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**WINE IN THE  
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**MITZI'S ABORTION**

By Elizabeth Heffron

**A NUMBER**

By Caryl Churchill

the  
**UNDERPANTS**

**BY STEVE MARTIN**

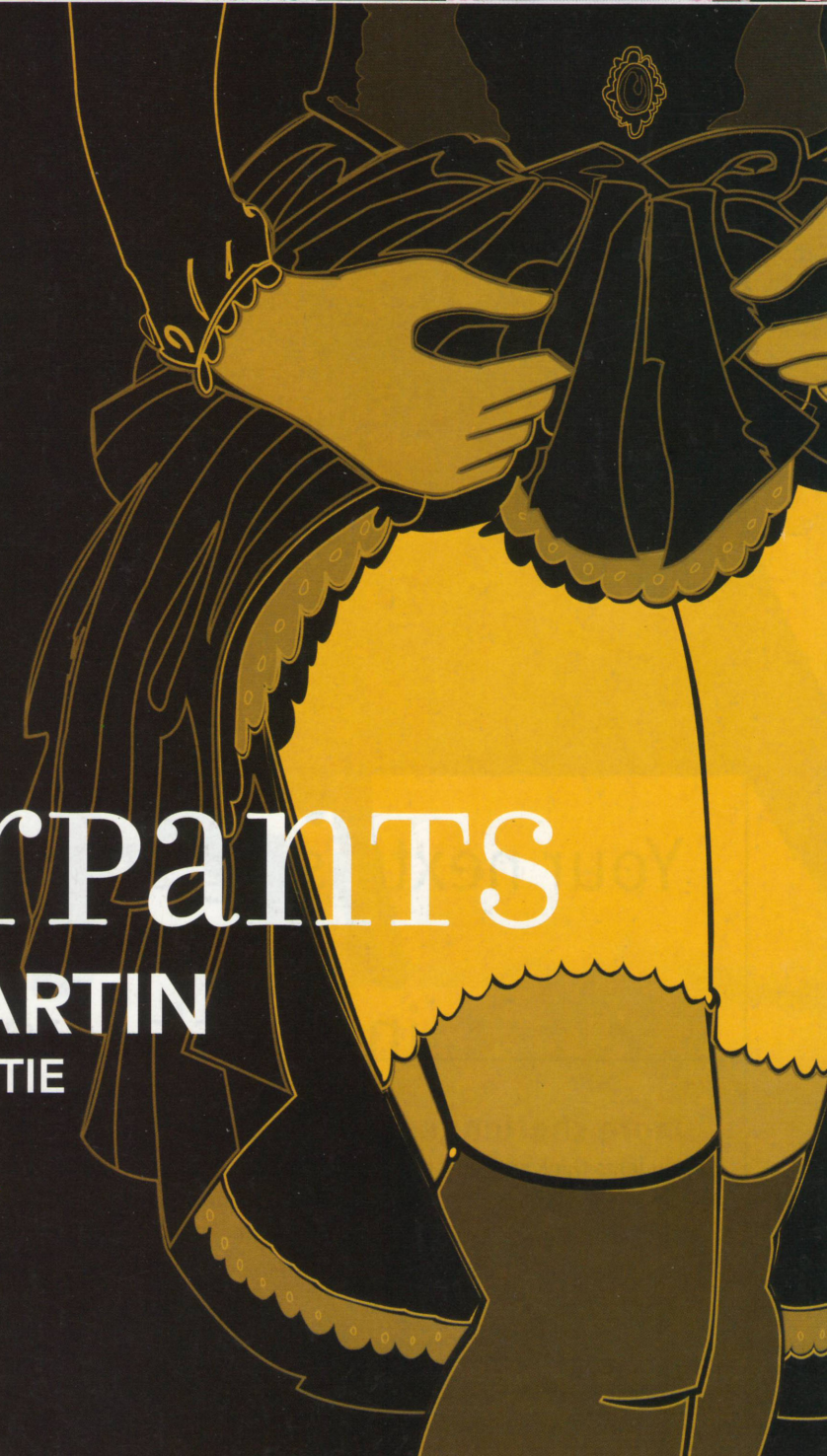
**DIRECTED BY KURT BEATTIE**

**WAITING FOR GODOT**

By Samuel Beckett

**A CHRISTMAS CAROL**

By Charles Dickens





Kurt Beattie  
*Artistic Director*

Susan Trapnell  
*Managing Director*

ACT Theatre presents

# the UNDERPANTS

A PLAY BY CARL STERNHEIM  
ADAPTATION BY **STEVE MARTIN**  
DIRECTED BY KURT BEATTIE

October 13 – November 12, 2006

*Opening Night*  
October 19, 2006

THE PAUL G. ALLEN  
FAMILY *foundation*

Seasonal support provided by ArtsFund.



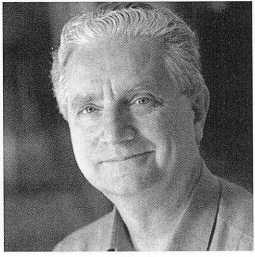
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Presented by special arrangement with Samuel French, Inc.

A large print version of the Program is available from the house staff.

ACT is a member of the League of Resident Theatres (LORT), the American Arts Alliance and Theatre Puget Sound, and is a constituent of Theatre Communications Group. ACT is also a member of the Downtown Seattle Association.

## WELCOME TO ACT



Humor is one of the most effective restorative strategies we humans have. It allows us to watch the absurd behavior of others with a certain amount of self recognition, but without suffering or risking the direct ridicule we might have to endure if we should find ourselves at center stage. Perspective is something the theatre is good at delivering, and comedy often provides its most honest lens.

Nobody knows this better than Steve Martin. One of the baby boomers' most original and intellectually alive comedians, he has

