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Scent of the Roses



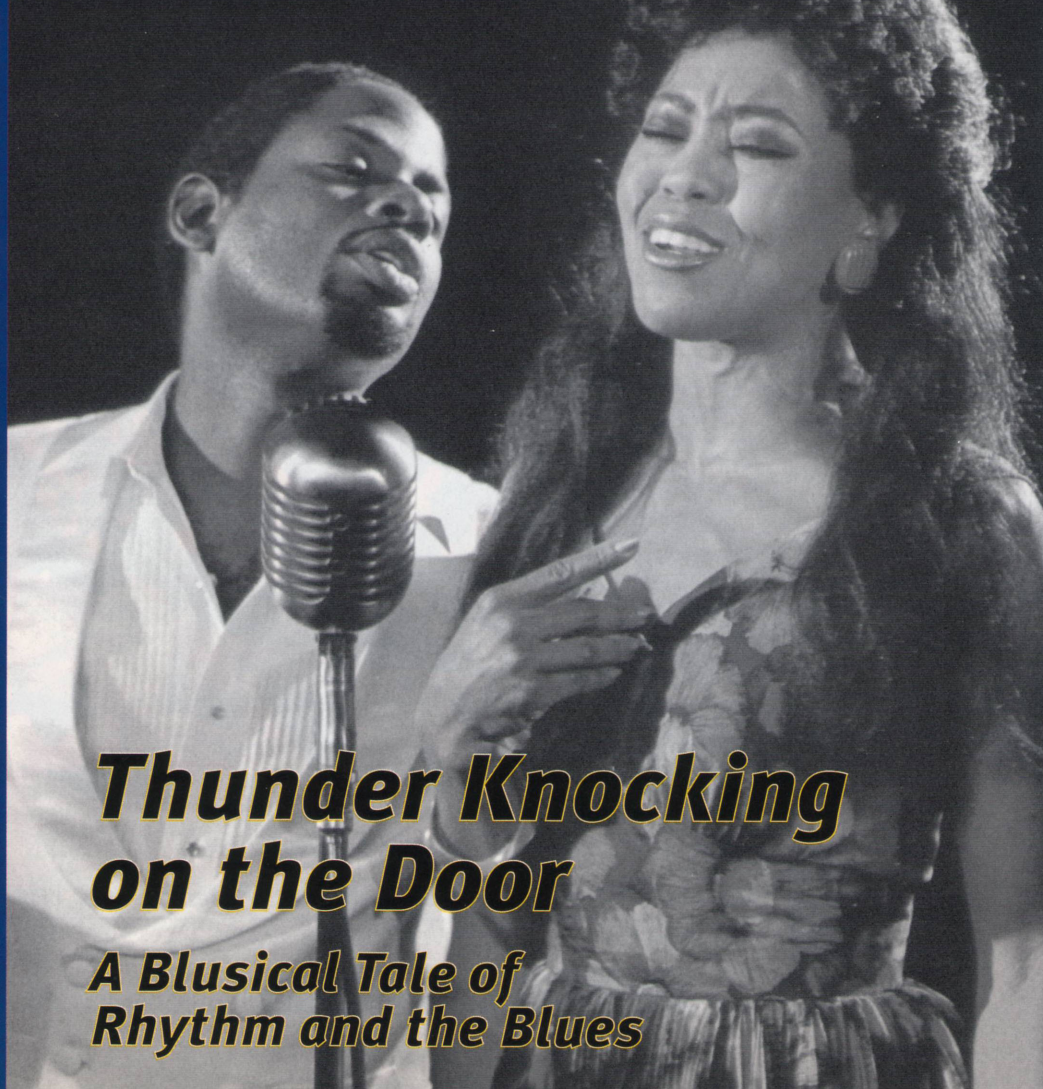
Death of a Salesman



Quills



Violet



Thunder Knocking on the Door

***A Blusical Tale of
Rhythm and the Blues***



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A CONTEMPORARY THEATRE

THUNDER KNOCKING ON THE DOOR

by Keith Glover

Music and Lyrics by Chris Cain & Michael Butler

Additional Lyrics by Timothy Near

MAY 8 - JUNE 7, 1998

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

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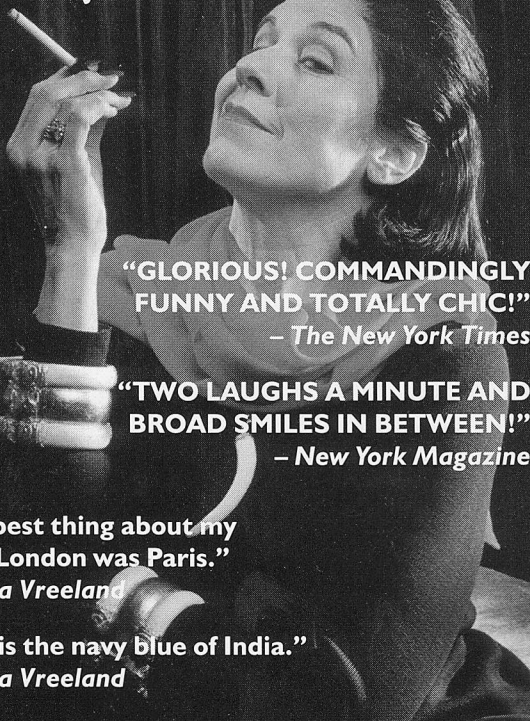
Barbara Dirickson *is* Diana Vreeland in

FULL GALLOP

by Mark Hampton and Mary Louise Wilson

Directed by Warner Shook

MAY 22 – JULY 12



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BROAD SMILES IN BETWEEN!"**

– *New York Magazine*

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life in London was Paris."**

– *Diana Vreeland*

"Pink is the navy blue of India."

