

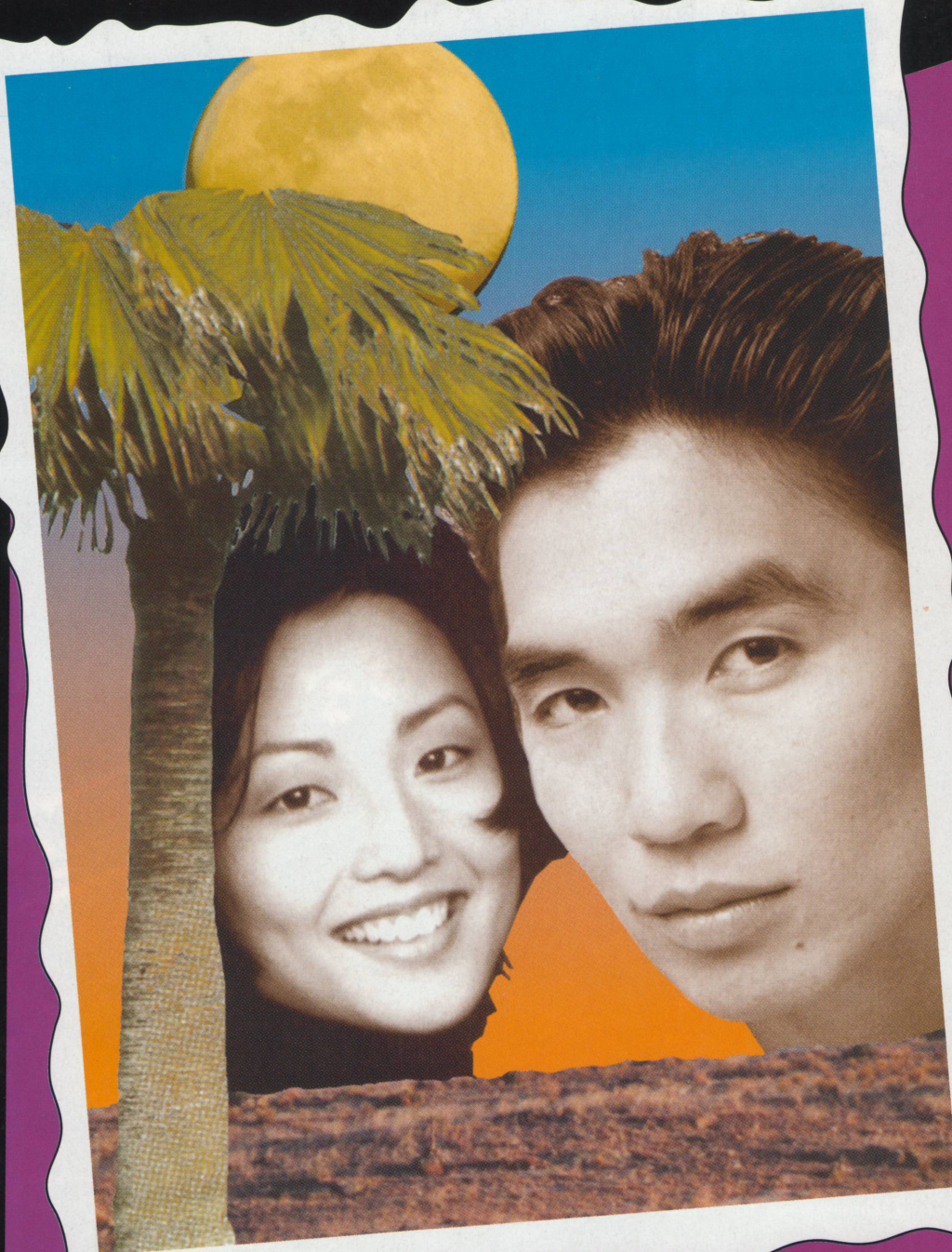
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A CONTEMPORARY THEATRE

# THE SUMMER MOON

*by John Olive*

*Directed by Les Waters*

AUGUST 28 - SEPTEMBER 27, 1998

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*The Summer Moon*; (top left) Lauren Ward in *Violet* (photo: Joan Marcus);  
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A Large Print version of this playbill is available from the House Staff.

*A Contemporary Theatre  
Kreielsheimer Place*

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## CONTEXT FOR THE STORY OF *THE SUMMER MOON*

### CHRONOLOGY

- 1903** Henry Ford, with capital of \$100,000, starts the Ford Motor Company.
- 1946** Power in Japan transferred from the emperor to an elected assembly.
- 1951** North Korean forces break through at the 38th parallel.  
General MacArthur relieved of Far East command.  
Peace Treaty with Japan signed in San Francisco.  
Julius and Ethel Rosenberg sentenced to death for espionage against the U.S.  
J.D. Salinger publishes *The Catcher in the Rye*.  
Color TV is first introduced in the U.S.  
46% of the population works in commerce and industry in Great Britain, 41% in Germany, 30% in the U.S., 29% in Italy, 20% in Japan and 10% in India.
- 1954** U.S.-Japan defense agreement signed.  
The U.S. contains 6% of the world's population but has 60% of all cars.  
Films released this year include Fellini's *La Strada*, Hitchcock's *Rear Window* and Kurosawa's *The Seven Samurai*.
- 1955** Tennessee Williams wins the Pulitzer Prize for Drama for *Cat on a Hot Tin Roof*.  
Winston Churchill resigns as prime minister of Great Britain.
- 1956** Japan admitted to the United Nations.  
John Osborn's play, *Look Back in Anger*, premieres at the English Stage Company at the Royal Court.  
Grace Kelly marries Prince Rainier of Monaco.  
USSR launches Sputnik I and II.
- 1958** Desegregation of schools is attempted in the U.S. South.  
Governor Orval Faubus of Arkansas defies Supreme Court by closing schools in Little Rock and re-opening them as private, segregated schools.
- 1966** U.S. car registrations total 78 million passenger cars and 16 million trucks and buses.
- 1972** U.S. returns Okinawa to Japan.  
Military draft phased out in the U.S.  
At year's end, fewer than 24,000 American troops remain in Vietnam.  
The Dow Jones index reaches the 1,000 mark for the first time.  
Nixon visits China.  
Winter Olympics are held in Sapporo, Japan.

