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## DEATH OF A SALESMAN



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# DEATH OF A SALESMAN

*by Arthur Miller*

*Directed by Gordon Edelstein*

MAY 22 - JUNE 21, 1998

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Editor: Barry Allar  
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Cover design by Jackie Phillips  
Cover photo credits (clockwise from upper left): Julie Harris; T.C. Carson and Sharon Brown  
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Kreielsheimer Place*

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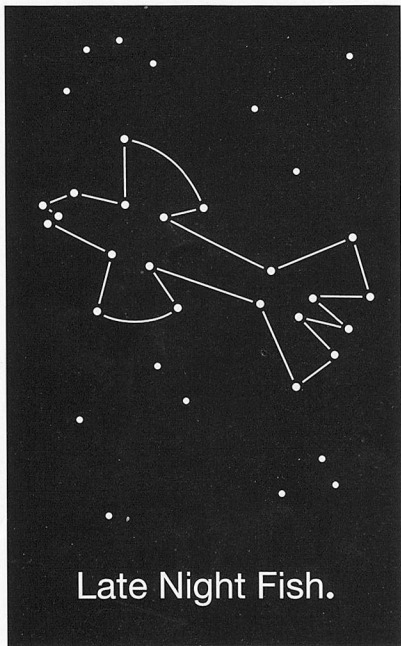
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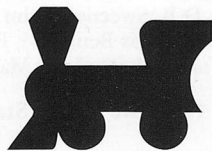


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Some of our patrons have requested assistance regarding the many different names associated with our theatre and new facility.

**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-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. 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.



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A Contemporary Theatre is deeply grateful for the generous support of many individuals, corporations, foundations and government agencies. These contributors make excellent contemporary theatre possible, and we are proud to salute them. (Please note that the contributor listings reflect gifts received prior to April 13, 1998.)

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## A MESSAGE FROM GORDON EDELSTEIN



Welcome to  
"The Inside of His  
Head." This was  
Arthur Miller's  
original title for his  
totemic master-  
piece. Inarguably  
one of the great

works of the century, this production ap-  
pears 50 years to the month after Miller  
drove up to his Roxbury, Connecticut  
farm and built with his own hands a ten by  
twelve foot studio. When he finished,  
without stopping to rest, he stepped inside  
and worked all day and most of the night.  
In one sitting he had completed the first  
draft of Act One. Six weeks later he had  
completed a full draft of the play. Written  
in the white heat of inspiration, Miller cre-  
ated a work that would be a touchstone of  
post-WW II drama and one that would be  
kidnapped by a gaggle of agendas. A para-  
noiac right wing journal called it "a time  
bomb expertly place under the edifice of  
Americanism" yet the *Daily Worker* called  
it entirely decadent. In Catholic Spain its  
initial run played longer than any modern  
play; its press (at that time controlled by  
Catholic orthodoxy) thought the play a  
cautionary proof that the spirit dies when  
there is no God. In America, Miller was  
simultaneously accused of writing Com-  
munist propaganda and invited by large  
manufacturing corporations to address  
their sales organizations. Freudians, Femi-  
nists, Marxists, Religionists and Atheists all  
examined the play. Miller reports "prob-  
ably the most succinct reaction to the play  
was voiced by a man who, on leaving the  
theatre, said 'I always said that New En-  
gland territory was no damned good.'"

Why does this play speak to so many  
of us in so many different ways? Why is it  
so beloved? What does it say or do to  
people? At its first preview performance at  
the Morosco Theatre (one of the irre-  
placeably beautiful Broadway houses torn  
down by developers in the 1980s) in  
1949, at Linda's closing lines the audi-  
ence was so silent the cast and author  
were convinced that they had a flop, and  
when the curtain rose again for bows,  
they witnessed a theatre filled with  
stunned silence.

When I first read *Death of a Salesman*  
in high school I identified with the rebel-  
lious, searching Biff. Now, with a family  
of my own, I understand all too well  
Willy Loman. As an artistic director I  
survive from day to day on a smile and a  
shoeshine, selling myself to the world  
hoping that it will buy. All of us are Willy