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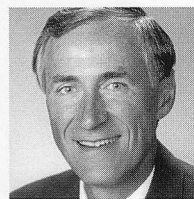
A MESSAGE FROM GORDON EDELSTEIN



Welcome to ACT's 1998 season. It is with enormous pleasure that I introduce you to the magical world of Keith Glover's *Thunder Knocking on the Door* as the first show in my inaugural season as ACT's artistic director. I can't think of a better way to begin than with a play that celebrates the courage, joy, discovery and transformation that results from finding ourselves at a "crossroads." In Keith's fabulist world, the mythical crossroads where blues genius Robert Johnson encountered the devil resurfaces as the place where young lovers find the source of inspiration for their music and find their love. One of my commitments when I accepted the challenges of this position was to make ACT a "crossroads" for you to experience a broad spectrum of intelligent, surprising and humanizing contemporary work. Keith's blusical tale celebrates life and music, love and the joy of theatre. With an extraordinarily gifted cast of singing actors and collaborators like Timothy Near, Chris Cain and Michael Butler, we endeavor to present the highest level of theatrical artistry. Thank you for being here as we enter our "crossroads." I look forward to seeing you during the season.

Gordon Edelstein
Artistic Director

A MESSAGE FROM SAFECO



Welcome! SAFECO is pleased to sponsor ACT's production of *Thunder Knocking on the Door*, a musical celebrating the Delta blues and African American folklore.

This wonderful musical is a superb choice to kick off ACT's 1998 season, paying homage to the history and music which formed the roots of our shared American heritage.

That shared heritage is evident today in America's neighborhoods. SAFECO believes in helping America's neighborhoods - that's why we give our time and resources to improving the quality of life in Puget Sound and around the country through social, educational, human services, and cultural programs like the one you're watching today.

On behalf of SAFECO, I hope you enjoy *Thunder Knocking on the Door* as much as we enjoy bringing it to you.

Roger Eigsti
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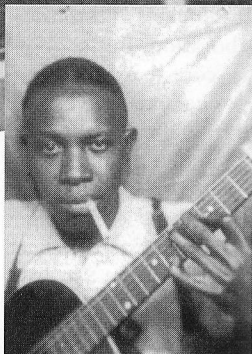


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Feeling Blues



I went to the crossroad, fell down on my knees,
I went to the crossroad, fell down on my knees,
Asked the Lord above,
"Have mercy, save poor Bob if you please."

Mm, standing at the crossroad, I tried to flag a ride.
Standing at the crossroad, I tried to flag a ride.
Didn't nobody seem to know me, everybody pass me by.

— Robert Johnson, *Crossroad Blues*

When I play, I don't
have no assistance.
Nothin' to float on,
and nothin' to de-
pend on, but Skip.
Skip's fingers and
his motion and his
music and his art.

No one to have a lendin' hand out in case
I should slip or fall. That's why it plays me
so hard...



— Skip James



When the women
gone, I always got
my guitar. My
woman can leave
me, but my guitar
ain't gonna leave
me. Always got that.

— John Lee Hooker

Blues don't have no
race. Blues don't
have no level. The
Blues is just like
death. Everybody is
going to have the
blues. If they
haven't already had
'em, they're gonna have 'em...The Blues
is only a thought, anyway...



— Johnny Shines



No one plays like
me. Oh, they can
play maybe three or
four notes of mine.
They can start it, but
they can't finish it.

— Mance Lipscomb

They said, "You have a blue guitar,
You do not play things as they are."

The man replied, "Things as they are
Are changed upon the blue guitar."

— Wallace Stevens
"The Man With the Blue Guitar"

If you want to learn how to play any-
thing you want to play and learn how
to make songs yourself, you take your
guitar and you go...where a cross-
roads is. ...Be sure to get there just a
little 'fore twelve o'clock that night,
so you know you'll be there. You
have your guitar and be playing a
piece sitting there by yourself. You
have to go by yourself and be sittin'
there playin' a piece. A big black
man will walk up there and take your
guitar, and he'll tune it. And then
he'll play a piece and hand it back to
you. That's the way I learned to play
anything I want.

— Tommy Johnson

Well I met the blues this morning walking just like a man...

— Son House

FROM THE DIRECTOR



Thunder Knocking on the Door is a “blusical,” a musical fable whose backdrop is rhythm and the blues. Keith Glover has set it in that period of blues history (the late '50s to mid '60s) when the blues legends Muddy Waters and Howling Wolf, after having risen to great popularity with black audiences, have given way to black rock stars like Chuck Berry, Bo Diddley and James Brown, stars who broke the race barrier and brought rhythm and blues to both

white and black youth. The blues torch was in danger of flickering out when suddenly, thanks to the British invasion of rockers, blues arose from the ashes and became re-imagined by new legends such as Buddy Guy, Eric Clapton, Stevie Ray Vaughn, The Stones, and, most beautifully of all, by Jimi Hendrix. All those legends paid tribute to the early bluesmen like Wolf and Waters by speaking and writing of them and including them in their albums and concerts. Every blues/rock legend carries the sense of the history of the blues reaching all the way back to its roots in African American history. This is symbolized in the character of Marvell Thunder as he struggles under the weight of that responsibility. “I’m carrying within me the spirit of the sound, the power of the blues tradition. It’s my duty never to let it rest.” Electric rhythm and blues provides a backdrop for our play, but *Thunder Knocking on the Door* is not a history of the blues. It is a story about how love and music can

heal the heart: broken hearts, heart-in-hiding, hearts gone underground, even hearts turning into stone.