## A MESSAGE FROM MAME HUNT

ASSOCIATE ARTISTIC DIRECTOR AND  
PRODUCTION DRAMATURG FOR  
*THE SUMMER MOON*

Set in the late '50s in Southern California, *The Summer Moon* paints a portrait of the human side of the Japanese auto industry's first venture into America. But it's more than that. *The Summer Moon* is a play about cultural shifts and transformations. It's a love story between two people, two nations, the journey of a new friendship. We all remember a time when we were in a strange place, where customs, weather and people were unfamiliar. Such displacement can happen as easily between Seattle and New York as between Tokyo and Long Beach, California. And it is the sharing of memories of displacement that places *The Summer Moon* on a large canvas.

Rehearsing the world premiere of a play is both exciting and a little frantic. New pages go in, tiny line cuts are made in the scene that launches the second act. At some point, the actors are "off book," which means that they know most of their lines by heart and are incorporating line changes on their feet. Thinking and behavior come together in very powerful flashes of insight. It's a little like free falling when it happens — a connection is made for the first time, perhaps between an image and its speaker, perhaps between two actors. And as rehearsals continue, the free falls become more frequent, less frightening, and tremendously exhilarating.

The original title of the play was a haiku:

I clap my hands  
And with the echoes it begins to rise  
The summer moon.

Memories of displacement, moments of free fall — all come together tonight for the first time. Ever. Such is the nature of a premiere, and we are happy to be sharing this one with you.



# A CONTEMPORARY THEATRE

GORDON EDELSTEIN  
*Artistic Director*

SUSAN BAIRD TRAPNELL  
*Managing Director*

GREGORY A. FALLS  
*Founding Director*

*presents*

*World Premiere*

## THE SUMMER MOON

*by John Olive*

Director	Les Waters
Set and Costume Designer	Annie Smart
Lighting Designer	David Lee Cuthbert
Composer and Sound Designer	Michael Roth
Dramaturg	Mame Hunt
Stage Manager	Bret Torbeck

### THE CAST

(IN ORDER OF APPEARANCE)

Naotake Fukushima	Greg Watanabe
Rosie Yoshida	Tamlyn Tomita
Arnie Stengel	Robert Knepper
A Woman	Mary Kae Irvin

*The Summer Moon* takes place in various locales in Southern California, circa 1958. The final scene takes place in 1974.

---

*There will be one intermission*

---

This play is offered in memory of Victoria Hatsami Takashima Popova.

Japanese translations are by Yuko Ogushi.

This play has been produced with the assistance of The Kennedy Center Fund for New American Plays, a project of The John F. Kennedy Center for the Performing Arts, with support from the John S. and James L. Knight Foundation and Countrywide Home Loans, Inc. in cooperation with the President's Committee on the Arts and Humanities.



### The Kennedy Center

*The Summer Moon* is sponsored, in part, by a generous grant from the Kreielsheimer Foundation.

This production is co-sponsored by the Seattle Arts Commission.

Los Angeles casting by Heidi Levitt.

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.



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were close and to take a

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## Haiku

### Keiho Soga

Beyond the forbidding fence  
of double barbed wire,  
The mountain, aglow in purple,  
Sends us its greetings

Within just ten days  
Three fellow internees  
Depart from this world  
Never to see  
The end of this war.

### Mayumi Kumagai

At the end of the year  
There are so many things  
In the store windows  
That I want to add to the package  
Going to my homeland.



# A Reluctant Entry Into the World Auto Market: Japan, 1958

Excerpted from *The Reckoning* by David Halberstam

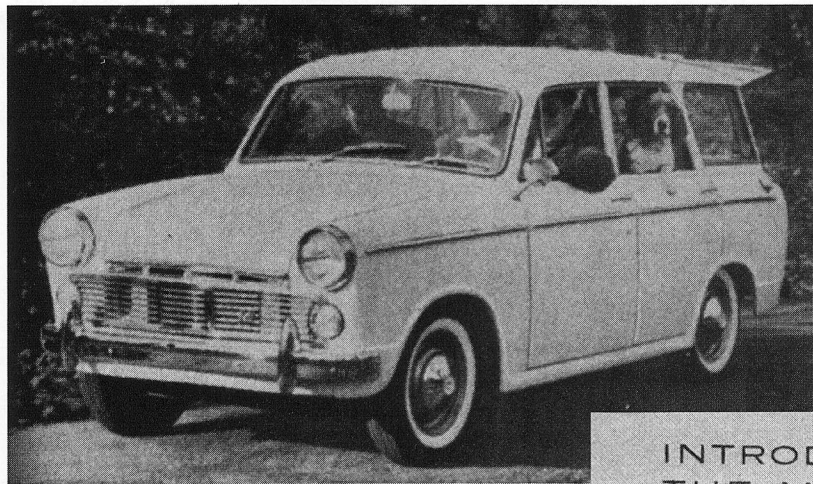
YUTAKA KATAYAMA, A RISING YOUNG EXECUTIVE AT NISSAN, LOVED CARS. He not only wanted to build them, he wanted to drive them. By 1958, after making a series of blunders with the powerful new middle management union, Katayama was ready to leave Nissan. A dedicated reader of auto magazines, he read about an upcoming rally in Australia, a grueling nineteen day run of ten thousand miles over rugged terrain. The Japanese, he thought,