*continued on page 15*

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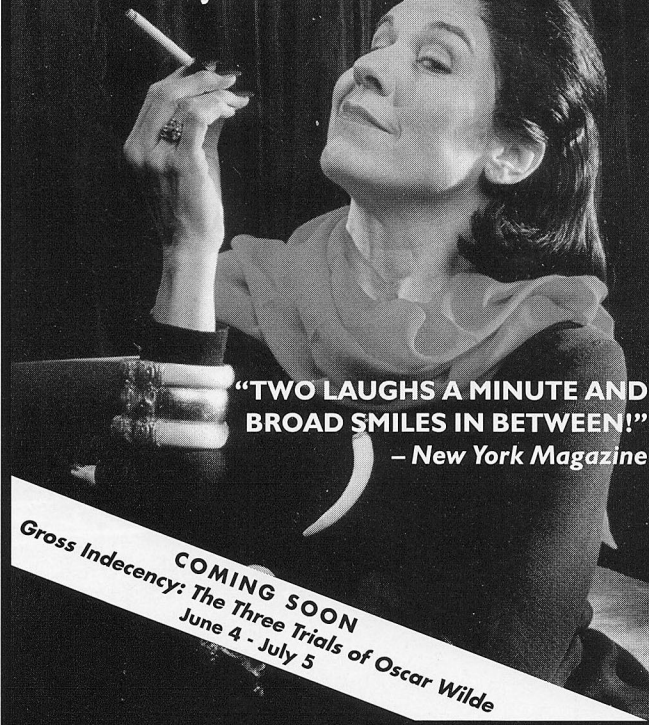
Barbara Dirickson *is* Diana Vreeland in

## FULL GALLOP

by Mark Hampton and Mary Louise Wilson

Directed by Warner Shook

MAY 22 - JULY 12



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- New York Magazine

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"Mr. Miller's play is a tragedy modern and personal, not classic and heroic. Its central figure is a little man sentenced to discover his smallness rather than a big man undone by his greatness."

— John Mason Brown, *Saturday Review of Literature*, 1949

# Salesman Talk

"I think that Willy is not a tragic character. I think that he is a sad character. I think that he is a vicious character. The trouble with Willy Loman, as a figure in dramatic tragedy, is that he never starts with any ideals to begin with...He encourages his sons to steal and cheat. He has no moral values at all...If Willy Loman truly represented the whole mass of American civilization today, I think that the country would be in a terrible state. I just can't accept Willy Loman as the average American citizen. I can accept him as a specimen of a certain aspect of society. We all know that people like Willy Loman exist...but I will not for a minute accept Willy Loman as the American 'Everyman.' I think that is nonsense."

— John Beaufort

"Something happened to me when I read that play that had never happened to me before. It had nothing to do with acting, it had to do with my family, and I could simply not talk about that to anyone. I would just go off into corners and start weeping. The play is still an emotional experience for me. I can't talk about the play without mourning Willy Loman."

— Dustin Hoffman



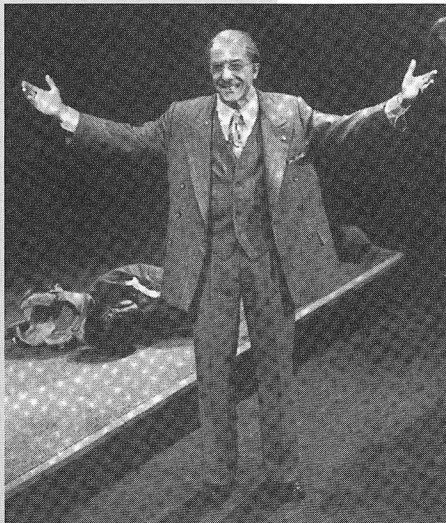
Arthur Miller

"I didn't write *Death of a Salesman* to announce some new American man, or an old American man. Willy Loman is, I think, a person who embodies in himself some of the most terrible conflicts running through the streets of America today...I was trying in *Salesman*...to set forth what happens when a man does not have a grip on the forces of life and has no sense of values which will lead him to that kind of a grip; but the implication was that there must be such a grasp of these forces, or we're doomed."

— Arthur Miller

"LOMAN'S PATHOS IS NOBLE, PRECISELY BECAUSE LOMAN DIES THE DEATH OF A FATHER, RATHER THAN THE DEATH OF A SALESMAN. IT IS NOT THE DREAM OF SUCCESS, OR THE POPULARITY, THAT DESTROYS LOMAN, BUT THE DREAM OF A MORE PERFECT FAMILY LOVE."

— HAROLD BLOOM, 1991



Dustin Hoffman in the 1984 New York production.

"I don't think the play is about salesmanship and money. Rather I think it is more concerned with a human being who tries to live by a certain set of standards to which he cannot measure up and what happens to him as he fails. I think money is a part of it, but it is much more simply keeping up with the Joneses, and bit by bit failing, and what happens. And Mr. Miller is quite beautifully saying that attention must be paid to this sort of failure in our society. I think Miller in a sense sentimentalizes it because I don't think the problem is all that great. I think people adjust to failure quite beautifully, since that is the lot of nearly all of us. It is not as tragic as that, even in this society at the level of a salesman on the Boston route. But except for a certain sentimentality in the handling of it, I think it showed a situation which nobody else had shown on stage."