always had a terrific eye for our foibles and confused obsessions. The aspirations of the middle class have been fertile ground for hilarity for a long time in the West. Carl Sternheim, the author of *The Underpants*, was both appalled and excited by the ambitions of the bourgeoisie in early 20<sup>th</sup>-century Germany, but I think we can all recognize their striving for riches, social advancement, and political power as an enduring American story as well. The styles and slang have changed, but the fundamental quest is the same. And as Steve Martin knows, nothing quite upsets this apple cart more wonderfully than a thirst for fame, and sex. A dress, lifted by a gust of wind, can make an entire culture silly in a most astonishing way.

*Kurt Beattie*

Kurt Beattie

Artistic Director

### TABLE OF CONTENTS

A-1	Title Page
A-2	Welcome to ACT, Coming Next
A-3	The Company
A-4	Program Notes
A-6	Who's Who
A-8	ACT Donors
A-12	Board of Trustees, ACT Staff



## COMING NEXT AT ACT!

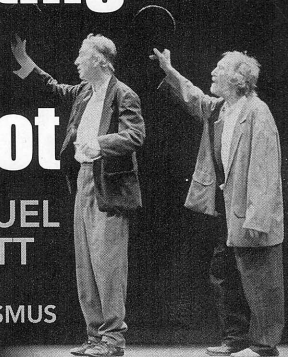
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WALTER ASMUS



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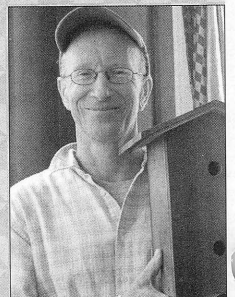
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# THE COMPANY

## CAST

*(in alphabetical order)*

Julie Briskman	Louise Maske
Matthew Floyd Miller	Frank Versati/The King
Marianne Owen	Gertrude Deuter
David Pichette	Benjamin Cohen
Wesley Rice	Klingelhoff
Richard Ziman	Theo Maske

## PRODUCTION TEAM

Kurt Beattie	Director
Carey Wong	Scenic Designer
Marcia Dixcy Jory	Costume Designer
Mary Louise Geiger	Lighting Designer
Eric Chappelle	Sound Designer
JR Welden	Stage Manager
Nora Menkin	Assistant Stage Manager
Robert J. Aguilar	Assistant Lighting Designer

Location: Düsseldorf, March 1910

There will be no intermission.