As artistic director of San Jose Rep, I chose *Thunder* to open our season and launch our new theatre in November of 1997. I commissioned nationally renowned bluesman Chris Cain and composer/director Michael Butler to write the score for our production. Cain’s music is clearly influenced by the entire journey of the blues, from its early acoustical Delta roots, through its electrification, to early rhythm and blues and then psychedelic rock. Chris encompasses it all. I decided to team Chris Cain up with director/actor songwriter Michael Butler, who brings his broad knowledge of both the blues and musical theatre to the collaboration. Butler and Cain have created a score that fuses the blues with the more character-driven complexities of traditional musical comedy. We have also included a couple of traditional blues songs for the character of Marvell Thunder since he is carrying the “blues torch from the past.” Michael Butler also helped me adapt the San Jose production to suit the intimate Falls Theatre at ACT and I am deeply indebted to his directorial talent, energy and insight.

Julio Finn, author of *The Bluesman* says, “dance is a music performed upon the instrument of the body.” Choreographer Robert Barry Fleming has created the physical expression of the blues throughout the play.

Although Keith’s play provides us with a lot of magic and fun, it also subtly informs about the religion and gods that come from Africa who were forced to go underground by the slavers and consequently evolved into a new and necessarily secret form of spirituality called Hoodoo. John the Conqueror is one of the primary heroes of African-American folklore. He was most popular during slavery, when it was said he came from Africa— not as a slave but as a spirit, accompanying the slaves to help them maintain their sense of hope and their sense of humor. After the slaves were freed, John took residence in a root that possessed special powers so that he could continue helping his people. I am very pleased to introduce ACT audiences to the marvelous work of Keith Glover.

— Timothy Near

MUSICAL NUMBERS

ACT 1

“Thunder Knocking on the Door”	Company
“I Love You, Ain’t That Enough”	Dregster & Good Sister
“The Day My World Came Apart”	Glory
“The Blues Don’t Get You the Green”	Jaguar
“Hoochie Coochie Man” *	Good Sister & Thunder
“Stranger Blues” **	Thunder, Good Sister & Glory
“Some Kinda Imp”	Jaguar, Dregster & Thunder
“Who’s Gonna Catch Me When I Fall?”	Glory & Thunder

ACT 2

“Jus’ Dig”	Jaguar
“Back On Top of My World”	Glory
“Ain’t Love a Wonderful, Terrible Thing”	Glory & Good Sister
“Trouble in My House”	Jaguar & Dregster
“Before the Rooster Crows”	Thunder/Chris Cain
“I Just Want to Make Love to You” ***	Glory & Thunder
“I Do, I Will, I Can”	Good Sister
“Man of Stone”	Glory
“Back on Top of My World” (Reprise)	Glory, Thunder, Good Sister & Dregster

* “Hoochie Coochie Man,” by Willie Dixon. ***“Stranger Blues,” traditional, additional lyrics by Chris Cain and Michael Butler

*** “I Just Want to Make Love to You,” by Willie Dixon.

A CONTEMPORARY THEATRE

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Artistic Director

SUSAN BAIRD TRAPNELL
Managing Director

GREGORY A. FALLS
Founding Director

presents

THUNDER KNOCKING ON THE DOOR

A Bluesical Tale of Rhythm and the Blues

by Keith Glover

Music and Lyrics by Chris Cain & Michael Butler

Additional Lyrics by Timothy Near

Director	Timothy Near
Associate Director	Michael Butler
Music Director	Chris Cain
Choreographer	Robert Barry Fleming
Scenic Designer	Andrew Jackness
Costume Designer	Shigeru Yaji
Lighting Designer	Nancy Schertler
Sound Designer	Wrick Wolff
Stage Manager	Jeffrey K. Hanson

CAST

Glory Dupree	Sharon Brown
Marvell Thunder	T. C. Carson
Jaguar Dupree	Robert Barry Fleming
Good Sister Dupree	Julia Lema
Dregster Dupree	Harry Waters, Jr.

MUSICIANS

Lead Guitar	Chris Cain
Bass	Ron Johnson
Keyboard	Dehner Franks
Drums	Brian Kirk

The Time: Early 1960s

The Place: Bessemer, Alabama

New York casting by Alan Filderman. Los Angeles casting by Julia Flores, Flores Casting.

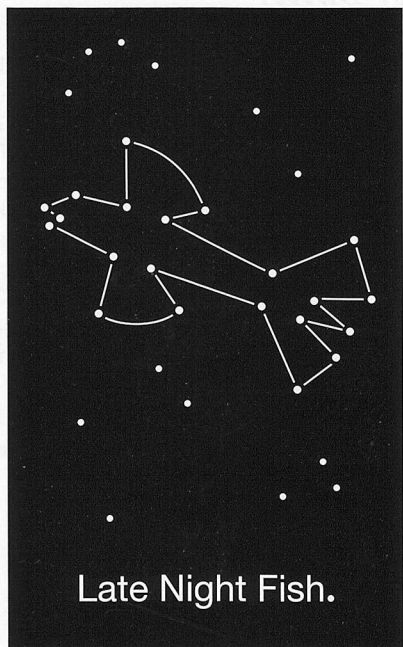
There will be one 15-minute intermission.

Music and lyrics originally commissioned by San Jose Repertory Theatre, Timothy Near Artistic Director, and premiered in San Jose, California in December, 1997.