— Gore Vidal



# Salesman Talk, *continued*

“Speaking about the penetration of a work, I went over to Waterbury because I’d bought a Studebaker and I went to the dealer — it was a new car, a beautiful green convertible — to get it serviced. And there was a man sitting there waiting for his car to get serviced. So, we got to talking a little bit, and I said, ‘What do you do?’ And he said, ‘I’m a salesman.’ I said, ‘What do you sell?’ And he said, ‘Church bells.’ And I said, ‘Really? Are there that many church bells? I wouldn’t



Mildred Dunnock, Lee J. Cobb, Arthur Kennedy, and Cameron Mitchell on the original set of *Death of a Salesman*.

“I CONFESS THAT I LAUGHED MORE DURING THE WRITING OF THIS PLAY THAN I HAVE EVER DONE, WHEN ALONE, IN MY LIFE. I LAUGHED BECAUSE MOMENT AFTER MOMENT CAME WHEN I FELT I HAD RAPPED IT RIGHT ON THE HEAD — THE NON-SEQUITUR, THE ABERRANT BUT MEANINGFUL IDEA RACING THROUGH WILLY’S HEAD, THE TURN OF STORY THAT KEPT SURPRISING ME EVERY MORNING. AND MOST OF ALL THE FORM, FOR WHICH I HAVE BEEN SEARCHING SINCE THE BEGINNING OF MY WRITING LIFE. WRITING IN THAT FORM WAS LIKE MOVING THROUGH A CORRIDOR IN A DREAM, KNOWING INSTINCTIVELY THAT ONE WOULD FIND EVERY WRIGGLE OF IT AND, BEST OF ALL, WHERE THE EXIT LAY. THERE IS SOMETHING LIKE A DREAM’S QUALITY IN MY MEMORY OF THE WRITING AND THE DAY OR TWO THAT FOLLOWED ITS COMPLETION.”

— ARTHUR MILLER

think there’d be a living there.’ He said, ‘Oh, you’d be amazed — the number of church bells crack, congregations want to get a new church bell, a bigger one, they get richer, new churches are built,’ he says, ‘I’m busy all the time. It’s great — great field. What do you do?’ So I said, ‘I’m a writer.’ He says, ‘Oh, what do you write?’ I said, ‘I write plays.’ He says, ‘Well, what’s the name — what kind of plays?’ So I said, ‘Well, I wrote a play called *Death of a Salesman*.’ Well, he simply got up. And he walked away and sat in a different part of the show room. He wouldn’t even discuss the whole thing...A lot of salesmen were very upset by that play.”

— Arthur Miller, 1971

“An old drummer comes home to die. That’s the long and short of it. The play so manages to plait its successive scenes that past and present, fantasy and biography, are woven into one seamless piece. This semi-clown, semi-deity of the drama, this lump of flesh, bag of wind, had-to-be-failure, would-be suicide, is a monster of a human, an agglomerate of all the humans. His faith in — and faithlessness to — his wife are irreplaceable idiom. His flop and dismissal from a daily job tells a shame which the whole world shares. His agonies are terrible enough to have been ripped from the Testaments. And they are all the more terrible for being also, in large part, comical and picaresque and his own fault.”

— Gilbert W. Gabriel,  
*Theatre Arts*



Harvey Keitel, Teresa Wright, James Farentino, and George C. Scott in the *Circle in the Square* production, 1975.

“For Miller, Willy’s tragedy lies in the fact that he had an alternative that he did not take, that having chosen the wrong star he reached for it until he dies of stretching.”

— Gerald Weales, “*Plays and Analysis*,” 1957



A CONTEMPORARY THEATRE

GORDON EDELSTEIN  
*Artistic Director*

SUSAN BAIRD TRAPNELL  
*Managing Director*

GREGORY A. FALLS  
*Founding Director*

*presents*

DEATH OF A SALESMAN  
*by Arthur Miller*

Director	Gordon Edelstein
Set Designer	Thomas Lynch
Costume Designer	Laura Crow
Lighting Designer	Allen Lee Hughes
Composer and Conductor	Wayne Horvitz
Sound Designer	Stephen LeGrand
Dramaturg	Liz Engelman
Assistant Director	Christina Mastin
Stage Manager	John Kingsbury*

CAST

(IN ORDER OF APPEARANCE)

Willy Loman	John Aylward*
Linda Loman	Marianne Owen*
Happy	Steve Cell*
Biff	D.B. Sweeney*
Bernard	John Holyoke*
The Woman	Karen Kay Cody*
Charley	Laurence Ballard*
Uncle Ben	Michael Kevin*
Howard Wagner	Larry Paulsen*
Jenny/Letta/The Operator	Kimberly Helms
Stanley/A Page	Paul Kramer*
Miss Forsythe	Julie Gustafson
A Waiter	Jeremy Byford

---

*There will be one intermission.*

---

\* Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

Musicians: Wayne Horvitz, Piano; Michael Bisio, Bass; Briggan Kraus, Alto Saxophone; Andy Roth, Drums.