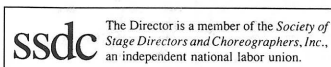
The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Audience members are cordially reminded to silence all electronic devices such as cell phones, watch alarms, and pagers prior to the performance.

All forms of photography and the use of recording devices are strictly prohibited.

Please do not walk on the stage before, during or after the show.

ACT operates under agreements with the following:





# THE MAN BEHIND *THE UNDERPANTS*: CARL STERNHEIM (1878-1942)

**T**he son of a Jewish banker and a Protestant printer's daughter, Carl Sternheim wrote his first play when he was 15 years old. At universities in Munich, Goettingen, Leipzig, Jena, Berlin and Freiburg, he studied (among other things) philosophy, political science, literature and art history, but never completed a degree in any subject. He was married and divorced three times, and with his second wife, Thea, was one of the earliest collectors of the paintings of Vincent van Gogh, purchasing the artist's *L'Arlesienne* from a Munich gallery in 1908 for the then-record sum of 13,000 *deutschmarks*.

One of the few 20<sup>th</sup>-century German playwrights to excel at comedy, Sternheim's work was at the height of its popularity in the 1920s, taking satirical aim at the manners, morals and beliefs of bourgeois society. The four comedies in his six-play cycle *Aus dem bürgerlichen Heldenleben* (*Scenes from the Heroic Life of the Middle Class*), of which *Die Hose* (*The Underpants*) is the first, were particularly successful. This quartet of plays, which also includes *The Snob* (1914), *1913* (1919) and *The Fossil* (1923), follows the ruthless rise of the Maske family from the petty bourgeoisie to financial aristocracy in pre-World War I Germany, and their subsequent fall from the social heights through their own increasing corruption and overreaching ambition. *The Underpants* is the most farcical of the four plays, but nevertheless, because of its salacious central event, was nearly banned as indecent in its first production in 1911. The day was saved by a scheme worthy of Sternheim himself, or of his favorite playwright Molière: a private preview was staged for the chief of police, and a particularly delightful and alluring actress named Tilla Durieux was seated next to him with instructions to persuade him of the play's charms through strategic deployment of her own. One need hardly say that the show was allowed to go on, with a few minor cuts and a change of title to *The Giant*—an ironic reference to the character of the self-important husband.

One of the fascinations of Sternheim's work, and one of the challenges it presents to contemporary adaptors and audiences, is the subtle tonal ambivalence of its attitude towards the central characters and the corresponding ambivalence they create in the audience observing them. Are they figures of fun, or of heroic perseverance? Or both? Sternheim himself was a study in contradictions, a German Jew who longed to be accepted by the anti-Semitic Prussian ruling class;

a radical socialist who later passed himself off as an aristocrat; a writer stylistically associated with German Expressionism, anticipating the stripped-down, confrontational theatre of Brecht, but deeply attached to the elegant structural formalism and silvery wit of Molière. The bourgeois characters he satirizes so keenly are often unattractive to the point of grotesquerie: unfeeling, vulgar, arrogant, brutal (in the original text of *The Underpants*, and in some of its previous adaptations, we first meet Theo Maske beating his wife savagely for the public embarrassment she's caused him), cynical, and obsessed with social forms and taboos. Yet it is this same inexorable, single-minded pragmatism and hypocritical adaptability that enables them eventually to get everything they want, financially and socially; neither deterred nor detoured by moral or romantic ideals, their eyes are fixed unblinkingly on the prize, though they won't keep it long, sabotaged in the end by the very qualities that gained it for them in the first place.

Sternheim, who had spent the better part of the WWI decade living in Brussels—some scholars consider him an "exile writer" in the WWI era—emigrated there permanently in 1930, and launched an increasingly desperate campaign to publish his plays in English translation or to have them performed on the English or Parisian stage, recognizing that his income was imperiled in Germany by the rise of the National Socialist Party. These efforts failed, and when in 1933 his work was indeed banned in Germany, both his health and his notoriety began to decline. Protected from the occupying German forces by the Italian Embassy to Brussels, he died in Belgium in 1942, almost forgotten. His work was rediscovered by German directors and audiences in the 1970s, and has begun to be seen in translation in other countries since. Steve Martin's adaptation of *Die Hose*, produced around the world, has—in addition to being a rousing success in its own right—refocused interest in Sternheim's work, and returned him to his significant place in the theatrical canon.

