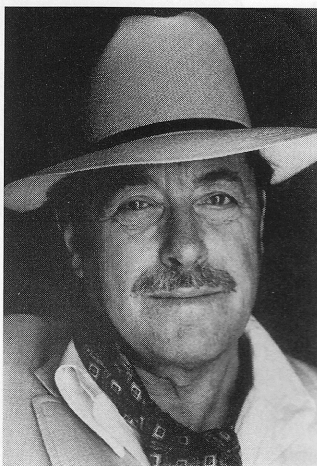
*The Notebook of Trigorin* is filled with dreams: Constantine, a passionate young writer, dreams of being a great author of new forms. Nina, a budding actress, hopes to someday be as famous as the diva Arkadina. Arkadina never stops living the fantasy life of her theatre world. For Tennessee Williams, writing *The Notebook of Trigorin* was the realization of a dream begun as a young man in 1934, when he first read and fell in love with Chekhov — a dream to be a writer, to be like Chekhov himself. Dreams inspire and haunt characters and author alike, and in his notebook, Trigorin records them all.

Williams' greatest influence as a writer was the writing of Anton Chekhov, which he described as "delicate poetry." As a student, he kept a portrait of the great Russian dramatist above his desk and when asked to name his mentors, Williams always responded "Chekhov! Chekhov! Chekhov!" *The Sea Gull*, according to Williams, is "the first and greatest modern play" and throughout his life, he dreamt of writing his own adaptation that would release the play he believed had been locked away from American audiences and "never let out of the confines of the translation straight jacket." *The Notebook of Trigorin* is the realization of Williams' dream to "bring [Chekhov] more closely, more audibly to you than I've seen him brought to you in any American production. Our theatre has to cry out to be heard at all..."

While the story of *The Notebook of Trigorin* follows Chekhov's original plot of unrequited love on a Russian lake shore, it is distinctively Williams in theme, character and style. Lynn Redgrave, who played Arkadina in Cincinnati's production of *Notebook*, noted in an interview with *Theatre Week* (October, 1996) that in Chekhov, "what the characters say and what they mean are two different things" while Williams' characters "generally do say exactly what they mean." Williams acknowledges his "quite different qualities as a playwright" at work in his adaptation of Chekhov's quiet and delicate play — the language and characters of *Notebook* literally do "cry out" to the audience, each word powerfully charged with passion, necessity and urgency. Ms. Redgrave's comparison of Williams and Chekhov, however, offers an interesting insight into Williams' work as an adapter of Chekhov. *The Notebook of Trigorin* is not only an explosion of Williams' power as a playwright but is also a translation of the subtext hidden in "what Chekhov's characters say," and a record of what it was about Chekhov that spoke so powerfully to Williams.

Like a dream's diversions and inconsistencies from reality, Williams' adaptation of *The Sea Gull* takes some unexpected turns from the original. While Chekhov's characters inspired many of Williams' own, such as Blanche in *A Streetcar Named Desire*, and Tom and Amanda Wingfield in *The Glass Menagerie*, Williams developed each character beyond their original existence in

Chekhov's work. Lynn Redgrave says of her role, "This is not Chekhov's Arkadina at all. [She is] a bizarre Tennessee Williams character — set in Russia." Williams' Arkadina is bolder, more extravagant and a little louder than Chekhov's original character,



TENNESSEE WILLIAMS

whom Redgrave describes as "frivolous." But she is also more invested in her emotions and persistent in her pursuit of fantasy up to the final moment of the play.

Trigorin is also different from the mysterious writer he is in *The Sea Gull*, developed by Williams to be a more spiritual and dangerous man. In *Notebook*, writing becomes the one art form to control all aspects of the character's lives and as a writer, Trigorin both dominates and falls victim to his work. Like Williams, Trigorin struggles with his attraction to men, an issue not present in *The Sea Gull*, and with the pressure to be more than just an ordinary artist. In Act II,

Trigorin imagines his own epitaph to read, "Here lies Trigorin, a good writer in his way but a far cry from Tolstoy or Turgenev." About the significance of his own work, Williams echoes, "What shall I say? That I know that I am a minor artist who has happened to write one or two major works? I can't even say which they are."

Differences between the characters of *The Sea Gull* and *The Notebook of Trigorin* arise from both their circumstances and their language. In many passages, dialogue closely follows Ann Dunnigan's and Stark Young's adaptations of *The Sea Gull*. At other times, characters say things never heard before in *The Sea Gull*. Throughout the play, however, there breathes Williams' interpretive voice, working to translate an English adapted from the Russian into a more accessible and authentic language. A comparison between the language of *The Sea Gull* and *Notebook* reveals Williams' interpretive license. Consider: "This! Is a dream play. The deepest, the most, if not only, meaningful reality is in our dreams" (Constantine, *The Notebook of Trigorin*). In Constance Garnett's version, a translation Williams cited as "downright illiterate," Constantine says: "One must depict life not as it is, and not as it ought to be, but as we see it in our dreams." The difference in meaning is subtle but significant. Chekhov's Constantine seems to suggest dreams are a way of escaping the reality of life while Williams says that the only true reality of life may be found in our dreams. The difference may be found in other translators work as well. In Robert Brustein's adaptation of *The Sea Gull*, we hear, "A writer's business is not to show life as it is, or as it ought to be, but as it appears in our dreams." Williams chose to make dreams reality for his characters, creating an indulgent world with many risks and setbacks, a world not too unlike his own.