Understudy (Willy Loman): A. Bryan Humphrey\*

Understudies never substitute for listed players unless a specific announcement is made before the performance.

Los Angeles casting by Heidi Levitt.

*Death of a Salesman* is sponsored by a generous grant from



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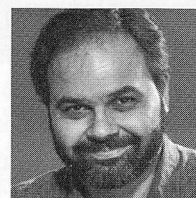
## THE ACTORS



**JOHN AYLWARD**  
*Willy Loman*

Over the years, John has performed numerous roles at ACT, most recently as

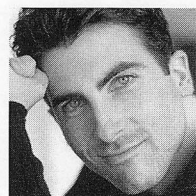
Vic Parks in *Man of the Moment* and Ebenezer Scrooge in *A Christmas Carol*. Some of his other favorite roles at ACT include Teddy in *When You Comin' Back, Red Ryder?*, Zangler in *On the Razzle*, Shelly Levine in *Glengarry Glen Ross* and Daffyd Ap Llewellyn in *A Chorus of Disapproval*. As a member of the Seattle Repertory Theatre's resident acting company he played leading roles in *Waiting for Godot*, *Scapin* (with Bill Irwin), *The Real Inspector Hound*, *Twelfth Night*, *The Miser*, *The House of Blue Leaves*, *Curse of the Starving Class*, *Inspecting Carol*, *A Flea in Her Ear* and *Tartuffe* among many others. John appeared on Broadway with Stacy Keach in *The Kentucky Cycle*, at the Dallas Theatre Center playing the mad Inspector Truscott in Joe Orton's *Loot* and at the Mark Taper Forum in Los Angeles with *Psychopathia Sexualis*. Television work includes the recurring role of Dr. Ansbaugh on the hit NBC series "E.R." as well as "Northern Exposure" and the recent HBO series, "From the Earth to the Moon." His film credits include *Buddy*, *Return to Graceland* (with Harvey Keitel), *Instinct* (with Anthony Hopkins) and *Teenage Mutant Ninja Turtles III*, among others. He has worked in numerous theatres throughout the U.S. and Canada including Oregon Shakespeare Festival, Berkeley Rep, Cincinatti Playhouse, Manitoba Theatre Center, the Old Globe Theatre, and he is a founding member of Seattle's Floating Theatre Company and Empty Space Theatre, where he has also directed several productions.



**LAURENCE BALLARD**  
*Charley*

Laurence most recently appeared in the American premiere of *The*

*General from America*, at the Milwaukee Repertory Theater. In the past 13 years, he has performed in numerous productions at ACT, including *Laughter on the 23rd Floor*, *The Language of Flowers*, *Gray's Anatomy*, *Lonely Planet*, *Life During Wartime*, *Shadowlands*, *The Revenger's Comedies*, *Sunsets and Glories*, *The Illusion*, *Our Country's Good*, *Halcyon Days*, *A Normal Life*, *A Walk in the Woods*, *Red Noses*, *Woman in Mind*, *The Voice of the Prairie*, *Principia Scriptoriae*, *Tales from Hollywood*, *True West*, *Maydays* and *Other Places*. In 1992, Laurence directed ACT's productions of *Eleemosynary* and *A Christmas Carol*. He has performed locally with several theatre companies. Nationally, Laurence has worked at such theatres as Arena Stage, Arizona Theatre Company, Berkeley Repertory Theatre, Eureka Theatre, Joyce Theatre, Oregon Shakespeare Festival, San Jose Repertory and StageWest. Internationally, he has performed with Tadashi Suzuki's company in Tokyo, Toga-mura and Mito City, Japan. Laurence is a member of the faculty at Cornish College of the Arts.



**STEVE CELL**  
*Happy Loman*

Steve Cell is thrilled to be making his ACT debut with *Death of a Salesman*.

His regional theatre credits include *Arcadia* (The Goodman Theatre), *Voir Dire* (Arena Stage and Long Wharf Theatre) and *Hamlet* and *The Comedy of Errors* (Stratford Shakespeare Festival, Ontario). Chicago Area Theatre credits include *Misalliance* (Shaw Chicago), *Eastern*



## THE ACTORS

*Standard* (Virgo Productions), *The Taming of the Shrew* and the Jeff Award-winning production of *King Lear* with the late Richard Kneeland (Shakespeare Repertory).