—Margaret Layne, ACT Artistic Associate and Casting Director.  
Margaret holds a BA Cum Laude in English Literature from Yale University.

An old theatre saying has it that “German comedy” is something of a joke in itself. There is no question that

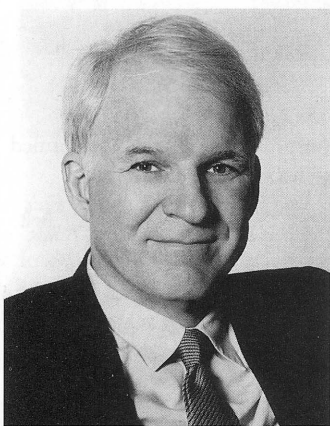
Germans have had their share of great comic actors and clowns. Germany has also long had the dubious distinction of being a favorite butt of comedy—from *The Adventures of Baron von Munchhausen* and *The Great Dictator* to *Hogan’s Heroes* and *The Producers*. Truly classic comic dramas, however, have been rarer than bagels in Baden-Baden.

The single great exception in the 20<sup>th</sup> century was Carl Sternheim (1878-1942), whose six play cycle *Comedies from the Heroic Life of the Middle Class*, written from 1911 to 1925, earned him comparisons in his own time with Molière and Feydeau, and later with Noël

Coward. These merciless, tightly plotted satires—which anticipate Brecht and Expressionism and paint a devastating portrait of the smug, petty, morally tone-deaf classes that smoothed the way for Hitler—were banned by both the Imperial and Nazi authorities. They eventually found their public through scandal and persistence.

Though Sternheim isn’t exactly unknown in the United States, he has suffered from a paucity of English translations strong and funny enough to make the case for him. Now, he may have a friend at court, because [Steve] Martin—blockbuster comedian turned serious actor, playwright, screenwriter, novelist and essayist—has directed his talents to the first play of Sternheim’s *Heroic Life* cycle.

Jonathan Kalb, “*Making Crazy with a 91-Year-Old German Comedy*”



In other adaptations I have done—*Cyrano de Bergerac* became the film *Roxanne*, and *Silas Marner* became *A Simple Twist of Fate*—I have come to understand that however true I intend to remain to the original text, the adaptation is continuously influenced, altered, and redefined by modern times. Each time, the process has taken me through the stages of a failing marriage: fidelity, transgression, and finally separation. The job seems easy at first. It feels as though all one has to do is update a few sentences,

modernize a few references, and one is finished. But a nasty thing happens. One’s own inherent presence in the current age intrudes. In a socio-political play like Sternheim’s *The Underpants*, meanings change through time. What was relevant then is historical now...

...As I read the original, I’d realize I didn’t know what just happened. It didn’t make sense. There was an untranslatable element in the original, which was a kind of verbal byplay. Almost like winking at the audience a bit. I could never figure out what that was. I read contemporary descriptions of the play, and I could see there was something beyond me and maybe even beyond translation because it was so linked to the times. But if it doesn’t play now, you’re not doing the original playwright any service. Working on it, I asked myself: “Will this be a historical look at the play or will this be a modern entertainment?” And I decided to make it a modern entertainment, using Sternheim’s themes and some of his lines. And then I found out as I was writing it that what it was about then was not going to work now for me as a writer. I found something else that it was about: fame. So I changed the thrust of the play from being a social commentary about the stupidity of the proletariat to a sort of discourse on momentary fame... I think about people who had it for a couple of years and then it’s gone—people in reality TV or a one-hit wonder in the music industry. Child actors have to deal with it a lot. They grow older, they’re not on a sitcom anymore... or when events thrust people into fame... [Their] fame is kind of accidental, or tangential, and that’s what this play was about for me.