Perhaps the greatest difference between Chekhov's original and Williams' last work is the final scene. Williams continues *The Notebook of Trigorin* beyond the ending of the original, creating a shocking conclusion to the already tragic events of Chekhov's

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# A CONTEMPORARY THEATRE

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*Managing Director*

GREGORY A. FALLS  
*Founding Director*

## THE NOTEBOOK OF TRIGORIN

*an interpretation of Anton Chekhov's The Sea Gull*  
*by Tennessee Williams*

Director	Michael Breault
Set Design	Robert Dahlstrom
Costume Design	Rose Pederson
Lighting Design	Clifton Taylor
Original Music	Ray Leslee
Sound Design	David Pascal
Assistant Director	Elizabeth Crane
Stage Manager	John Kingsbury

### CAST\*

#### IN ORDER OF APPEARANCE

Semyon Semyonovitch <b>Medvedenko</b>	Bob DeDea
Maria <b>Masha</b> Ilyinishna	Shelley Reynolds
Constantine "Kostya" Gavrilovich Treplev	Kennedy Brown
<b>Yakov</b>	Hans Altweis
Pyotr "Petrusha" Nikolayevnich Sorin	Peter Silbert
Boris Alexeyevitch <b>Trigorin</b>	David Adkins
Nina Mehailovna Zarechny	Lorca Simons
<b>Paulina</b> Andreyevna	Laura Drake
Yevgeny Sergeyevitch <b>Dorn</b>	Frank Corrado
Ilya Afanasyevitch <b>Shamrayev</b>	Stephan Weyte
Irina Nikolayevna <b>Arkadina</b>	Megan Cole

\* boldfacing indicates the names used most frequently for these characters

*Mid-summer by a lake. And another summer years later.*

*There will be one 15 minute intermission.*

*The Notebook of Trigorin* is presented by arrangement with Dramatists Play Service, Inc. in New York.

New York casting consultant: Pat McCorkle, CSA/Tim Sutton

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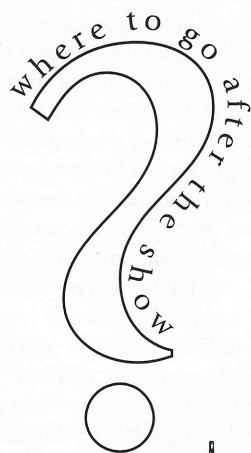
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## NOTES ON NINA

BY STEVEN DIETZ

"IF YOU EVER HAVE NEED OF MY LIFE, COME AND TAKE IT."

—CHEKHOV, *THE SEA GULL*, ACT III

What I believe: In the work of a master playwright like Chekhov, there is a world in each moment, in each gesture and exchange. And when a given moment is lifted from the play and set aside, on its own, it continues to resonate with life. Such are the vibrant passions of Chekhov's people, and the universal predicaments he has handed them. He does nothing less than confront his characters — and his audience — with the fundamentals of life: love, loss, hope, regret, dreams, death.

Having been approached several years ago about writing a new adaptation of *The Sea Gull*, I immersed myself in the play. And what I found surprised me: I could not get the final scene between Treplev and Nina out of my mind. In fact, I could not focus on the rest of the play at all. I was mesmerized by the magnitude of this single, fateful encounter. And so, these "variations" were born.

We are, too often, silent on the "fundamentals." We have a rich language for complaint and provocation but fall strangely mute in the face of lost love. Or quiet delight. The rich ache of daily life. And when the moment passes, when our lover is gone, when our friend closes the door, we are left only with "parking lot wit" — useless, retroactive wisdom about what we should have said or done instead.

The stage is that place where second chances are granted. Where the tiny slights and cruel evasions which haunt our relations with others can be amended, re-thought, overcome. The stage gives us one more chance to throw open the door and say what's in our heart. And so, by granting Nina and Treplev numerous attempts to express the fundamentals, perhaps we will find a way to voice our own.

## SYNOPSIS OF *THE SEA GULL*

Set in provincial Russia, *The Sea Gull* opens as Constantine Treplev, a young writer striving for new literary forms, prepares to stage his experimental play. His audience includes Arkadina, his self-obsessed mother, and her traveling "companion," the notorious author Trigorin. To star in his production, Treplev has cast the young, beautiful Nina — a childhood friend with whom he is desperately in love.