had been chosen for their political loyalty rather than for their driving ability. He considered bailing out until he realized he had one great advantage. It was that he, however primitively, could handle English and they could not. They would be Japanese in a foreign land without any preparation for it. The moment they reached Australia they would be completely dependent upon him. He found that thought wonderfully comforting.

It went as Katayama expected. The drivers had been hostile in Japan, but when they arrived in Australia, they became terrified and listened to his every word.

Katayama was also right about the little Datsun car. It was rugged — built really like a small truck with a truck's suspension. It was a poor man's car from a poor man's country. It lacked acceleration, it lacked comfort, its brakes left something to be desired, its steel was too thick because the Japanese steel industry was not yet sophisticated enough to deliver what the auto industry wanted. But it was perfect for this competition. It was a small tank disguised as a car. It was supposed to last forever.

*continued on page 10*



*The Datsun 310.*

might just win a race like this. Their cars were not very good — in fact, they were graceless cars of questionable performance. But the one thing they were — and had to be, given how bad the roads were in Japan — was durable. The Australian rally would be over rough, rocky, often muddy roads; that was the only kind of road the Japanese knew. Nissan auto bodies were strong, and they had, whatever else, endurance. It was quite possible that Nissan could enter the competition and do well.

On his own Katayama took the rules, painstakingly translated them into Japanese, and brought them to Nissan's board of directors. Almost no one else in the company was interested. There was a pervasive inferiority complex to the Japanese in those days, and it extended to almost everything they did. His superiors, he believed, were afraid of entering. If they entered they might lose, and if they lost they would bring dishonor on their country, their company, and their careers. One of the most powerful forces in Japan was the fear of failure. When his superiors argued against it, Katayama responded that if they were ever to enter any kind of competition, now was the time, because they had so much to gain and so little to lose. If they entered and lost, no one would blame them, and they would lose no prestige. After all, they had no prestige to start with. That seemed a compelling argument, and eventually he won his case.

The four drivers were picked by Miyake, head of the new union, and Katayama soon discovered they

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## A Reluctant Entry Into the World Auto Market *continued*

The race began. Katayama was surprised. He had thought the Datsun would do well, but not this well. The rugged Datsun, which Katayama had named Fuji, held up. It won the rally. In Japan, desperate in the postwar years for any kind of cheer, Katayama overnight became a national hero. He had given Japan a major victory. Upon his return, the Nissan board of directors came out to Haneda airport to greet his plane. There was a huge procession into town and thousands of people lined the way to hail him.

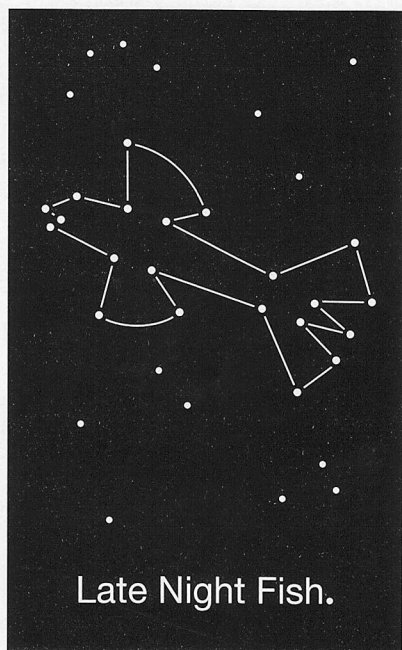
And so it was that the people at Nissan began to think seriously about exporting cars. They had always known that they would have to export. They had delayed the decision for as long as they could. But if they were to win and dominate in the domestic market, then they would have to export cars as well, for the ability to export would greatly expand their volume and cut their costs. Every car that they sold overseas would cut their costs at home.

Actually — and it was not something that the people at Nissan liked to recall in later years — they had had to be pushed to export their cars to America. Because Japan was so isolated, physically, psychologically, and linguistically, dealing with foreigners was inordinately painful for most senior Japanese businessmen. They lacked not just the language but, more important, the ability to deal with people who were not Japanese. Thus the Japanese, since they were totally dependent on exports and imports, had created the shosha, or trading company, to act as a middleman between Japanese firms and the great world beyond.

In 1954, the Marubeni trading company picked Nobe Wakatsuki to be its man in Los Angeles, and by 1958, he had persuaded Nissan to send two cars to America. Wakatsuki went to the dock to see them come off the ship from Japan. He could not believe his eyes. The car was the ugliest he had ever seen. Is that a car or a black box that moves?