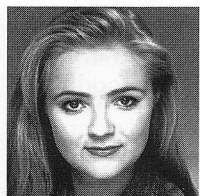


**KAREN KAY  
CODY**

*The Woman*

Karen Kay is happy to be back in Seattle after her Broadway run

of *Master Class* by Terrence McNally, which won the 1996 Tony Award for Best Play. For her role as Sophie De Palma, Karen was nominated for best supporting actress by the Los Angeles Ovation Awards, and won the New York Theatre World Award for Best Broadway Debut Performance and the New York Outer Critics Circle Award, also for Best Broadway Debut Performance. Here in Seattle she was Mrs. Popper in Seattle Children's Theatre's *Mr. Popper's Penguins*, and also at SCT she was Mrs. Piggle Wiggle and Little Lulu. She played Mrs. Cratchit in the 1996 *A Christmas Carol* at ACT. At Seattle Rep she appeared in *Guys and Dolls*, *The Man-drake/The Wedding*, *Huckleberry Finn*, *The Ballad of Soapy Smith* and *Ah, Wilderness*. She has appeared at Intiman in *Blithe Spirit*, *Elektra* and *The Last Unicorn*, at Tacoma Actors Guild in *South Pacific*, *Cole*, *All in the Timing* and *Quilters* and at The Empty Space in *Agnes of God* and *Oregon Gothic*. Karen dedicates this performance to her special angel, her daughter, Gemma.



**JULIE  
GUSTAFSON**

*Miss Forsythe*

Julie returns to ACT after playing Gail in *The Big Slam*. She was

most recently seen at The Empty Space in *Morning Glories*. Other local

*continued on following page*

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## THE ACTORS

roles include Ado Annie in *Oklahoma!*, Duckling in *Our Country's Good* and Bette in *The Marriage of Bette and Boo*. Back home in Minnesota some favorite roles include Beggar Woman in *Sweeney Todd*, Lady Anne in *Richard III*, Val in *A Chorus Line* and Babe in *Crimes of the Heart*. She will receive her B.A. from the University of Washington in June.

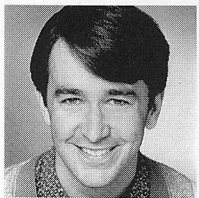


**KIMBERLY  
HELMS**

*Jenny, Letta, The Operator*

Kimberly marks her debut performance at ACT

with *Death of a Salesman*. She most recently appeared in The Group's world premiere production of Carlos Murillo's award-winning play *Never Whistle While You're Pissing*. A native of California, Kimberly has worked at The Contemporary Theatre Centre, 2nd Space and The City Theatre on such shows as *The Glass Menagerie*, *Eastern Standard* and *On The Verge*. Local credits include *The House of Ramon Iglesia* and *Santos Y Santos* at the Ethnic Cultural Theatre. A recent graduate of the University of Washington, she has also studied with Stanford University and The British American Drama Academy.

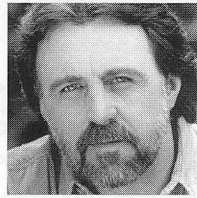


**JOHN HOLYOKE**  
*Bernard*

has recently appeared at Seattle Children's Theater in *Frog and Toad* and in *The*

*Short Tree And The Bird Who Couldn't Sing* last year. Other Seattle appearances include *Alles Warpenwuferweft* and *BlueStory* at the Compound, *Yellow Kid* at Annex Theatre, *Subrosa* with Alice B, and *2 Samuel 11, ETC.* at New City Theater. Film/TV credits include *Pandora's Clock* and *The Wright Brothers*. John is founding member of The Compound collective. He

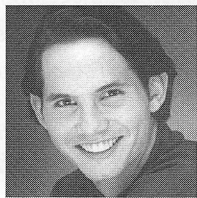
directed and wrote *Coated* at The Compound last year.



**MICHAEL  
KEVIN**

*Uncle Ben*

Michael has spent eighteen seasons with Oregon Shakespeare Festival as an actor and director. Some of his favorite roles include Prospero in *The Tempest*, title characters in *Macbeth*, *Timon of Athens*, *Dr. Faustus*, and Colm in *Sea Marks* for which he won a Dramalogue Award. He has directed six productions including *The Hostage* which won a Dramalogue Award and *God's Country*. Michael also spent eleven seasons in the resident company of the Actors Theatre of Louisville. His roles there include Atticus in *To Kill a Mockingbird* (which he also played at Tacoma Actors Guild and Meadow Brook Theatre), Henry in *The Lion in Winter*, Joe in *The Time of Your Life* and Roy in *Lone Star*. Other favorite roles include Author/Abraam in *Valley Song* (Alliance Theatre, Atlanta), Tyrone in *Long Day's Journey Into Night* (Dallas Theatre Center), Lear in *King Lear* (Colorado Shakespeare Festival), Andrew in *Sleuth* (San Jose Rep), Scott in *Terra Nova* (Portland Center Stage), Harold in *K2* (The Empty Space), Oberon/Theseus in *A Midsummer Night's Dream* (Actors Theatre and Arizona Theatre Company), Teddy in *Arsenic and Old Lace* (Denver Center Theatre) and Claudius in *Hamlet* (Utah Shakespeare Festival).