This play within a play opens the floodgates of passion as each character struggles with the complexities of making love and making art. Treplev detests Trigorin's fame and facile charm but finds himself competing, reluctantly, for the attention of both Arkadina and Nina. Eventually it is Trigorin who appropriates Nina as his own muse, and she follows him to Moscow, where their affair ends disastrously.

*The Nina Variations* is based on Nina and Treplev's final encounter in *The Sea Gull*. While Trigorin, Arkadina and others relax in the next room, the two young artists have an unplanned reunion after two years apart. Here Dietz creates his own new literary form in examining the whimsical and poignant possibilities facing the characters — and the actors who portray them.

## PROGRAM NOTES ON WILLIAMS & CHEKHOV

CONTINUED FROM PAGE 8

play.

After its first production in Vancouver, Williams continued to work on all aspects of *Notebook*, including the ending, until he died in 1983. *The Notebook of Trigorin* is the final form of a tribute to a great writer who was an inspiration for Williams' Pulitzer Prize-winning work. Like any master with his pupil, Chekhov gave Williams a place to start and plenty of material to work with. Williams found a voice distinctly his own to "cry out" and be heard by all.



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*Interim Artistic Director*

SUSAN BAIRD TRAPNELL  
*Managing Director*

GREGORY A. FALLS  
*Founding Director*

## THE NINA VARIATIONS

*by Steven Dietz*

Directors	Steven Dietz Leslie Swackhamer
Set Design	Robert Dahlstrom
Costume Design	Rose Pederson
Lighting Design	Rick Paulsen
Sound Design	David Pascal
Stage Manager	John Kingsbury

### CAST

Nina Mehailovna Zarechny  
LORCA SIMONS

Constantine "Kostya" Gavrilovich Treplev  
KENNEDY BROWN

---

*The play is presented without intermission and runs about 90 minutes.*

---

THE NINA VARIATIONS was first produced by the Contemporary American Theater Festival, WVA, Ed Herendeen, Artistic Director in 1996 and originally workshopped at Milwaukee Repertory Theatre, Joseph Hanreddy, Artistic Director, in 1996.

New York casting consultant: Pat McCorkle, CSA/Tim Sutton.

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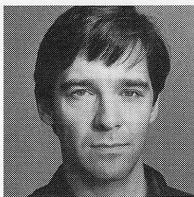
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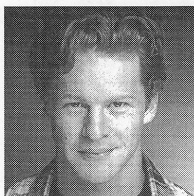
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## THE ACTORS



DAVID ADKINS  
*Trigorin*

David's regional credits include Denver Center Theatre (*Marisol*, *Romeo and Juliet*), Philadelphia Drama Guild (*A Midsummer Night's Dream*, *The Misanthrope*), Cleveland Play House (*Night Dance*, *Better Days*, *Jungle Rot*), Great Lakes Theatre Festival (*The Taming of the Shrew*), Asolo (*King Lear*), The Spoleto Festival (*Smoke in Hollywood*), Huntington Theatre Co. (*Tartuffe*), Barrington Stage (*Room Service*), the New York production of Kenneth Branagh's *Public Enemy* in L.A.; and eight seasons at the Berkshire Theatre Festival. David has also appeared on *Chicago Hope* and *Another World* and trained at Julliard. In New York, David has appeared in the Restoration tragedy, *Venice Preserv'd*, by Thomas Otway; the world premiere of *Sabina*; and *St. Joan* with the National Actors Theatre, where he made his Broadway debut.



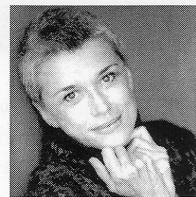
HANS ALTWEIS  
*Yakov*

Hans is pleased to be in his first role on an ACT stage. Most recently, he has been seen in *The Odyssey*, *The Secret of N Power*, and *Romeo and Juliet*, all for Seattle Children's Theatre. Currently, he plays the title role in *Macbeth* and Mercutio in *Romeo and Juliet* for Seattle Shakespeare Festival's educational tour. After completing his studies at Cornish College of the Arts, he returned to his home in Hawaii and danced the role of Billy in a new ballet/play by Matthew Wright, *Billy the Kid*. His TV/film credits include 2 feature roles on *Marker*, a guest star role in *Raven* and the young recruit in the independent film, *Goodbye Paradise*.