*With the encouragement of the U.S. ambassador to Japan, Toyota began exporting to the States in 1958.*



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# Executive Order 9066: February, 1942

Excerpted from *Strangers From a Different Shore: A History of Asian Americans*  
by Ronald Takaki

*"I'll never forget the sad expression on my mother's face when she first set her eyes upon the barren tar-papered barracks, the bare pot-bellied stove — which was to be our home for who knows how long. She tried her best to hold us together as a family."*



Man and child in front of a Jerome, Arkansas, Relocation Center guard tower, 1943.

IN EARLY FEBRUARY 1942, President Roosevelt signed Executive Order 9066, authorizing and ordering the relocation and internment of nearly 120,000 Japanese women, men and children, two thirds of whom were U. S. citizens. Convinced that the mere presence of Japanese on American soil threatened national security, the military proposed a mass internment policy involving anyone of Japanese descent. Once notified of evacuation, those of one-eighth Japanese extraction sold most of their belongings and reported to assembly centers before moving to one of the ten permanent camps. The assembly centers were located on fairgrounds and racetracks, usually consisting of filthy animal shelters hastily converted into temporary living quarters. Toilet facilities and kitchens were noted for the filthiness; illness was common.

The camps were surrounded by barbed wire and watchtowers, and while the U.S. government claimed internment was necessary in part to protect Japanese Americans from a backlash from "patriotic" Americans, the guns pointed into the camps, and armed military police patrolled the grounds inside the barbed wire.

One of the most difficult adjustments for the internees concerned the communal nature of the camps. The Japanese Americans ate in large mess halls and lived in the barracks with minimal partitions, offering little privacy.

The barracks living arrangement made it difficult to socialize children in the traditional Japanese way. The Issei (first generation Japanese American) could not be too stern with wayward offspring lest their voices carry through the thin walls and disturb their neighbors. The Nisei (second generation Japanese American) children, for their part, often ate with their peers in the mess hall and roamed around the camp in packs, thus further escaping the influence of their elders.

Although it will never be possible to fully measure the effects of the evacuation, in-

carceration and relocation on Japanese Americans, some facts are incontrovertible. The most obvious is that many suffered catastrophic economic losses. Government estimates of the total loss suffered by Japanese Americans was between \$1.2 and \$3.1 billion. Perhaps even more significant than the direct dollar losses was the destruction of the economic infrastructure, especially in agriculture, which the Issei had worked so hard to develop.

*"My dad would sort of drop these hints. Very subtle things. You know how you get those terrible gift packs sometimes, for Christmas, like Knotts Berry Farms jelly and stuff. One of them was orange marmalade. And he refused to eat any of it. Just refused. He said, 'I just don't like it. I refuse to eat it.' And we'd just go 'How? How could you, we never saw you eat this before. How do you know you don't like it?'"*

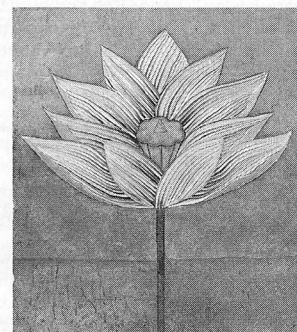
*Then he said, 'Well, in camp they made us eat this every single day for breakfast, that's all they had, every single day.' And he just goes, 'I can't even look at it. I can't stand the smell of it.' It etched such an unpleasant memory in him that he wouldn't eat it now, even though he's in his sixties, he wouldn't act against that memory."*

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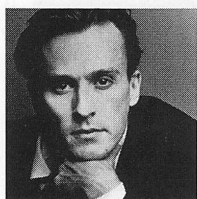
## THE ACTORS



**MARY KAE IRVIN**  
*A Woman*

Mary Kae is thrilled to be making her ACT debut in *The Summer Moon*. Local credits include Viola in *Twelfth Night*, Catherine in *The*

*Heiress*, Helena in *A Midsummer Night's Dream* and Molly in *The Mousetrap* at The Bathhouse Theatre and she appeared as Nell in *A Taste of Sunrise - Tuc's Story* and Liz in *The Hardy Boys* at Seattle Children's Theatre. She has also worked at The Group Theatre and in Intiman's New Voices Series. Out of town, she's worked with Colorado Shakespeare Festival, Wisconsin Shakespeare Festival, Idaho Rep and at the John F. Kennedy Center for the Performing Arts in Washington, D.C. She holds an M.F.A. from the University of Washington Professional Actor Training Program under Jack Clay.



**ROBERT KNEPPER**  
*Arnie Stengel*

Rob is very happy to be making his ACT debut with *The Summer Moon*, which marks his 50th professional play, and his fourth with director Les Waters. New York

theatre credits include: *A Midsummer Night's Dream*, *Romeo and Juliet*, *Ice Cream and Hot*

*Fudge*, Public Theatre; *Salome*, Circle in the Square; *Lake No Bottom*, Second Stage; *The Philanthropist*, Second Stage. Regional credits include: *The Life and Adventures of Nicholas Nickleby*, Blackstone Theatre; *Lakeboat*, Goodman; *Class Enemy* (Jeff Award), Next Theatre Co.; *Pride's Crossing*, Old Globe; *Nebraska*, La Jolla Playhouse; *Pal Joey*, Huntington; *Oedipus*, Williamstown; *The Person I Once Was*, Actors Theatre of Louisville; *Orestes*, Mark Taper Forum; and *Sweet Bird of Youth* at the National Theatre, London. Favorite film credits: *Everyone Says I Love You*, *Getting Out*, *Renegades*, *Young Guns II*, *Search and Destroy*, *Wild Thing*, *Where the Day Takes You*, *That's Life*, *The Stringer*, *Mugshot and Gas*, *Food*, *Lodging*. Favorite television credits: "ER," "The Visitor," "Lazarus Man," "Law & Order," "L.A. Law," and "Star Trek."