Steve Martin

## **I**n 1876, one of the oldest department stores now going opened its doors for business.

Also on that same brave date in New York City the pioneer underwear house was established. It started as an experiment about which every solid-minded merchant had his doubts. How, it was asked, reasonably enough, could you merchandise undergarments for women? Heretofore those sacrosanct creations had been concealed as far as possible from the coarse gaze of men. Of course, shy reminders of their existence had peeped out at frequent intervals throughout the ages. But a canon of the social law held that it was unholy for the masculine eye to behold the full contours of feminine underclothes. If, indeed, by chance observers they were sometimes to be seen glaring white in the sun on clotheslines in back yards, it lay upon the conscience of the alien sex to glimpse them (if that experience were unavoidable) only furtively. When of necessity women’s underwear was hung on the wash line, its disguisement was frequently sought by hanging it upside down. Or it was folded or concealed altogether by being hung under outer clothing... To display these things in a shop! What would Mrs. Grundy say!

From *Undies Remake the World*, published 1933

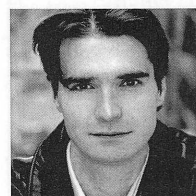


# WHO'S WHO



**JULIE BRISKMAN** (Louise Maske) returns to ACT, where her credits include *Mother* in *The Pillowman*, *Lotty* in *Enchanted April*, Secretary in *Jumpers*, Remedios in

*Alki*, Jane Hopcroft in *Absurd Person Singular*, and Jo/Mae in *Dirty Blonde*. Other local credits include *Living Out*, *Over the Moon*, *The Beard of Avon*, *Spinning into Butter*, *As You Like It* (Seattle Rep); *Holes*, *Go Dog Go*, *The Lion, the Witch and the Wardrobe*, and *Sleeping Beauty* (Seattle Children's Theatre). Julie was a member of the Guthrie Theater acting company for six seasons, where her credits include Olga in *Three Sisters*, the title role in *Molly Sweeney*, Gwendolen in *The Importance of Being Earnest*, Dunyasha in *The Cherry Orchard*, Corrine in *The Triumph of Love*, and Essie in *You Can't Take It with You*. She has also performed at Trinity Rep, Portland Center Stage, Arizona Theatre Company, Children's Theatre Company of Minneapolis, and the Old Globe.



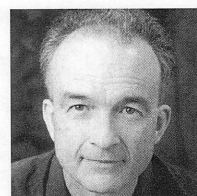
**MATTHEW FLOYD MILLER** (Frank Versati/The King) performed at ACT in *The Pillowman*. Broadway credits include *Not About Nightingales*

(dir. Trevor Nunn) and *The Invention of Love* (dir. Jack O'Brien). Off-Broadway, he has performed in *Letters from Cuba* (Signature Theatre Co.), *The Seagull* (NYU Director's Lab), and *The Three Sisters* (Mud/Bone Collective). Regional credits include *The Violet Hour* (Dallas Theatre Center); *The Matchmaker* (starring Andrea Martin, Ford's Theatre); *Theophilus North* (world premiere, Arena Stage/GeVa Theatre); *A Prayer for Owen Meany* (American premiere), *The Tempest* (Playmaker's Rep); *Desire Under the Elms* (San Jose Rep, 1999 Dean Goodman Choice Award); *Two Rooms* (Chester Theatre Co.); *A Midsummer Night's Dream* (Old Globe); and *Romeo and Juliet* (dir. Bartlett Sher, Portland Stage Co.). Matthew holds an MFA in acting from NYU.



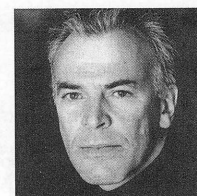
**MARIANNE OWEN** (Gertrude Deuter) appeared at ACT in *A Christmas Carol*, *Enchanted April*, *Omnium-Gatherum*, *Absurd Person Singular*, *Side Man*, *Death of a*

*Salesman*, and many others in her 20 years in Seattle. She has also been seen in *Honus & Me* (SCT); *Project X* (Empty Space); *Steel Magnolias* (Village Theatre); *The Glass Menagerie*, *How I Learned to Drive* (Intiman); and *Copenhagen* at Seattle Rep, where she was a company member for nine seasons. A founding member of American Repertory Theatre, she toured in the U.S., Europe and Israel, and performed in the International Chekhov Festival at the Moscow Art Theatre. Marianne has also worked at Arizona Theatre Company, La Jolla Playhouse, Repertory Theatre of St. Louis, Playwrights Horizons, Guthrie Theater and Goodman Theatre, and toured nationally in *The Real Thing* (dir. Mike Nichols). Marianne is one of the artists whose work is featured in ACT's StageCraft shop.