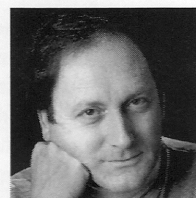
KENNEDY BROWN\*  
*Constantine Treplev*

was a member of Jean Cocteau Repertory Theatre in New York for three years, and most recently played Nick in Joe Orton's *What the Butler Saw* at the Great Lakes Theater Festival in Cleveland. Besides acting, Kennedy's passion is travel. Born in Singapore, he grew up in Mexico, Malaysia and Hong Kong. His dream is to live in Paris one day. Credits include: *Major Barbara* (Adolphus), *King Lear* (Edmund), *Waiting for Godot* (Lucky), *Six Characters in Search of an Author* (The Son), Cocteau's *Orpheus* (Orpheus), Fry's *Phoenix Too Frequent* (Tegeus), *Brothers Karamazov* (Dimitri), *Cherry Orchard* (Yasha), and *Mother Courage* (Swiss Cheese). Kennedy also teaches at the Stella Adler Conservatory in New York.



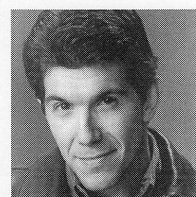
MEGAN COLE  
*Arkadina*

Megan, who last appeared at ACT in *The Crimson Thread*, has played over 100 leading roles in theatres from Alaska to Maine and from New York to San Francisco. Her TV credits include *E.R.*, *Seinfeld*, *Men Behaving Badly*, *Star Trek: The Next Generation*, *L.A. Law*, *Northern Exposure*, and *Civil Wars*. Megan has won five L.A. Drama-Logue Awards and 2 L.A. Drama Critics' Circle Awards for Outstanding Performance. She has twice narrated Bernstein's *Kaddish Symphony*, has toured both Russia (with the American Conservatory Theatre) and the U.S. (with the Royal Shakespeare Company), and is currently the ID voice for Classic KING-FM Radio.



FRANK CORRADO  
*Dr. Dorn*

ACT audiences will remember Frank Corrado as Bernard Nightingale in last season's *Arcadia* and for roles in the productions of *Glengarry Glenn Ross*, *A Lie of the Mind*, *Breaking the Silence*, *Jail Diary of Albie Sachs*, *The Red and the Black*, and *Life During Wartime* in years past. He has played leading roles at all the major local theatres, as well as at many other important regional venues. His most recent work out of town took him to the Denver Center Theatre where his portrayal of Frank Sweeney in Brian Friel's *Molly Sweeney* was lavishly acclaimed. His favorite semi-theatrical pastime is basking in the glow of his daughters Lia, Ariana and Olivia.



BOB DEDEA  
*Medvedenko*

Bob last appeared at ACT as Rudy in Tom Topor's *Cheap* and as Chuck in *Avenue X*. Other recent credits include Ralph Ames in Mixed Company's radio adaptation of J.A. Jance's *Until Proven Guilty*, the Arbiter in the benefit concert performance of *Chess* for the Seattle Playhouse, and Marvin in The Group Theatre's critically acclaimed *Falsettos*. Bob's voice can also be heard on radio and television representing The Bon Marche. Additional roles include Harry in Scott Warrender's *January Book*, Scagg in Bill Mastro Simone's *Shivaree*, Spock in *Star Trek*, and Pilate in *Jesus Christ Superstar*. Bob has also performed extensively with his *cappella* vocal group, Kitchen Sync, for which he is the tenor/arranger.



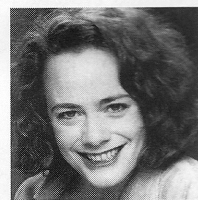
## THE ACTORS



**LAURA DRAKE**  
*Paulina*

This past season at the Seattle Children's Theatre, Laura appeared as Mrs. Monroe in the very popular *Bunnicula*. Recently, at

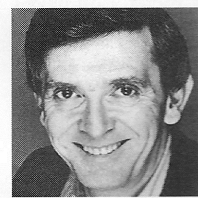
the Tacoma Actors Guild, Laura appeared in *The Miracle Worker*, *Other People's Money*, *The Quick-Change Room*, and *The Night of the Iguana* (as Hannah). She has also performed at Seattle Repertory, Empty Space and The Group. She was a member of Theatre 40 in Los Angeles, and has appeared in major motion pictures and television series. Most recently, Laura scripted, directed and produced a project (Cultural Education Grant from the King County Arts and Heritage Commissions) entitled *The Late Great Era of Vaudeville and Its Theatres*.



**SHELLEY REYNOLDS**  
*Masha*

Shelley has appeared as Hannah Snell in *Warrior* at the Intiman, Katy Jume in *Mr. Universe* at the Empty Space, and as Hedda

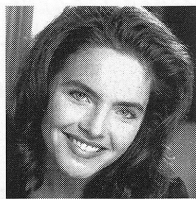
Gabler for Triad Ensemble. Other favorite roles include St. Joan for Greek Active and Pozzo for One World Theatre's touring production of *Waiting for Godot*. Shelley played Angel in *That Night*, which won Best Short at last year's Seattle International Film Festival. You may also recognize her as Linda the stripper from *Almost Live's* recent television special, *Sex, Slugs, and Rock and Roll*. Shelley is a company member of Swine Palace Theatre in Louisiana, where she appears yearly as Columbia in *The Rocky Horror Show*.