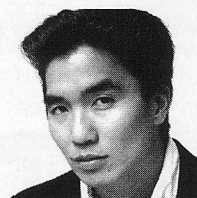


**TAMLYN TOMITA**  
*Rosie Yoshida*

Tamlyn is making her ACT debut with *The Summer Moon*. Theatre credits include *Mirrors Remembered* at Vassar NY Summer Series, *Nagasaki Dust* at

Philadelphia Theatre Company, *Don Juan* at the Mark Taper Forum and *Day Standing on Its Head* at Manhattan Theatre Company. Feature Films include *Soundman*, *Living Out Loud*, *100%*, *Touch*, *The Killing Jar*, *Four Rooms*, *The Joy Luck Club*, *Picture Bride*, *Come See the*

*Paradise*, *Orange Curtain*, *Hawaiian Dream* and *The Karate Kid II*. Her many television appearances include "All Together Now," "The Sentinel," "Chicago Hope," "Burning Zone," "Sisters," "Love is Strange," "Babylon 5," "Living Single," "Highlander" and "Murder, She Wrote."



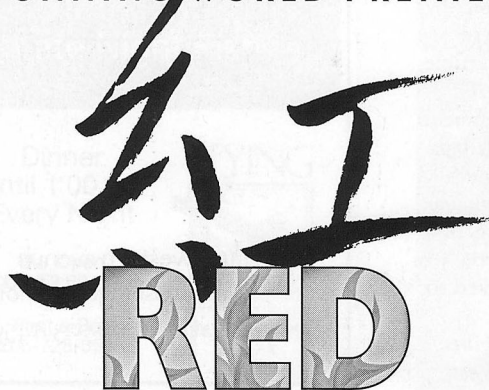
**GREG WATANABE**  
*Naotake Fukushima*

This is Greg's first appearance at ACT. Recently, he has appeared in *The Ballad of Yachiyo* at the Public Theatre/New York Shakespeare Festival,

Berkeley Repertory Theatre and Seattle Repertory Theatre. Other regional theatre credits include *Our Town* at South Coast Rep, *Death of a Salesman* at Singapore Rep and *Fish Head Soup*, *Webster Street Blues* and *Life in the Fast Lane* at the Asian American Theatre Company in San Francisco. Film and television credits include "Nash Bridges," "Underwraps," "A Tangled Web," "San Francisco Walk," "Brown Sheep" and "Coyote." He just completed filming *Life Tastes Good*, directed by Philip Kan Gotanda, and will be appearing in Gotanda's *Sisters Matsumoto* at the Seattle Rep in December.

The actors and stage manager in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

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## DIRECTORS AND PRODUCTION STAFF

### GORDON EDELSTEIN

#### Artistic Director

Gordon Edelstein became artistic director of ACT in September of 1997. Since his arrival, he has produced the world premiere of *Power Plays* written by and starring Alan Arkin and Elaine May, directed the sold-out engagement of *Death of a Salesman* featuring John Aylward and directed the world premiere of Lisette Lecat Ross' *Scent of the Roses* starring the delightful and legendary Julie Harris. Gordon has also embarked upon the revitalization of ACT's Bullitt Cabaret with productions of Sara Felder's *June Bride*, The Hedgebrook: Women Playwrights Festival and *The Funhouse* as well as the sold-out engagement of Eve Ensler's *The Vagina Monologues*. Prior to moving to Seattle, Gordon was associate artistic director of the Long Wharf Theatre in New Haven, Connecticut since 1989, where he directed more than 15 productions including five world premieres and received two Connecticut Critics Awards for Directing. His work at Long Wharf includes *The Philanthropist* by Christopher Hampton, *Anna Christie* by Eugene O'Neill, *All in the Timing* by David Ives, *Voir Dire* by Joe Sutton, *How Do You Like Your Meat* by Joyce Carol Oates and the world premiere of Arthur Miller's *The Last Yankee*. His extensive New York credits include the acclaimed Broadway revival of Pinter's *The Homecoming* at the Roundabout Theatre Company, Michael Henry Brown's *The Day the Bronx Died* both off-Broadway and at the Tricycle Theatre, London, and premiere works by Arthur Miller, Constance Congdon and Paula Vogel. His other directing work has been seen around the country, from the Perseverance Theatre in Alaska to Arena Stage in Washington, D.C. Gordon's directing work has long been distinguished by his deep commitment to the development of contemporary playwrights, and he has either directed or produced works by such diverse writers as Alan Ayckbourn, Jon Robin Baitz, Bertolt Brecht, Michael Henry Brown, Anton Chekov, Caryl Churchill, Pearl Cleage, Darrah Cloud, Noel Coward, Russell Davis, Christopher Durang, Feydeau, Simon Gray, Silas Jones, Donald Margulies, Eugene O'Neill, William Shakespeare, Stephen Sondheim, Harold Pinter, Jonathan Reynolds, Peter Sagal, Turgenev, Paula Vogel, Mac Wellman, Tennessee Williams and Paul Zaloom. While serving as associate artistic director of the Berkshire Theatre Festival, he commissioned the premieres of Zaloom's *House of Horrors* and Wellman's *Sincerity Forever*, both of which won Obie Awards. Gordon was also nominated for an Emmy Award for his direction of "Abby My Love" for CBS and he directed "Brotherly Love" for HBO as well as "Notes for My Daughter" for ABC. He is married to gynecologist Joan Berman and has two children, Marlena and Noah.