Thunder Knocking on the Door is sponsored by a generous grant from



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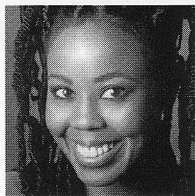
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ACTORS AND MUSICIANS



SHARON BROWN
Glory Dupree

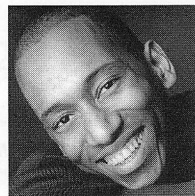
Sharon Brown, a native New Yorker, just finished as the "Seasons of Love" soloist in the West Coast premiere of *Rent*. Sharon was hand-

picked by the late Michael Bennett to play Effie White in his last full production of *Dreamgirls* on Broadway and on tour. Other theatre credits include: The Narrator in *Joseph and the Amazing Technicolor Dreamcoat* (Broadway/National Tour), Grizabella in *The Music of Andrew Lloyd Webber* (International Tour), *One City* (Los Angeles) and Dorothy in *The Wiz* (National Tour). Film credits include *Sister Act II*, *I'll Do Anything*, *Missing Pieces* and *A Chorus Line*. Television credits include "The Fresh Prince of Bel-Air," "A Different World," "The Crew" and "Generations." She is currently producing her own rock and soul CD with her band.



T. C. CARSON
Marvell Thunder
T. C. Carson, the 1996 and 1997 NAACP Image Award Nominee for Best Actor in a Comedy Series for his work in the hit sitcom "Living

Single," also appeared in the Fox series "Key West," "The Mary Thomas Story," the Emmy-winning "Fast Break to Glory," and such motion pictures as *Living Large*, *Gang Related* and *Relax...It's Just Sex* which premiered at this year's Sundance Film Festival. His early work in theatre included taking part in The Free Street Theater Company, and performing roles in *Hair* and *Sesame Street Live*. Shortly after, T.C. began studying dance which led to a role in *The Stardust Review*. Prior to his successful television and film career, T.C. appeared in a number of important plays and musicals including *The Colored Museum* (for which the play won a Joseph Jefferson Award for best play), *The Wiz*, *Young Richard*, *Dreamgirls*, *Ain't Misbehavin'*, *The Gospel at Colonus* and *Once On This Island*.



ROBERT BARRY FLEMING
Jaguar Dupree and Choreographer
Theater credits include the Broadway production of *Stand-Up Tragedy*, *Insurrection: Holding History* at the

New York Shakespeare Festival/The Public Theatre and the world premiere of *Jelly's Last Jam* at the Mark Taper Forum. Additional credits include The Old Globe Theatre production *Puddin' 'n Pete: Fable of a Marriage* (actor and choreographer- Drama-Logue Award); and the Guthrie Theater and San Jose Repertory Theatre productions of *Thunder Knocking on the Door* (Bay Area Drama-Logue Award and Bay Area Theatre Critics Circle Award nomination for supporting performance). He was the co-creator and director of the HBO Workplace

production of *Facing the Dinosaur* and the choreographer of the San Jose Rep's production of *The Game of Love and Chance*. Film and television credits include *L.A. Confidential*, *The Twilight of the Gods*, "The George Carlin Show," "Family Matters," "The Show," "Buddies," "The Good Life," "Free Time," and "Adventures in Wonderland."



JULIA LEMA
Good Sister

Julia Lema is very excited about returning to the beautiful city of Seattle in this production. She was last seen in Seattle Repertory Theatre's production

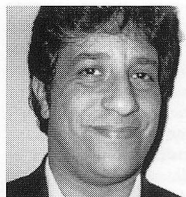
of *Blues in the Night* with Roz Ryan and Freda Payne. Julia has performed in various companies of *Ain't Misbehavin'* throughout the United States and Europe with such stars as Nell Carter. She was nominated for a Corbin Patrick (PAT) Award for Best Actress in a Musical at the Indianapolis Starlight Theatre. She has assisted Arthur Faria in the National Tour of *Ain't Misbehavin'* starring the Pointer Sisters and went on to direct her own company of *Ain't Misbehavin'* with Martha Reeves and The Vandellas. Last fall Julia directed and choreographed a company of *Five Guys Named Moe* which had a very successful run at StageWest in Springfield, MA. Julia has also performed with Lena Horne in *The Lady and Her Music* and other noted celebrities such as Joe Morton, Reginald Vel Johnson and Clifton Davis, to name a few. She gives all praise, honor and glory to her Lord and Savior Jesus Christ.



HARRY WATERS, JR.
Dregster Dupree
Harry is originally from Denver, Colorado. He is recreating the role of Dregster which he previously played at the San Jose Repertory Theatre. His favorite

roles include Sammy Wurlitzer in *The Happy End* at New Mexico Repertory Theatre, Styles/Buntu in *Sizwe Bansi is Dead*, Trinculo in *The Tempest* and Vernon Jarrett in *Dreamers of the Day* (Arizona Theatre Company), Jones in *The Virgin Molly* at Berkeley Repertory Theatre, Jesus in *Godspell*, Clopin in *The Hunchback of Notre Dame* (Lambs Players), and Eeyore and Kanga in *Winnie the Pooh* for California Center for the Arts, directed by Arturo Catricala. He created the role of Belize in the world premiere of *Angels in America* at the Eureka Theatre. His television credits include "227," "Amen," "Thea," "Trapper John, M.D.," and "M*A*S*H." Harry is currently seen on the Disney Channel as Tweedledee in "Adventures in Wonderland," on film in *Big Bully* and *Death Warrant*. He has a gold record from *Back to the Future*, in which he played Marvin Berry singing "Earth Angel." Harry is anticipating playing Dracula in Bru Dye's *Like a Vampire* directed by Arturo Catricala at New Conservatory Theatre in San Francisco this fall. This show is dedicated to his sons, Jordon and Tyler.