**PETER SILBERT**  
*"Petrusha" Sorin*

Among Peter's many roles at ACT are Galen Gray in *Gray's Anatomy*, Fr. Toulon in *Red Noses*, Brecht in *Tales from Hollywood*,

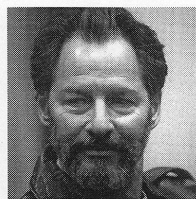
Peter de Marrone in *Sunsets and Glories* and several productions as Ebenezer Scrooge in *A Christmas Carol*. He has also worked at Seattle Repertory Theatre, Tacoma Actors Guild, Center Stage, the Empty Space and, for six seasons, the Intiman Theatre Company. Nationally, Peter has appeared at Berkeley Repertory, Milwaukee Repertory, La Jolla Playhouse, the Goodman Theatre, the Arizona Theatre Company, and the Oregon Shakespeare Festival.



**LORCA SIMONS\***  
*Nina*

Most recently Lorca appeared as "C" in the national tour of Edward Albee's *Three Tall Women* with Marian Seldes and

Michael Learned. Off-Broadway credits include *The Pain and Misery of the Third Reich* at CSC and Len Jenkin's *Careless Love* at SoHo Rep. Regional credits include *Three Tall Women* at the Intiman Theatre, the Great Lakes Theater Festival, and the Virginia Stage Company. Television credits include Chrystal on *As The World Turns*. Lorca co-founded the Hip Pocket Theatre in Ft. Worth, Texas, where she appeared in *Picnic, Our Town, Freaks*, and several plays by her father, Johnny. Hip Pocket performed at the Edinburgh Fringe Festival and in London at Queen Elizabeth Hall. A graduate of the North Carolina School of the Arts, Lorca lives in New York City, studying ritual theatre with Gabriel Roth.



**STEPHAN M. WEYTE**  
*Shamrayev*

Stephan was last seen at ACT as Aguneir in *Hospitality*. He recently appeared as Garfinkle in *Other People's Money* at the Tacoma Actors

Guild, and has 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 Theater, Arena Stage in D.C., Stage West in Springfield, MA, and others. He has toured in *The Sunshine Boys* and *1776*. Credits include Matt in *Talley's Folly*, Milt in *Love*, 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*.

All cast members belong to Actors' Equity Association, the union of professional actors and stage managers.

\*appearing in both *The Notebook of Trigorin* and *The Nina Variations*

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## IN REMEMBRANCE

*Recently ACT has lost two cherished leaders, our Founder,  
Gregory A. Falls, and our Producing Director, Phil Schermer.  
As we mourn their absence, we also celebrate their lives.*

**G**regory A. Falls, ACT's founder and a nationally recognized leader for his lifetime contributions to American theatre, died of pneumonia on April 3 at the age of 75. He had been ACT's Artistic Director for 22 years when he retired in 1987 due to early indications of Alzheimer's Disease. He is survived by his wife, Jean Burch Falls, two sons and two daughters. A memorial service will be held at ACT's Falls Thrust Theatre, on Monday, May 5 at 3:00 p.m., and include a formal dedication of the theatre.

Greg had a long and accomplished career that included three years directing the drama department at the University of Vermont, founding the Champlain Shakespeare Festival in Burlington, and 10 years as Executive Director (Chairman) of the School of Drama at the University of Washington.

Greg introduced this region to the work of national artists such as Edward Albee, Athol Fugard and Tom Stoppard, and cultivated countless local artists. As early as 1973 he began to receive awards from the American College Theatre Festival and others for his lifetime contributions to the local and national arts scenes.

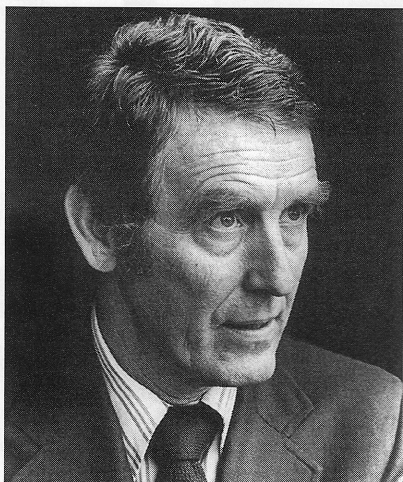
A local arts reviewer, Wayne Johnson, once wrote, "A key reason for the diversity and vigor of the Seattle theatre community is the... cooperation which has

triumphed over the more common practice of cutthroat competition... Falls is one of the people most instrumental in developing the cooperative spirit among Seattle theatres."

Greg always said that every artistic director needs a discretionary fund for artistic opportunities. ACT has established such an account at U.S. Bank, so that contributions in his honor may be made to the Greg Falls Fund at any Seattle branch.