### SUSAN BAIRD TRAPNELL

#### Managing Director

Susan joined ACT in 1982 as administrative manager and was appointed managing director in 1989. Beginning in 1992, Susan led ACT's successful \$35.4 million capital campaign and

subsequent move to its new facility at Kreielsheimer Place. She holds a Bachelor of Arts degree 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, 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. 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 is a member and past president of the Washington State Arts Alliance, a past member of the King County Arts Commission, a member of the Leadership Tomorrow class of 1992, and a board member of the Downtown Seattle Association and University Preparatory Academy. Susan is the 1997 recipient of The "Rudy" Award from SAFECO for her extraordinary contribution to the community in the area of the non-profit arts, and she serves as a peer panelist and on-site theatre evaluator for the National Endowment for the Arts. Susan is a native of Arlington, Virginia.

### JOHN OLIVE

#### Playwright

*The Summer Moon* is the second of John's plays to be performed at ACT, *The Voice of the Prairie* having been presented as a part of the 1988 season. John's other plays, which include *Evelyn and the Polka King*, *Killers*, *Standing on My Knees*, *Careless Love*, *Minnesota Moon* and others, have been widely produced at such theatres as the Manhattan Theatre Club, Steppenwolf, the Oregon Shakespeare Festival, the Old Globe, Actors Theatre of Louisville, Wisdom Bridge, Hartford Stage Company, etc. John has also written screen, radio and teleplays, opera librettos and has published fiction and essays. He lives in Minneapolis with his wife, Mary, and their son, Michael.

### LES WATERS

#### Director

U.S. credits include *Fen*, *Ice Cream/Hot Fudge*, *Rum and Coke* and *Romeo and Juliet* (New York Shakespeare Festival), *Life During Wartime* (Manhattan Theatre Club), *Nora*, *The Importance of Being Earnest*, *Nebraska* and *Life During Wartime* (La Jolla Playhouse), *The Designated Mourner* and *The Memory of Water* (Steppenwolf), *The House of Bernada Alba* (The Guthrie Theater), *Media Amok* (American Repertory Theatre), *Ourselves Alone* (Arena Stage) and *Ghost on Fire* (The Goodman Theatre). U.K. credits include *The Skriker* and *Fanshen* (The Royal National Theatre), *Marie and Bruce*, *Seduced*, *Not Quite Jerusalem*, *Insignificance* and *Cloud Nine* (Royal Court Theatre), *The Swan* (Traverse Theatre, Edinburgh), *Loose Ends* (Hampstead Theatre Club), *School for Scandal* (Bristol Old Vic), *Fen*, *A Mouthful of Birds* and *Fire in the Lake* (all for Joint Stock Theatre Group). Les is the head of the directing program at University of California at San Diego Theatre Department.

### ANNIE SMART

#### Set and Costume Designer

Annie trained as a designer on the Motley Design Course with Margaret (Percy) Harris from 1979-80 and she was resident designer at Haymarket Studio, Leicester from 1984-85 and head of design at Liverpool Playhouse from 1985-86. In 1995 she ran the Masters Course in Theatre Design at Wimbledon School of Art. Her credits include *Nora* and *The Importance of Being Earnest* (La Jolla Playhouse), *Memory of Water* (Steppenwolf Theatre), *The Skriker*, *The Mountain Giants*, *Black Snow*, *Man, Beast and Virtue* and *The Father* (Royal National Theatre), *Ice Cream/Hot Fudge* and *Fen* (Public Theatre, New York), *The House of Bernada Alba* (The Guthrie Theater), *A Mouthful of Birds*, *Fen* and *Fire in the Lake* (Joint Stock Theatre Group), *Othello* (Theatre for a New Audience) and several designs for the Royal Court, London. She teaches Advanced Theatre Design on the M.F.A. course at the University of California at San Diego Theatre Department.

### DAVID LEE CUTHBERT

#### Lighting Designer

David holds an M.F.A. in Design from UC San Diego. Designs there include *The Double Inconstancy*, *Diary of a Scoundrel*, two different versions of *Tartuffe* and *Terminal*, directed by Joseph Chaikin, which he subsequently has designed in Serbia, Macedonia, Atlanta and New York. For PCPA Theaterfest: 14 Mainstage productions including *The Diviners*, *Big River*, *Cyrano De Bergerac* and *Damn Yankees*. For the Old Globe/USD: *Cloud Nine* and *Pericles*. For the Magic Theatre: *When the World Was Green*, *A Chef's Fable* and *The Pharmacist's Daughter*. For San Diego Rep: *A Quiet Love*, *Zoot Suit* and *The Imaginary Invalid*. For The New Pickle Circus: *The Big Bang* and *Other Rude Noises* (National Tour). David is a member of The Relentless Theatre Company in Los Angeles for which he has designed *The Crackwalker* and *Skin*.