**DAVID PICHETTE** (Benjamin Cohen) has been seen at ACT in *Bach at Leipzig*, *The Woman in Black*, *Alki*, *Enchanted April*, *Jumpers*, *Black Coffee*, *A Christmas Carol*,

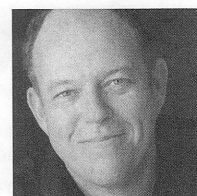
*Grand Magic*, *Communicating Doors* and *Via Dolorosa*. In the past 20 years at ACT, some of his favorite roles have been Ziggy in *Side Man*, Abbe de Coulmier in *Quills*, Martin in *Maydays*, Grez in *Red Noses*, Williamson in *Glengarry Glen Ross*, King Charles in *Sunsets and Glories*, and Golutvin in *The Diary of a Scoundrel*. He was most recently seen in *Heartbreak House* at Intiman. Other local credits include roles at the Empty Space, Intiman, Seattle Rep, Tacoma Actors Guild and 5<sup>th</sup> Avenue. David has also worked at Alliance Theatre, San Jose Rep and Arizona Theatre Company.



**WESLEY RICE** (Klinglehoff) has recently returned to acting after pursuing other interests. He appeared with Book-It last season as Miguel de Cervantes in *Don*

*Quixote*, and as Harold in *Plainsong*. He

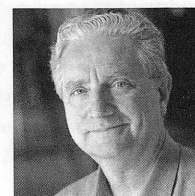
has worked at most Seattle area theatres, as well as Denver Center, Alliance Theatre in Atlanta, Portland Stage Company, and others. He appeared on *Law & Order* while living in NYC, where he at various times studied with Uta Hagen, had a dance scholarship with the Alvin Ailey School, and was a company member of Joseph Campbell's Theatre of the Open Eye. His last role at ACT, for those with long memories, was Russ T. Sawyer in *Betty the Yeti*.



**RICHARD ZIMAN** (Theo Maske) has appeared at ACT in *Mitzi's Abortion*, *Born Yesterday*, *Polish Joke*, *Grand Magic* and *A Christmas Carol*.

Recent credits include *Rounding Third* (Intiman) and *Richard III* (Seattle Shakespeare Co.). He has performed on Broadway in *Henry IV*, *Not About Nightingales*, *Laughter on the 23<sup>rd</sup> Floor*, *Epic Proportions*, *Lost in Yonkers* and *Biloxi Blues*, and off-Broadway in *Kit Marlow*, *Twelfth Night*, *Julius Caesar*, *The Two Gentlemen of Verona*, *The Normal Heart*, *How It All Began*, *Polish Joke*, *The Resistible Rise of Arturo Ui*, *Danton's Death*, *Misconceptions* and *Tulsa* (Dramalogue Award). He has appeared at the Shakespeare Theatre, Hartford Stage, Alley Theatre, Wilma Theatre, Huntington Theatre, Dallas Theatre Center, Actors Theatre of Louisville, Long Wharf and the National Theatre (UK). Film and TV: *Unholy*, *Private Parts*, *Clockers*, *Hackers*, *Third Watch*, *The Sopranos* and *Law & Order*. Richard is a graduate of Juilliard.

**STEVE MARTIN** (Playwright) Perhaps best known as an actor and comedian, Steve Martin is also an immensely talented playwright, novelist, screenwriter and producer. His writing credits include the plays *Picasso at the Lapin Agile* and *W.A.S.P.*; the novels *Shopgirl* and *The Pleasure of My Company*; and the screenplays for *Shopgirl*, *The Pink Panther*, *Bowfinger*, *L.A. Story* and *Roxanne*, among others.