**PAUL KRAMER**  
*Stanley, A Page*

Paul Kramer is happy to be back on stage at ACT where he was last seen in *The Lan-*

*guage of Flowers*. He received his M.F.A. from Mankato State University in Minnesota. Last summer was

his third season with the Peterborough Players in New Hampshire where he played Theseus and Oberon in *A Midsummer Night's Dream* and Tybalt in *Romeo and Juliet*. Some Seattle credits include Gary in AHA!'s *Escher's Hands*, Jean in Freehold's *Miss Julie*, Garland Ethel in *All Powers Necessary and Convenient* and Nick in Hysteria Films' *Carried Away* (soon to be released).

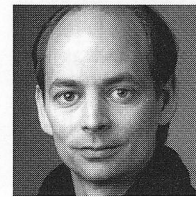


**MARIANNE  
OWEN**

*Linda Loman*

Marianne was last seen at ACT in *A Christmas Carol* and *Cheap* and

over the years has performed in several shows here including *The Revengers' Comedies*, *A Chorus of Disapproval* and *God's Country*. Recently, she acted with the American Repertory Theatre Co. in *Six Characters in Search of an Author* and *The King Stag* at the International Chekhov Festival at the Moscow Art Theatre. A founding member of A.R.T., Marianne spent 5 seasons with them. She was also a company member of the Seattle Repertory Theatre for nine seasons and includes among her favorite productions *Inspecting Carol*, *The Caucasian Chalk Circle*, *The Miser*, *The Beauty Part*, *The Heidi Chronicles* and *Dancing at Lughnasa*. She has worked at the Arizona Theatre Company, Yale Repertory Theatre, The Empty Space, La Jolla Playhouse, Actors Theatre of Louisville, The Guthrie Theater, The Repertory Theatre of St. Louis, The New York Shakespeare Festival, Playwrights Horizons and the Goodman Theatre in Chicago.



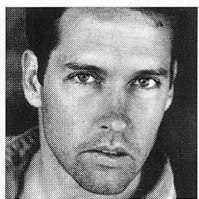
**LARRY PAULSEN**  
*Howard Wagner*

Larry has appeared at ACT numerous times, including *Our*



## THE ACTORS

*Country's Good, Gray's Anatomy, Sunsets and Glories, Four Our Fathers* and *The Marriage of Bette and Boo*. He is a familiar performer in Seattle, having worked at The Empty Space, Seattle Children's Theatre, Tacoma Actors Guild and the Seattle Repertory Theatre, where he was last seen as Harvey Duff in *The Shaughraun*, a co-production with the Huntington Theatre in Boston. On Broadway he was in the cast of *The Kentucky Cycle*, and has worked with many regional companies nationwide, including the Mark Taper Forum, Milwaukee Repertory Theater, Portland Center Stage, Arizona Theatre Company, Alaska Repertory Theatre, the Denver Center Theatre Company and South Coast Repertory. In seven seasons with the Oregon Shakespeare Festival, he appeared in some two dozen productions. Larry's television appearances include "Cheers," "Mr. and Mrs. Smith" and "I'll Take Romance."



**D. B. SWEENEY**  
*Biff Loman*

D. B. makes his ACT debut with *Death of a Salesman*. Theatre credits include

*The Sea Gull, Distant Fires* and *The Caine Mutiny Court Martial*. His films include *Roommates, Fire in the Sky, The Cutting Edge, Memphis Belle, Eight Men Out* and *Gardens of Stone*. Television: *C-16 FBI, Strange Luck*, and *Lonesome Dove*.

A MESSAGE FROM GORDON EDELSTEIN  
*continued from page 7*

Loman, hoping that others are interested in what we have to sell, afraid of the day that "they start not smiling back." Like Hamlet, Lear and Medea before him, Willy is willing to die to secure his dignity—his rightful place in the world. He is an extraordinary man in his ferocity with which he tilts at windmills, but he is every one of us in his dream of a good and satisfying life.