### MICHAEL ROTH

#### Composer and Sound Designer

Michael Roth composes music and sound for theatre, film, dance and chamber music. Seattle projects include *Arcadia* at ACT, *The Taming of the Shrew* at Intiman and *Harvey*, *Pericles*, *The Eye of God* and the upcoming *Pygmalion* at Seattle Rep. Michael has been resident composer at the La Jolla Playhouse (over 30 productions, including *Simone Machard*, *Twelfth Night*, *The Three Sisters*, *A Walk in the Woods*, also on Broadway and PBS, *The Hairy Ape*, and Les Waters' *The Importance of Being Earnest*) and a resident artist at South Coast Repertory (over 30 productions, including *Sight Unseen*, which moved off-Broadway, and the Culture Clash/rock musical version of *The Birds*, also seen at Berkeley Rep). Collaborations with Randy Newman include editing a complete songbook and writing the orchestrations for his *Faust* in La Jolla and at The

*continued on page 14*



Goodman in Chicago. Other recent projects include composing scores for Des McAnuff's film *Bad Dates* and the upcoming independent feature *Holy Days*, Anne Bogart's *The Women, A Streetcar Named Desire, Arcadia* and *The Rose Tattoo* at A.C.T. in San Francisco, and many collaborations with Mac Wellman including the Obie Award-winning premiere productions of *Terminal Hip* and *Bad Penny, tigertigertiger* (a musical for young people), and directing the controversial premiere of *Albanian Softshoe*. The CD of Michael's acclaimed new opera, *Their Thought and Back Again*, for two singers and string quartet, is available through e-mail at Rothmusik@aol.com.

#### MAME HUNT

*Associate Artistic Director and Production Dramaturg*

Mame Hunt is in her first season as associate artistic director of ACT. Prior to her move to the Pacific Northwest, she was artistic director of the Magic Theatre in San Francisco. In her distinguished career in dramaturgy and new play production, Mame has worked with some of the most innovative and important playwrights in the country including Darrah Cloud, Marlane Meyer, Migdalia Cruz, Heather McDonald, Jon Robin Baitz, Octavio Solis, Claire Chafee, Julie Hebert, Nilo Cruz, John O'Keefe, Jose Rivera, Quincy Long and Tom Donaghy. During her five years with Magic she produced and/or served as dramaturg on many world premieres including *A Park In Our House* by Nilo Cruz, *A Huey P. Newton Story* by Roger Guenveur Smith (winner of four NAACP awards), *Why Things Burn* by Marlane Meyer, *The Pharmacist's Daughter* by Monika Monika and, in collaboration with Alma Delfina Group, *Pieces of the Quilt*, a collection of plays about AIDS by Migdalia Cruz, Philip Kan Gotanda, Danny Hoch, Naomi Iizuka, Octavio Solis, Erin Cressida Wilson and Lanford Wilson. Prior to her appointment as artistic director of the Magic, she served as literary manager at Berkeley Repertory and before that she was director of new play development at the Los Angeles Theatre Center, where she served as dramaturg on original works by Darrah Cloud, Marlane Meyer, Donald Margulies and Anna Deavere Smith, among others. Mame is the author of *Unquestioned Integrity: the Hill/Thomas Hearings*, which premiered at the Magic in 1993 and has since been produced on radio (KCRW, Los Angeles, featuring Ed Asner and Paul Winfield) as well as in Atlanta, Seattle, San Diego and Washington, D.C. She has taught playwriting and dramaturgy at Colorado College, San Francisco State University and at the University of California, Davis.

#### BRET TORBECK

*Stage Manager*

Bret is very pleased to be in Seattle and working at ACT. In the San Francisco Bay Area, some of his favorite work experiences have included *Angels in America* at A.C.T., *The Beaux' Stratagem* for Berkeley Rep, *Even Among These Rocks* at the Magic Theatre and *The Phantom of the Opera*, still playing at the Curran Theatre. Regionally, Bret has also worked at the Pittsburgh Public Theater, San Jose Repertory Theatre and the Colonial Theatre in Rhode Island. In the spring of 1997, he enjoyed working for the Magic Theatre in the capacity of interim production manager. He is a graduate of the Drama Department of Carnegie Mellon.

#### THE KENNEDY CENTER FUND FOR NEW AMERICAN PLAYS

In 1985, the President's Committee on the Arts and the Humanities challenged member Roger L. Stevens, founding chairman of the Kennedy Center and a veteran theatre producer, to create a program that would respond to the critical needs of the American theatre. Stevens developed an ambitious plan that became the Fund for New American Plays. Since 1986 the Fund has awarded more than \$3 million in grants to theatres and playwrights to encourage American writers to write new plays and nonprofit professional theatres across the country to produce them in a manner which does justice to the artistic vision of the playwright.

Three of its plays have gone on to win the Pulitzer Prize: Wendy Wasserstein's *The Heidi Chronicles*, Robert Shenkkan's *The Kentucky Cycle* and Tony Kushner's *Angels in America: Millennium Approaches*. Other playwrights whose work has been funded include Michael Weller, Tom Dulak, Ariel Dorfman, Reynolds Price, Ntozake Shange, Timberlake Wertenbaker, John Guare and many others. The Kennedy Center Fund for New American Plays is a project of the John F. Kennedy Center for the Performing Arts with support from the John S. and James L. Knight Foundation and Countrywide Home Loans, Inc., in cooperation with the President's Committee on the Arts and the Humanities.