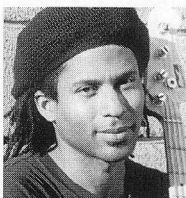
ACTORS AND MUSICIANS



CHRIS CAIN
Music Director/
Co-Composer/Lead
Guitar

Chris Cain taught himself to play guitar at age eight and began performing professionally before he was

18. A native of San Jose, CA, Chris has toured with his band throughout the U.S., Europe, Asia and Australia for more than 15 years. With five critically acclaimed recordings to his credit, Chris Cain has collected a long list of awards and accolades: W.C. Handy Blues Award nomination "Best Guitarist," "Best Blues Band" and "Best Blues Album" ('87); Bay Area Music Award nomination "Best Blues Band" ('88); South Bay Blues Awards "Best Blues Band" and "Best Blues Album" ('92); Bay Area Music Award nomination "Best Blues Artist" ('96); and California Music Awards "Best Blues Artist" ('97) are just a few. Chris co-composed (with Michael Butler) the original score for San Jose Repertory Theatre's production of *Thunder Knocking on the Door*. Their musical score is currently nominated for the Bay Area Theatre Critics Circle Award for "Best Original Score." Chris was the music director and lead guitarist in San Jose Rep's version of *Thunder*, as well. Chris's musical style is deeply rooted in straight ahead, old school blues that incorporates elements of gospel, funk, soul and jazz. In a recent review of his latest recording, Living Blues Magazine writes, "*Unscheduled Flight* (Blue Rock 'It Records) proves that Chris Cain can do it all-write, arrange, play and sing- with all of the sincerity and power that the blues demands." Chris is a member of the Dramatists Guild, and is endorsed by Gibson Guitars and Dean Markley Guitar strings.

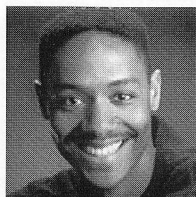


RON JOHNSON
Bass

Ron Johnson has accumulated an impressive list of music credentials in his decade as a professional bassist. With more than six years of experience

touring and recording with The Chris Cain Band, Ron Johnson has a solid reputation as one of the top bass guitarists on the blues music scene. Ron has toured nationally with Maria Muldrum and has performed with Taj Mahal, Bonnie Raitt, Joe Louis Walker, Buddy Guy and many other blues music legends. A creative songwriter, Ron co-wrote three songs recorded by Chris Cain on his two latest CD releases (*Unscheduled Flight/Somewhere Along the Way*). Ron also played bass guitar in the onstage blues band of San Jose Repertory Theatre's production of *Thunder Knocking on the Door*. Nominated for Outstanding Bass Guitarist by the South Bay Blues Awards in 1994, Ron teaches bass guitar in San Jose when he is not touring or performing. He recently received his BA in Improvised Music Studies from San Jose State University. A dedicated musician, Ron Johnson studies bass gui-

tar under the tutelage of Myron Dove (Santana) and is endorsed by Dean Markley Guitar Strings.



DEHNER FRANKS
Keyboard

Born in Chicago, raised in Fort Smith Arkansas, Dehner Franks took up the piano at age 15. At 19 he took first place in piano in the NAACP's

"ACT-SO" competition for minority performing artist in Portland, Oregon. This took him to the national competition in Boston in which he placed third. In 1985 Dehner appeared at the Mount Hood Jazz Festival leading his own trio. More recently, he was a featured participant at Xavier University's *Jazz Piano Series*. In 1990 he earned a scholarship to the University of Washington's School of Music. He earned a double degree in Music and Arts in 1995. In 1994 Dehner was featured on George Shangrow's "Live, by George" program on KING-FM. In December of 1994 he traveled to Ghana, where he appeared on television as a featured performer in the Pan-African *Panafest '94*. He appeared at Centrum's Port Townsend Jazz Festival and has been featured no fewer than four times on NPR station KUOW-FM's *Sandy Bradley's Potluck*, both as a guest artist and as house pianist. At Seattle's Jazz Alley, he also appeared in *Ain't Misbehavin'* and *Five Guys Named Moe*. Dehner Franks knows more than 3,000 songs by heart.



BRIAN KIRK
Drums

Brian Kirk has been involved with some of the biggest names in Jazz for more than twenty years. Some of the groups he has played with include

Dizzy Gillespie, The Pointer Sisters, Gladys Knight, Sammy Davis Jr., BATIMCO, The Philadelphia Pops, The Baltimore Symphony, The Denver Symphony and The Queensland Philharmonic in Australia. Brian received his BA in Music from the California State University at Hayward, his MA from New York University and is currently working on his Doctorate in Music Education at New York University. He is also a Jazz instructor at Seattle Central Community College. Brian's Broadway credits include: *Les Miserables*, *Five Guys Named Moe*, *Black-n-Blue* and *Fiddler on the Roof*. His touring musical production credits include: *A Funny Thing Happened on the Way to the Forum*, *Ain't Misbehavin'*, *Bye Bye Birdie*, *A Chorus Line*, *Dinah Was* (Williamstown Theatre Festival), *Gypsy*, *Harlem Kids Symphony* (Japan), *Oklahoma!*, *The Fantastics* and the off-Broadway production of *The Body Shop*. Brian's latest foray across the country has been in The Pointer Sister's production of *Ain't Misbehavin'*.

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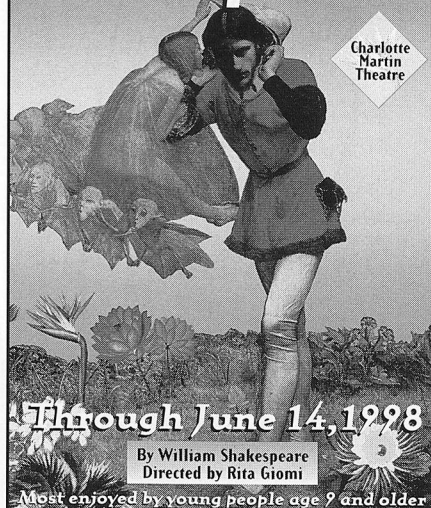
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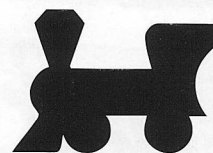
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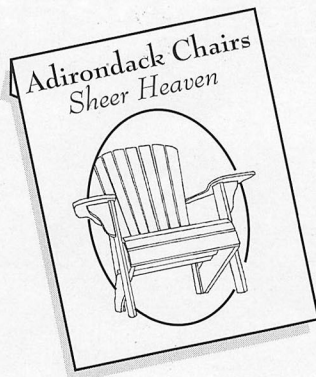