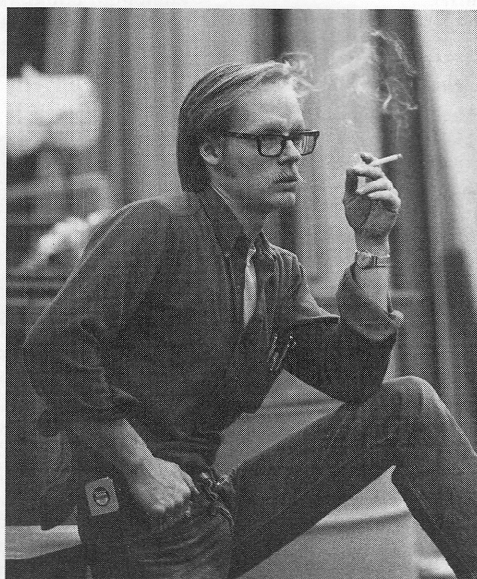
Greg's legacy for the region is not only ACT but also a dynamic artistic community that is one of the strongest in the country. He will be missed by innumerable actors, playwrights, musicians and other artists.

GREGORY A. FALLS  
1922 -1997



**W**e have also lost an invaluable friend in Phil Schermer, our longtime Producing Director, who died March 16. A memorial was held at ACT on April 7.

Phil worked at ACT for 30 years in various capacities, beginning as lighting designer. His early career included stints as a carpenter, painter, set designer and lighting designer with other companies, including Seattle Repertory Theatre, the Bathhouse, the Empty Space and Tacoma Actors Guild as well as Montana Repertory Theatre. In 1975 he founded Pacific Northwest Theatre Associates (PNTA), a supplier of theatre equipment. He served as Technical Director and Production Manager at ACT



PHIL SCHERMER  
1943 -1997

before being named Producing Director in 1989. In recent years he worked extensively on ACT's architectural plans to renovate the historic Eagles Building, and designed the arena theatre in the former grand ballroom. And even in his last year, between rounds of cancer treatment, Phil gave generously of his time and talent.

In his little free time, Phil enjoyed garden-

ing, and tended the flowers at ACT's Queen Anne location. The theatre is planning a modest rooftop garden, in his honor, for Kreielsheimer Place.

Gifts in memory of Phil may be made toward his garden by using "Phil's Garden Fund" at any U.S. Bank, or else to The Nature Conservancy.

*Greg and Phil laid a strong foundation for ACT.*

*We will build on their integrity and vision, and treasure all the gifts they gave us.*

*In remembrance of their lives we dedicate the 1997 season to their memory.*



## THE DIRECTORS AND PRODUCTION STAFF

### LESLIE SWACKHAMER

*Interim Artistic Director, and Co-Director, The Nina Variations* has directed the last two seasons' productions of *A Christmas Carol*, as well as *Avenue X* and *Later Life*, and produced ACT's new play development project, *FirstACT*. As artistic associate for four years at The Cleveland Play House, she developed, directed and dramaturged for the CPH new plays series, *DiscoverEADS*, the mainstage and the CPH Lab Company. Her productions of Paula Vogel's *The Baltimore Waltz* and the premiere of KC Davis' *LOVE & SCIENCE: an AIDS Diatribe* toured theatres throughout Ohio, and her premiere of David Eliot's *Japanese Ghost Stories* in Bratislava, Slovakia. Leslie has also directed new work for the Intiman Theatre, the Seattle Playwrights Alliance, the Playwright's Center (Minneapolis) and the Cleveland Public Theatre. Numerous world premieres include Paul Monette's *A Country Beyond Tears* (Northern Ohio Live Award of Excellence), Wendy Kesselman's *The Butcher's Daughter* (AT&T Onstage Award) and Anne Harris' *Scenes from the Penitentiary* (Mark Klein Award). Leslie directed the American premiere of Nicholas Wright's *Mrs. Klein*. She produced the U.S. debuts of the National Theatres of the Czech Republic and the Slovak Republic, and an Eastern European Tour by the Cleveland Play House. She has directed as a guest artist at Case Western Reserve University, the University of Washington, and the University of Southern California. She is the Vice President of Theatre Puget Sound, representing the community of theatres and theatre artists in this region. Once upon a time, she practiced law, representing many entertainment clients. The recipient of a 1996 TCG Observership in new play development, Leslie holds an M.F.A. in directing from the University of Washington and is a member of the Society of Stage Directors and Choreographers. She is married to Ten Eyck Swackhamer, and they reside happily on the non-sliding part of Magnolia.

### SUSAN B. TRAPNELL

#### *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, DC, 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, Virginia.