## QUILLS

*by Doug Wright*

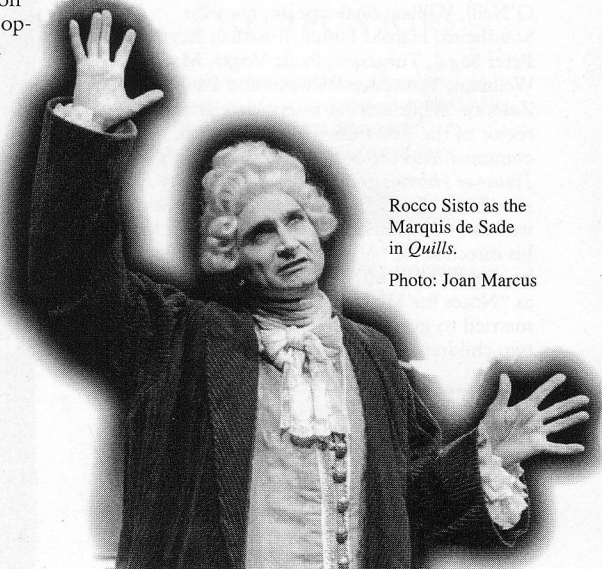
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SEPTEMBER 18 - OCTOBER 18

A fiendishly theatrical, blood-soaked burlesque about the final days of the notorious Marquis de Sade. Although the Marquis has been committed to the asylum at Charenton, his depraved fiction is still finding its way out into the world, where, his distraught wife contends, its content "drives men to murder and women to miscarry." It's also a source of social embarrassment to her, and she begs the asylum's director to find some way of stopping her husband from writing. The result is a battle of wits and wills between the Charenton administrators and their gleefully unrepentant prisoner, whose creative impulse proves impossible to squelch even by the most extreme measures.

Winner of the 1996 Obie Award for Outstanding Achievement in Playwrighting, *Quills* will feature Rocco Sisto who will reprise his Obie-winning role of the Marquis de Sade. Also featured in the cast are some of Seattle's favorite actors, including Sean Griffin, Lori Larsen, David Pichette and R. Hamilton Wright.

*Please be advised that Quills contains nudity, violence and frank sexual language.*



Rocco Sisto as the Marquis de Sade in *Quills*.

Photo: Joan Marcus

## ACT SALUTES STAGE HANDS 50+ HOUR VOLUNTEERS

A Contemporary Theatre gratefully acknowledges the following members of its volunteer organization, Stage Hands, who contributed 50 or more hours during 1997. Thank you!

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If you would like information on Stage Hands or other volunteer opportunities at ACT, call Erica Meier at 206.292.7660.

## ACT AT KREIELSHEIMER PLACE

Some of our patrons have requested assistance regarding the many different names associated with our theatre and new facility.

**A Contemporary Theatre** (known as "ACT"), is the professional, non-profit theatre company that produces a season of plays, special events and *A Christmas Carol* from its home in downtown Seattle. Originally based on Queen Anne Hill, ACT moved to its new facility in September of 1996.

**Kreielsheimer Place** (pronounced CRY-ulshy-mer), is the facility at 7th & Union where ACT produces its plays. It was formerly known as the Eagles Building and was named in honor of a \$3 million gift from the Seattle-based Kreielsheimer Foundation. ACT's Production Shops, Box Office and Administrative Offices are also located at Kreielsheimer Place.

**The Falls Theatre** and **The Allen Theatre** are the two main performance stages at Kreielsheimer Place that are used during the Mainstage Season. The Falls Theatre (named for ACT's Founder, Gregory A. Falls), is a 381-seat thrust stage with seating on three sides. The Allen Theatre (named in honor of a gift from the Allen Foundation for the Arts), is a 387-seat arena stage, or theatre-in-the-round. Additional events and shows may be presented in one or both spaces during the year if they are not in use for the Mainstage Season.

**The Bullitt Cabaret** is a flexible performance space (100-150 seats), also at Kreielsheimer Place, that is used for a variety of special performances, reading and workshops. It is named in honor of the late Dorothy S. Bullitt, Seattle broadcasting pioneer and long-time supporter of ACT.

**Buster's at ACT** is the pre-show gathering place on the second floor of Kreielsheimer Place. Named in honor of Dr. Ellsworth C. (Buster) Alvord, Buster's offers a selection of light entrees and a full bar. Buster's is open 90 minutes before showtime. To order in advance, or for more information, call the Buster's hotline at 206.292.7666 extension 1006.

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MONA LANG  
*Scenic Artist*

TOM WILLIAMS  
KERRY SAINÉ  
JOHN STRAYER  
*Shop Carpenters (IATSE Local #15)*

JAMES NICHOLS  
*Apprentice Carpenter*

CHERYL TOMBLINSON  
*Properties Master*

GILES THOMPSON  
KEN EWERT  
*Properties Carpenters*

ALLIE MITCHELL  
*Properties Intern*

LEE DELORME  
JASON KARADIMAS  
*Master Electricians*

CAROL GARZA  
AARON WELCH  
*Sound Engineers*

JEFFREY K. HANSON  
BRET TORBECK  
*Stage Management*

LAURA MACNEIL  
ADAM MOOMEY  
ANGELA T. VOKOLEK  
*Non-Equity Assistant Stage Managers*

SILAS AEMMER  
JEREMY BYFORD  
*Stage Carpenters*

LISA FIORITO  
MATT ROMERO  
*Running Crew*