**KURT BEATTIE** (Director) has been Artistic Director at ACT since 2003, where he has directed *Mitzi's Abortion*, *The Pillowman*, *Vincent in Brixton*, *Bach at*

*Leipzig*, *A Christmas Carol*, *Black Coffee*, *Alki*,

## WHO'S WHO

*A Moon for the Misbegotten*, *Fuddy Meers* and *Fully Committed*, as well as *Via Dolorosa* during ACT's 2000 Bullitt season. Elsewhere he has directed *Things Being What They Are*, *Art* and *True West* at Seattle Rep, as well as productions at Empty Space, Intiman, University of Washington, Milwaukee Rep and Alley Theatre. He has served as a dramaturg and director at Ojai New Play Festival, the New Works Festival at Mark Taper Forum, and South Coast Rep's Pacific Playwrights Festival. He recently performed and directed a reading of his play about William Butler Yeats, *Fifteen Apparitions*, at Hugo House.

**CAREY WONG** (*Scenic Designer*) has designed *A Number*, *Good Boys*, *Going to St. Ives*, *Fish Head Soup* and *Holy Ghosts* at ACT, as well as productions at Seattle Rep, Berkeley Rep, Portland Center Stage, Intiman, Seattle Children's Theatre, Village Theatre, Tacoma Actors Guild, Childsplay, Prince Music Theater and Hey City Theater. He has been Resident Designer for Portland Opera, Opera Memphis and Wildwood Park for the Performing Arts, and has designed for Seattle Opera, Valhalla Wagnerfest, Spoleto Festival, Pittsburgh Opera, Opera Carolina, Orlando Opera, Vancouver Opera and Beijing Music Festival. Recent and upcoming projects include *The Sorcerer's Apprentice* (Seattle Children's Theatre), *The Nutcracker* (Ballet Arizona), *Proof* (TAG), and *The Mystery of Irma Vep* (Nearco Producciones, Spain). Carey is a graduate of Yale College and attended the Yale School of Drama.

**MARCIA DIXCYJORY** (*Costume Designer*) has designed *The Pillowman*, *The Night of the Iguana*, *Jumpers*, *Good Boys*, *Omnium-Gatherum*, *The Odd Couple* and *Grand Magic* at ACT. Other credits include *Holes* (Seattle Children's Theatre) and *Inspecting Carol* (Seattle Rep). Prior to moving to Seattle, she costumed over 80 productions at Actors Theatre of Louisville, including 30 for the Humana Festival. Other regional work includes designs for the Guthrie Theater, Long Wharf Theatre, Hartford Stage Company, Manhattan Theatre Club, Circle in the Square, and the Opera Company of Boston. Marcia has taught costume design on the faculties of Tufts University, University of Massachusetts, Smith College, Bennington College and Cornell University. She is the author of *The Ingenue in White*, a costume design book, published by Smith and Kraus.

**MARY LOUISE GEIGER** (*Lighting Designer*) has designed *The Pillowman*, *Born Yesterday*, *Enchanted April*, *The Goat*, or *Who Is Sylvia?*, *Polish Joke*, *Later Life* and *Betty the Yeti* at ACT. New York credits include designs for Mabou Mines, American Airlines Theatre, New York Theatre Workshop, Second Stage, TACT, Vineyard Theatre, Worth Street Theatre, Arts Nova Theatre, Lincoln Center, Here Theatre, New York Shakespeare Festival and La MaMa E.T.C. Regional designs include productions at Seattle Rep, Intiman, Alley Theatre, Actors Theatre of Louisville, Berkeley Rep, GeVa Theatre, Indiana Rep, Portland Center Stage, Portland Stage Company, Virginia Stage Company, Repertory Theatre of St. Louis, Mark Taper Forum, Pioneer Theatre and Playmakers Rep. Mary Louise is a graduate of the Yale School of Drama, and is on the faculty of NYU's Tisch School of the Arts.

**ERIC CHAPPELLE** (*Sound Designer*) has designed *Bach at Leipzig*, *Fiction*, *A Christmas Carol*, *Omnium-Gatherum*, *Side Man* and *The Goat*, or *Who Is Sylvia?* at ACT, where he also played violin for *Goblin Market*, fiddled for *Das Barbecü*, and composed music and designed sound for *The Crimson Thread*. His work includes sound designs and compositions for Seattle Children's Theatre, Intiman, Empty Space, Northwest Asian American Theatre, Bathhouse Theatre, Northwest Actors Studio, Belltown Theatre Center, Kaleidoscope Dance Company and Co-Motion Dance. Eric's *Music for Creative Dance* series of compact discs is used by dance educators internationally.