### MICHAEL BREAU

#### *Director*

Artistic Associate, Circle-in-the-Square on Broadway (1995-96); Resident Director, Cleveland Play House (1989-90); Artistic Associate, Berkshire Theatre Festival; Dallas Theater Center, Young Playwrights at New York Theatre Festival, Alabama Shakespeare Festival, Great Lakes Theatre Festival. American premieres of Willy Holtzman's *Borver Boys*, Bret Lagree's *Guy World* and Dusty Hughes' *Jenkin's Ear*. Current workshop at the Barrow Group of David Simpatico's *Bad Blood*. Ohio LIVE Award for Outstanding Achievement in Theatre (*Borver Boys*, 1989; *The Taming of the Shrew*, 1994). Dallas Drama Critics Circle, Best Production of a Musical (*Avenue X*, 1995). Guest faculty, North Carolina School of the Arts. Guest artist, Sundance Playwrights Lab, Cincinnati Conservatory of Music, University of Santa Clara. MFA, NYU Tisch School of the Arts Theatre Program.

### ROBERT A. DAHLSTROM\*

#### *Set Designer*

Seattle-based since 1971, Bob has designed scenery, lighting, and costumes for companies such as San Diego's Old Globe Theatre, the San Francisco American Conservatory Theatre and American Repertory Theatre in Cambridge, where he collaborated in the premiere of Robert Auletta's new version of the Aeschylus *Oresteia* Trilogy. In Seattle his work has been seen at the Seattle Repertory Theatre, Intiman, Seattle Opera, and ACT, where his most recent design was for Tom Stoppard's *Arcadia* in 1996. He has designed settings and costumes for theatre and opera companies in Norway, Switzerland and Russia, and most recently for the Royal Danish Opera in Copenhagen. Bob teaches at the U.W. School of Drama.

### JOHN KINGSBURY\*

#### *Stage Manager*

John has staged managed at The Old Globe Theatre, The Alley Theatre, PCPA, The Shakespeare Theatre and Seattle Rep. Productions at ACT include *Das Barbeccü*, *Cheap* and *My One Good Nerve* with Ruby Dee. John has also served as production manager at Seattle Rep, The Shakespeare Theatre at the Folger; associate professor at the University of Wisconsin/Milwaukee; director for *Greater Tuna* and *Season's Greetings*; and designer for Greek Active's *The Best Man* and *King John*. As a Fulbright recipient, John was also the managing director for ART and associated with *De Nederlandse Opera* in Amsterdam. Currently John is co-producer for Squeaky Quean's production of *'Tis Pity She's a Whore*.

### RAY LESLEE

#### *Composer*

Ray studied classical music at the Manhattan School of Music while playing piano with Jay and the Americans, the Platters and the Four Seasons, among others. Regionally, he has composed or music-directed for The Kennedy Center, Chicago's Steppenwolf Theatre, the Alabama Shakespeare Festival, the Studio Arena in Buffalo, and the Dallas Theatre Center. The

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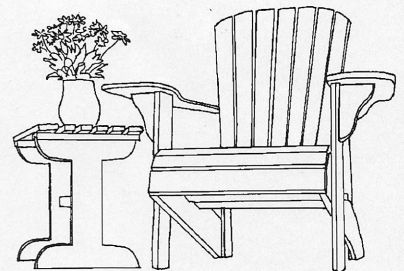
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composer of *Avenue X*, he is also the creator of *Standup Shakespeare*, directed by Mike Nichols, and directed his own production at the Folger Theatre as well as producing the CD cast album.

### DAVID PASCAL\*

*Sound Designer*

David's work as a composer, sound designer, synthesizer programmer and music director has been heard at most local professional theatres including Seattle Repertory Theatre, Intiman, Seattle Children's Theatre, and ACT; at the Colorado Shakespeare Festival; and at the Club at La MaMa E.T.C. in New York. He has recorded music and sound effects for Emmy-winning KOMO-TV videos, produced albums for musical groups and created music and sound effects for an award-winning educational CD-ROM, as well as CD-ROM titles for the Discovery Channel and PC Gamer. He has worked since 1975 as a bassist in show and club bands, recording studios, theatre orchestras, and as backing for national acts. David holds a musical engineering degree from the University of Washington.

### RICK PAULSEN

*Lighting Designer, The Nina Variations*

Rick is pleased to be designing his 34th show for ACT. Over the past 13 years, his lighting has been seen in last season's *Laughter on the 23rd Floor* and such shows as *Tales from Hollywood*, *Voice of the Prairie*, *Diary of a Scoundrel*, *Hapgood*, *Red Noses*, *Lonely Planet*, *Gospel at Colonus*, *Hospitality*, and *Handing Down the Names*. Rick's work has been seen extensively in many of Seattle's theatres and across the country. Recent work includes *Scotland Road* at Empty Space, and the world premiere of *Private Eyes* by Steven Dietz at Arizona Theatre Company. Rick is the devoted father of Paige, his four-year-old daughter.