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MARKET

DIRECTORS AND PRODUCTION STAFF

GORDON EDELSTEIN

Artistic Director

Gordon was associate artistic director of Long Wharf Theatre in New Haven, Connecticut, from 1989 until early 1997 and assumed the position of ACT's artistic director in September of 1997. During his first season at ACT he will direct *Death of a Salesman* with John Aylward, Marianne Owen and D. B. Sweeney and the world premiere of *Scent of the Roses* starring the legendary American actress, Julie Harris. As a director, Gordon mounted the acclaimed revival of Harold Pinter's *The Homecoming* on Broadway for the Roundabout Theatre Company and Michael Henry Brown's *The Day the Bronx Died*, first off-Broadway and then at the Tricycle Theatre in London. Also off-Broadway, he has directed premieres by Arthur Miller, Constance Congdon and Paula Vogel. While at Long Wharf Theatre, he directed more than 15 productions including 5 world premieres, received two Connecticut Critics Directing Awards and directed such works as *The Philanthropist* by Christopher Hampton, *Anna Christie* by Eugene O'Neill, *All in the Timing* by David Ives, *Voir Dire* by Joe Sutton and *How Do You Like Your Meat* by Joyce Carol Oates. His other directing work has been seen around the country, from Alaska to Washington, D.C. Long committed to the development of contemporary artists, he has either directed or produced works by such diverse writers as Scholem Asch, Robbie Baitz, James Baldwin, Michael Henry Brown, Pearl Cleage, Darrah Cloud, Russell Davis, Philip Hayes Dean, Christopher Durang, Silas Jones, Donald Margulies, Jonathan Reynolds, Peter Sagal, Paula Vogel, Mac Wellman and Paul Zaloom. While serving as associate artistic director of the Berkshire Theatre Festival for three and a half years, he commissioned the premieres of Paul Zaloom's *House of Horrors* and Mac Wellman's *Sincerity Forever*, both of which won Village Voice OBIE Awards after they moved to New York. During his tenure in the Berkshires he also directed acclaimed productions of Harold Pinter's *Betrayal*, *The Price* by Arthur Miller, Alan Ayckbourn's *Woman in Mind* and Simon Gray's *Quartermaine's Terms*. 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.

KEITH GLOVER

Playwright

Keith Glover was born and raised in Bessemer, Alabama. Much of the atmosphere in this play was created by Keith's fond memories of the music and stories he heard in his own home and from his relatives. Now an accomplished musician himself, Keith counts among his favorite recollections the first time his father played the guitar for him. An actor and a playwright, Keith is a member of the New Dramatists playwrights organization and a recipient of a 1996 Pew Charitable Trust Grant and the Lois and Richard Rosenthal Prize for New Plays. His other plays include *Dancing on Moonlight*, produced by the New York Shakespeare Festival; *Coming of the Hurricane*, which has been produced at the Denver Center Theatre Company, Arena Stage and Crossroads Theatre Company; and *In Walks Ed*, which he directed at the Cincinnati Playhouse in the Park. *Thunder Knocking on the Door* premiered last year in a tri-production presented by the Alabama Shakespeare Company, Center Stage and the Dallas Theatre Center. *Thunder* was subsequently nominated for the Osborn Award and the New Play Award by the American Theatre Critics Association. *Thunder Knocking on the Door* is not based on Keith Glover personal history, nor is it based on the experience of anyone he knows. In writing the play, Keith aimed at recreating the magic he felt when he first heard the blues and he first heard his father's music, and the joy he experienced when he first saw black people enjoying themselves on stage.

TIMOTHY NEAR

Director

Timothy is in her 11th season as artistic director of San Jose Repertory Theatre where she staged *Thunder Knocking on the Door* last fall. Her many directing credits at San Jose include *The Lady's Not for Burning*, *Wallflowering*, *Miss Julie*, *Mirandolina*, *The Caretaker*, *The Baby Dance*, *The Little Foxes*, *The 1940s Radio Hour*, *Oedipus the King* and *The Sea Gull*. She has acted and directed at numerous regional theatres including The Guthrie Theater, Berkeley Rep, La Jolla Playhouse, The Alliance Theatre in Atlanta, the Mark Taper Forum in Los Angeles, Ford's Theatre in Washington, D.C., Repertory Theatre of St. Louis, The New York Shakespeare Festival and Stage West in Massachusetts. She received an OBIE Award for her performance in *Still Life* by Emily Mann. She has received Hollywood Drama-Logue Awards for her direction of *Ghosts on Fire* at La Jolla Playhouse and *Fire in the Rain...Singer in the Storm* at the Mark Taper Forum and for *Thunder Knocking on the Door* at San Jose Rep. Timothy is the 1997 San Jose recipient of The Women of Achievement Award in the Arts.

MICHAEL BUTLER

Associate Director/Co-Composer

Michael most recently directed *Nixon's Nixon* for San Jose Repertory Theatre (one of San Francisco Chronicle's 10 Best Productions of 1997) and *Dorothy Parker: Red Room Blues* for the Philadelphia Art Alliance. He directed and composed the score for *Shout & Twist* (Public Theatre in New York, Odyssey Theatre in L.A. and the international tour) and *It's Still Life* (Whitney Museum, Actors Studio, Asilah Arts Festival, Morocco). He has written songs and underscoring for *The Glass Menagerie* (Repertory Theatre of St. Louis), *Candide* (The Guthrie Theater), *The Lady's Not for Burning* (San Jose Rep), *Slaves of New York* (A Merchant/Ivory film) and has played in many rock and blues bands at all the notable dives in NYC. Acting credits include *Macbeth* and *Two Shakespearean Actors* (Broadway), *The Sea Gull* (The Public Theatre) and *Winners* (The Roundabout). Upcoming directing work: *Nixon's Nixon* (Seattle Rep) and *The Marriage of Figaro* (Shakespeare Santa Cruz).