**JR WELDEN** (*Stage Manager*) has stage managed *Mitzi's Abortion* and *Miss Witherspoon* at ACT. For the past ten seasons, he staged managed at Intiman on many productions, including *The Grapes of Wrath*, *The Mystery of Irma Vep*, *The Dying Gaul*, *The Servant of Two Masters*, *A Raisin in the Sun*, *The Chairs*, *Crumbs from the Table of Joy*, *The Last Night of Ballyhoo*, *Full Gallop*, and *The Mandrake Root* with Lynn Redgrave. At Seattle Rep, his credits include *The Chosen*, *Stop Kiss*, *Things Being What They Are*, *The Beard of Avon*, *Game of Love and Chance*, *Golden Child*, *Design for Living* and *Pygmalion*.

**NORA MENKIN** (*Assistant Stage Manager*) most recently worked on *Mitzi's Abortion* at ACT, where last season she was the production assistant on *Born Yesterday*, *Vincent in Brixton* and *A Christmas Carol*.

Around town, Nora has also worked on *Honus & Me*, *The Magic City* (Seattle Children's Theatre); *The Mystery of Irma Vep*, *The Play's the Thing*, *Blue/Orange* (Intiman); *The Chosen* and *The O'Connor Girls* (Seattle Rep).



**SUSAN TRAPNELL** (*Managing Director*) is in her 21<sup>st</sup> year as Managing Director of ACT. From 2000 to 2003, Susan spent two years as Executive Director of the Seattle

Arts Commission and one year as Managing Director of the Guthrie Theater. She is currently Secretary of the TCG Board; a Trustee of the Kreielsheimer Remainder Trust; on the Board of Town Hall; and on the Advisory Boards of ArtSpace and UW School of Drama. Susan moved to Seattle in 1976 to work with Bill Evans Dance Company, where she became Managing Director in 1979. She has a degree in French from the University of North Carolina and has lived in Vienna, Austria; Guelma, Algeria; Lyons and Paris—all of which contributed to her belief that the arts are the true universal language. Susan received the Safeco Corporation Rudy Award, the Corporate Council of the Arts Unsung Hero Award, and the Greg Falls Lifetime Achievement Award.

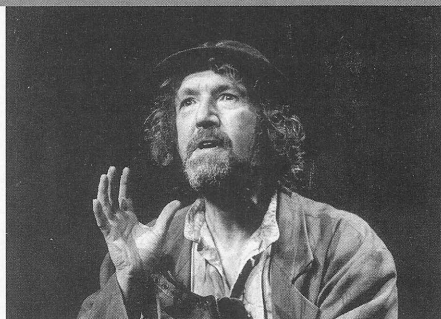


## WAITING FOR GODOT: DUBLIN'S GATE THEATRE VISITS SEATTLE

From November 8 through 12, Dublin's Gate Theatre will perform its critically acclaimed production of Samuel Beckett's *Waiting for Godot* at the Moore Theatre. Co-presented by ACT and Seattle Theatre Group, this production was hailed by the *Irish Times* as "definitive, not just in Irish but in global terms. It is probably the closest we will ever get to the perfect official *Godot*."

*Waiting for Godot*, Beckett's first-produced work, is a comic masterpiece of absurdist theatre. This production, in celebration of Beckett's 100<sup>th</sup> birthday year, will also appear in several other U.S. cities on its way to and from Seattle, including Washington, DC, New York City, Philadelphia, Pittsburgh, Berkeley and Los Angeles.

The Gate Theatre was founded in 1928, and its artistic leadership has changed hands only once since then. From the beginning, it



Johnny Murphy in *Waiting for Godot*.

has produced classics and new works from the Irish repertoire, as well as plays of the European and American avant-garde. The Gate Theatre has toured productions around the world, and in 1991, it became the first theatre to stage a retrospective of all 19 of Beckett's plays in a three-week festival.

For more information or to purchase tickets, call STG at 206-292-2787.

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