### ROSE PEDERSON\*

*Costume Designer*

Rose has designed numerous productions at ACT, most recently *Avenue X*. Recently, she designed *La Malinche* at Arizona Theatre Company, *In Search of Intelligent Life throughout the Universe* at Portland Center Stage, *Ghosts* at Intiman, and *True West* at Seattle Repertory, where she designs regularly. On Broadway she designed costumes for Bill Irwin's *Largely/Now York*. Other work includes *Enter the Night* by Irene Fornes at New City Theatre, where she also 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.



## THE DIRECTORS AND PRODUCTION STAFF

CLIFTON TAYLOR

*Lighting Designer*, The Notebook of Trigorin

has designed lighting for many leading theater companies including the American Conservatory Theater, the Dallas Theater Center, and the Cleveland Play House. Clifton has designed for companies in over fifteen countries. In the world of dance, his work includes designs for the Pacific Northwest Ballet, American Ballet Theater, the Atlanta Ballet, Lar Lubovitch Dance Company, Elisa Monte Dance Company and Sardono Dance Theatre of Indonesia. His designs have been seen in many of the world's major arts festivals including the Olympic Arts Festival in Atlanta with both the Atlanta Ballet and the Alvin Ailey American Dance Theatre. Additionally, he has lit numerous TV specials for the PBS and A&E networks and recently was a visiting assistant professor at the University of Iowa.

## THE PLAYWRIGHTS CONTINUED

Space and the Old Globe Theatre in San Diego. Other widely produced plays include *Ten November*, *Painting it Red*, *Boomtown*, *Foolin' Around with Infinity*, and *More Fun than Bowling*. Steven is a featured lecturer at numerous colleges and universities across the country. His writings on the theatre have appeared in American Theatre Magazine, Subtext, and the Los Angeles Times. His new play, *Rocket Man*, will premiere at the Arizona Theatre Company next year.

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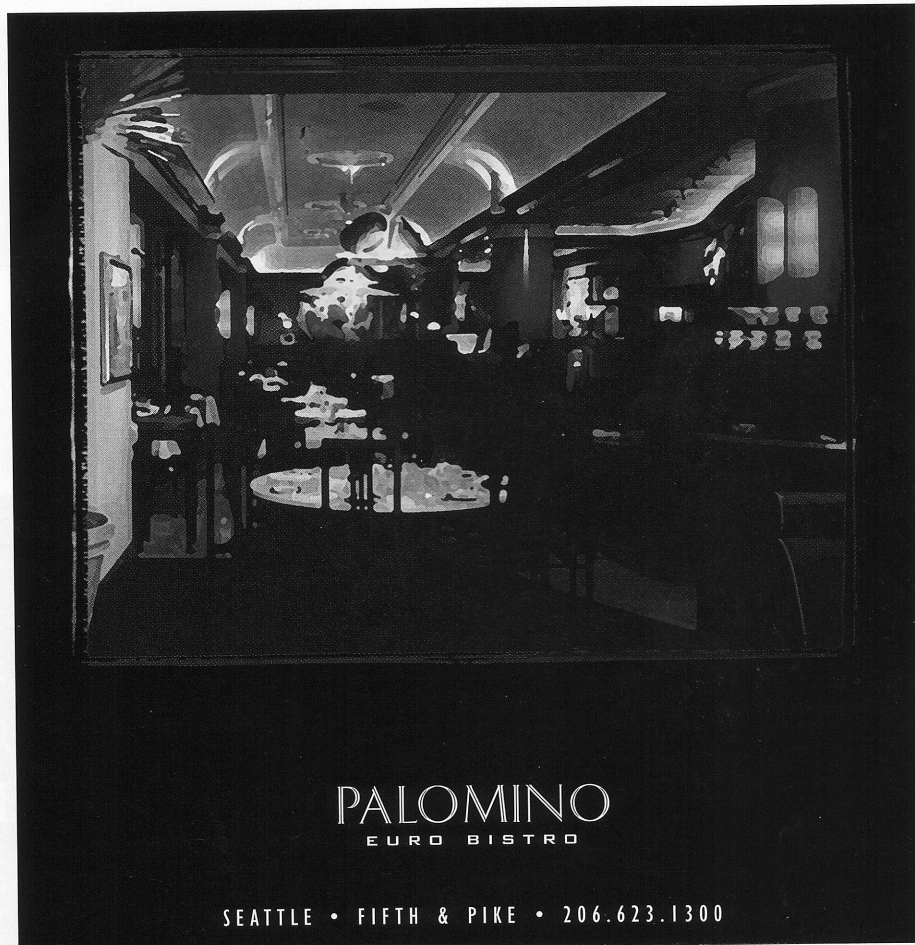
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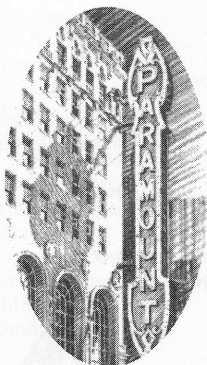


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