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## DIRECTORS AND PRODUCTION STAFF

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### GORDON EDELSTEIN

*Artistic Director and Director of Death of a Salesman*

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. This season, in addition to directing *Death of a Salesman*, Gordon will direct the world premiere of *Scent of the Roses* starring the legendary American actress, Julie Harris. 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 five 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.

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### ARTHUR MILLER

*Playwright*

Arthur Miller leapt to national attention in 1947 with the Broadway production of his play, *All My Sons*, which won the New York Drama Critics Circle Award for Best Play. Two years later was the overwhelming success of his next play, *Death of a Salesman*, which also won a NY Drama Critics Award as well as the Pulitzer Prize in Drama for 1949. He continued to write plays of great stature in the ensuing years, including *The Crucible*, *A View from the Bridge*, *After the Fall*, *The Price* and *Incident at Vichy* as well as more recent works such as *The American Clock*, *Danger: Memory*, *The Last Yankee* and

*Broken Glass*, which was produced at the Long Wharf Theatre and on Broadway in 1994. His book *Salesman in Beijing*, published in 1984, described his experience directing *Death of a Salesman* in China in 1983—a country in which the occupation of the traveling salesman was then unknown. The production was enthusiastically received, a testimony to the universal appeal of his play. He was awarded the National Medal of the Arts by President Clinton in 1993 and in 1995 he celebrated his 80th birthday by publishing three books and writing the screenplay adaptation of his play, *The Crucible*, for which he received an Academy Award nomination.

---

### THOMAS LYNCH

*Set Designer*

Broadway: *Ah, Wilderness!*, *Having Our Say*, *The Young Man from Atlanta*, *The Rise and Fall of Little Voice*, *The Heidi Chronicles* (Tony nomination), *Speed of Darkness*, *Tintypes*, *My Favorite Year*. New York: Donald Margulies' *Collected Stories*, Nicky Silver's *The Food Chain*, Steve Martin's *Wasp and Other Plays*, Alfred Uhry's *Driving Miss Daisy*, Emily Mann's *Still Life*, *Design for Living* (dir. George C. Scott), *Arms and the Man* (dir. John Malkovich), Chris Durang's *Laughing Wild*. Opera: Seattle Opera (*Orpheus*, *Flying Dutchman*, *Lohengrin*, *Xerxes*), Vienna Staatsoper (*A Quiet Place*), Covent Garden (*Alcina*), Houston Grand (*La Clemenza di Tito*), San Francisco (*Abduction From the Seraglio*), Santa Fe and New York City Opera (*Xerxes*). Regional: McCarter, Arena Stage, Goodman (two Joseph Jefferson Awards and the 1997 Michael Merritt Award), Steppenwolf, La Jolla, Guthrie, Seattle Rep, Mark Taper Forum. His work outside the theatre includes the design for the boardroom of *The New Yorker* magazine. In 1987 and again in 1991, he was included on the American team winning first place at the Prague Quadrennial Scenography Exhibition. Currently he is designing the scenery for the Seattle Opera's new *Ring* premiering in 2001.

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### LAURA CROW

*Costume Designer*

Laura returns to ACT where she has designed costumes for *Man of the Moment* and *Dreams From a Summer House*, a co-



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## DIRECTORS AND PRODUCTION STAFF

production with Arizona Theatre Company. Also at Arizona Theatre Company were her designs for *Scapin*, *A Midsummer Night's Dream*, *Nora* and *The Heiress*, which was a co-production with Berkeley Repertory Theatre and won a Drama-Logue, Back Stage West and Bay Area Critics Award for Costume Design. Laura's designs have been seen as far away as Japan and Yugoslavia as well as in Europe. She is most noted for her poetic realism designs for the plays of Lanford Wilson and Circle Repertory Theatre in New York where she was resident designer for 12 years. She recently designed costumes for *Otello* at the Connecticut Opera, *Death of a Salesman* at the Alley Theatre in Houston, Lanford Wilson's latest play, *Sympathetic Magic*, Lyle Kessler's *Robbers* and Peter Fiebelman's *Cakewalk*. Her Broadway credits include Wilson's *Redwood Curtain*, *Fifth of July* and *Burn This*, as well as *The Sea Gull*, *Sweet Bird of Youth*, *The Water Engine*, and *WARP*.

---

### WAYNE HORVITZ Composer and Conductor

Wayne is a composer, pianist and electronic musician who has performed extensively throughout Europe, Asia, Australia and North America. He is the leader of Zony Mash, Pigpen, Four plus One Ensemble and co-founder of the NY Composers Orchestra. He has performed and collaborated with Bill Frisell, Butch Morris, John Zorn, Robin Holcomb, Fred Frith, Julian Priester, Philip Wilson, Michael Shrieve and Carla Bley, among others. He has been commissioned by the NEA, Meet The Composer, Kronos String Quartet, Mary Flagler, BAM and others. Collaborations with choreographers include work with Paul Taylor, with White Oak Dance Project, Liz Lerman Dance Exchange and Crispin Spaeth.