DIRECTORS AND PRODUCTION STAFF

ANDREW JACKNESS

Scenic Designer

Andrew Jackness' work has been seen on Broadway for *The Scarlett Pimpernel*, *Precious Sons*, *Spoils of War*, *Grownups*, *The Little Foxes* starring Elizabeth Taylor, *Beyond Therapy*, *Whodunnit*, Arthur Kopit's *Wings* and the Hal Prince production of Andrew Lloyd Webber's *Whistle Down the Wind*. He has worked off-Broadway and in many regional theatres including The Santa Fe Opera, Houston Grand Opera, The Washington Opera and Glimmerglass Opera. With choreographer Ulysses Dove he designed *Vespers*, *Dancing on the Front Porch of Heaven*, *Urban Folk Dance*, and *Bad Blood* for Alvin Ailey. As a film Production Designer he has collaborated with Norman Rene on Craig Lucas' *Reckless*, *Prelude to a Kiss*, *Longtime Companion* and *Blue Window* and with Stanley Tucci on *Big Night* and *The Impostors* as well as *The Associate*, *Ethan Frome*, *Golden Gate*, and *In the Gloaming* with Christopher Reeve. He also illustrated *Pamela's First Musical* by Wendy Wasserstein. Andrew has received an Obie Award and has been nominated for Drama Desk and Maharam Awards. He is a graduate of the Yale School of Drama.

SHIGERU YAJI

Costume Designer

Shigeru Yaji has been working as a freelance costume designer on the West Coast for more than 15 years, creating designs for nearly 100 production including the San Jose Repertory Theatre production of *Thunder Knocking on The Door*. For 14 seasons he has served as a principal designer for South Coast Repertory in Costa Mesa, CA. Shigeru's design work has also been seen at Oregon Shakespeare Festival/Ashland and Portland, as well as at Intiman Theatre in Seattle, American Conservatory Theatre in San Francisco, Old Globe Theatre in San Diego, Pasadena Playhouse, Ballet Pacifica in Irvine, La Mirada Theatre, Sacramento Theatre Company, Westwood Playhouse, Los Angeles Theatre Center, Taper Too, Grove Shakespeare Festival, East West Players, International City Theatre, Geva Theatre in New York, the 1990 Singapore Festival of Arts and, most recently, at Disneyland. He is the recipient of five Los Angeles Drama Critics Circle Awards for distinguished achievement in costume design, and is the winner of numerous Drama-Logue Awards.

NANCY SCHERTLER

Lighting Designer

Broadway credits include *A Flea in Her Ear* and *Scapin* at the Roundabout Theatre, *Fool Moon*, and Bill Irwin's *Largely New York* for which she earned a Tony Award nomination. Her off-Broadway works include *The Brides of the Moon* and *The Secretaries* at New York Theatre Workshop, *Before It Hits Home* at Second Stage, and *Falsettoland* and *When She Danced* at Playwrights Horizons. This season, Nancy will be an associate artist at the Arena Stage in Washington, D.C., where she will design *Uncle Vanya*, *Lovers and Executioners* and *Dimly Perceived Threats to the System*. Her extensive work in resident theatres includes productions at McCarter Theatre, Milwaukee Rep, Cincinnati Playhouse in the Park, The Huntington Theatre, La Jolla Playhouse, Seattle Rep and The Shakespeare Theatre. She has also been the resident lighting designer for the Wolf Trap Opera Company for the past 10 seasons. Nancy is currently on sabbatical from Smith College where she teaches lighting design.

WRICK WOLFF

Sound Designer

Wrick Wolff has been working in audio professionally for the past 22 years in a variety of capacities including a stint as NPR engineer for the internationally acclaimed *Cartalk*, Production and Master Control for The Christian Science Monitor World

Service in Boston, and Audio Artist-in-Residence at Massachusetts College of Art. He relocated to Seattle in 1988 and while living on S. Dakota St. set up The Badlands, an 8-track studio which operated for 4 years. He is currently an engineer/instructor at the Jackstraw Foundation as well as owner of Silver Lining Studios in West Seattle, where he has produced several CDs of original music and hopes to continue to do so.

JEFFREY K. HANSON

Stage Manager

Since 1990, Jeff has stage managed 22 productions at ACT including *The Big Slam*, *Blues for an Alabama Sky*, *Room Service*, *Laughter on the 23rd Floor*, *The Gospel at Colonus*, *The Revengers' Comedies*, *Sunsets and Glories*, *Halcyon Days*, *The Illusion* and *Lloyd's Prayer*. Jeff also stage manages at the Seattle Rep where he worked on *Private Eyes* last season as well as *True West* and *The Cider House Rules, Parts I and II*. In addition, he has stage managed productions at Intiman Theatre and The Bathhouse Theatre. Other regional credits include productions at the Arizona Theatre Company and New Mexico Repertory Theatre. While living in Los Angeles, Jeff stage managed a dance company, coordinated a research laboratory in the UCLA Department of Psychology and earned a graduate degree in theatre history.

ACKNOWLEDGMENTS

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ACT AT KREIELSHEIMER PLACE

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-ul-shy-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 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.

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.

SPECIAL ACKNOWLEDGMENT

Music for this production was commissioned by San Jose Repertory Theatre. Now in its 18th season, San Jose Rep exists to produce visually exciting, challenging, entertaining and evocative plays from classical and contemporary periods. Artistic Director Timothy Near is committed to presenting plays with culturally diverse themes that entertain, educate, enhance and reflect the community. In 1997, the Rep opened its stunning new theatre facility, built in partnership with the City of San Jose, which will allow the Rep to expand its artistic vision and scope.

ACT's education and outreach programs receive funding from the Hearst Foundation, Inc.

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BY ARTHUR MILLER

The story of Willy Loman, an aging salesman who realizes that he has spent his life aspiring to dreams that will never come true. One of the greatest plays ever written, *Salesman* explodes the myth of the American Dream.

May 22 - June 21, Allen Theatre

Pulitzer Prize Finalist

COLLECTED STORIES

BY DONALD MARGULIES

In a book-cluttered Greenwich Village apartment, a celebrated writer and her adoring protégé become close friends and confidantes — until ambition and betrayal catapult them onto a collision course.

July 10 - August 9, Allen Theatre

World Premiere

starring Julie Harris

SCENT OF THE ROSES

BY LISETTE LECAT ROSS

Julie Harris plays Annalise, a South African woman with a valuable and mysterious painting. When her grown children want her to sell it for her financial security — and their own — she has to come to terms with a lost love.

July 17 - August 16, Falls Theatre

World Premiere

SUMMER MOON

BY JOHN OLIVE

A warm, captivating story of one man faced with an impossible challenge — to introduce the first Japanese cars to America during the post-war boom years. Winner of the prestigious Kennedy Center Fund for New American Plays.

August 28 - September 27, Falls Theatre

Obie Award Winner

QUILLS

BY DOUG WRIGHT

A sinfully theatrical play about the final days of the Marquis de Sade. When the madhouse walls fail to keep the Marquis' depraved fantasies from seeping into Paris bookstalls, asylum officials are driven to desperate measures.

Contains nudity, violence and frank sexual language.

September 18 - October 18, Allen Theatre

VIOLET

MUSIC BY JEANINE TESORI

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BY BRIAN CRAWLEY

An award-winning new musical about a disfigured young woman's pilgrimage to a faith healer and her hopes of a miracle to restore her lost beauty. Set to an exuberant score of gospel, bluegrass and R & B.

October 16 - November 15, Falls Theatre

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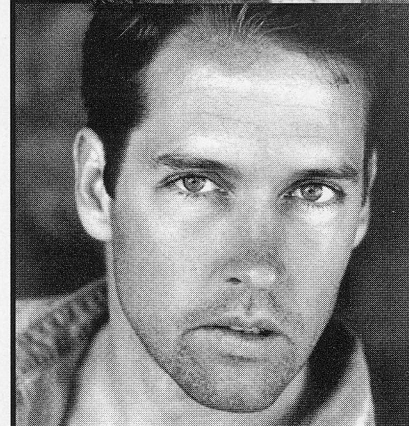
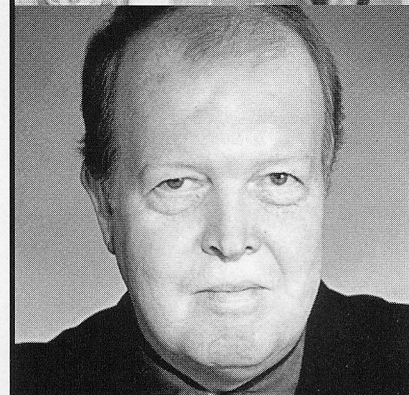
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Photo credits from top: Lauren Ward, *Violet*, photo: Joan Marcus. John Aylward, *Death of a Salesman*. Julie Harris, *Scent of the Roses*. Rocco Sisto, *Quills*, photo: Joan Marcus. D.B. Sweeney, *Death of a Salesman*.



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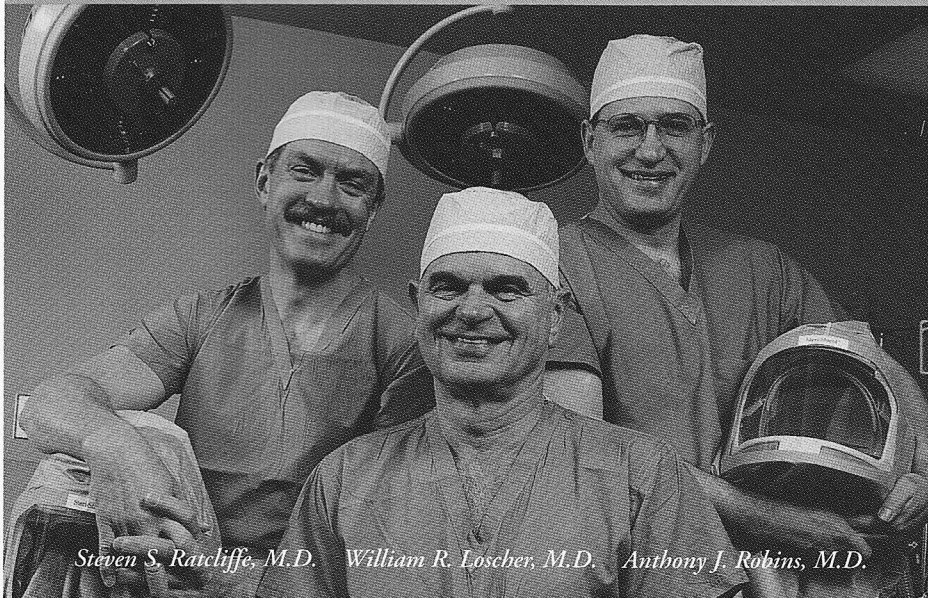
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