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### ALLEN LEE HUGHES Lighting Designer

Allen has designed *Blues for an Alabama Sky* and *A Soldier's Play* at ACT. He has collaborated with Gordon Edelstein on *Voir Dire* at Arena Stage and Long Wharf. Seattle audiences also remember his designs for *From the Mississippi Delta*, *Flyin' West*, and *Having Our Say*, at Intiman and *Six Characters In Search Of An Author*, *I'm Not Rappaport* and *The Brothers Karamazov* at Seattle Rep.

Broadway credits include *Having Our Say*, *Mule Bone* and *Once On This Island* that earned him a third Tony Award nomination. His other design work on Broadway includes *Strange Interlude*, *Accidental Death of An Anarchist* and *Quilters*. He is the recipient of the 1997 Merrit Award for Excellence in Design and Collaboration.

---

### STEPHEN LEGRAND Sound Designer

Last season, Stephen designed *Going to St. Ives* and *Old Wicked Songs* at ACT. His work has previously been heard in Seattle in *The Ballad of Yachiyo* at the Seattle Repertory Theatre and in *Twilight: Los Angeles* at Intiman. He has worked as both a composer and/or sound designer in theaters throughout the United States including the Manhattan Theatre Club, the Huntington Theater of Boston, the Mark Taper Forum, the Berkeley Repertory Theater and the La Jolla Playhouse. He recently moved to Seattle, vacating his position as resident sound designer for the American Conservatory Theatre in San Francisco.

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### JOHN KINGSBURY Stage Manager

John has stage managed numerous shows at ACT including *The Notebook of Trigorin*, *My One Good Nerve* with Ruby Dee, *Avenue X* and *Going to St. Ives*. At Seattle Repertory Theatre, he served as production manager and recently stage managed *Valley Song*. His work has also been seen at The Old Globe Theatre, the Alley Theatre and the Shakespeare Theatre in Washington D. C. where he also production managed for three seasons. Academic credits include head of the stage management program at the University of Wisconsin-Milwaukee and his directorial credits include *Greater Tuna* and *Season's Greetings*. Currently he is the producing director for *Hunchback*, a rock musical to be premiered in Seattle in October.

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Donald Margulies

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DAVID E. WYMAN, JR.

# ACT STAFF

GORDON EDELSTEIN  
*Artistic Director*

SUSAN B. TRAPNELL  
*Managing Director*

## ARTISTIC

MAME HUNT  
*Associate Artistic Director*

LIZ ENGELMAN  
*Literary Manager & Dramaturg*

MARGARET LAYNE  
*Artistic Associate & Casting Director*

CLARE ARONOW  
*Assistant to the Artistic Director*

SARA BATHUM  
*Artistic Intern*

## ADMINISTRATION

MARK CRAWFORD  
*Associate Managing Director*

GARTHA FERRAND  
*Administrative Assistant*

PAUL N. KRAMER  
*Information Systems Manager*

JEFFREY KAGAN-MCCANN  
*Receptionist*

CLAUDINE HANSEN  
*Office Support/Facilities*

## COMMUNICATIONS AND AUDIENCE SERVICES

MICHAEL SANDE  
*Communications Director*

BARRY ALLAR  
*Communications Manager*

LEIGH LAMMERT  
*Marketing Manager*

GARY D. TUCKER  
*Promotions Manager*

KRISTINA SCHULZE  
*Communications Assistant*

JACKIE PHILLIPS  
*Graphic Designer*

CHRIS BENNION  
*Photographic Services*

PATRICIA BURGET  
*Audience Services Director*

AMY BARTLETT  
*Box Office Manager*

SARA BATHUM  
CAROLINE BROWN  
MATT CHASTAIN  
JENNIFER CROSIER  
CHRISTOPHER GUERRERO  
*Box Office Assistants*

MICKEY L. LOSINSKI  
*House Manager*

COLIN TURNER  
MARK PINKOS  
ELIZABETH A. PRICE  
CAREY F. STRUMM  
SUZANNE TURBEVILLE  
JOVITA CARPENTER  
ADRIENNE PEARSON  
JULIE GUSTAFSON  
BRENDAN REGAN  
*House Staff*

CHRISTINE JEW  
*Usher Coordinator*

GARY SMITH  
*Sign Interpretation Coordinator*

JESSE MINKERT  
*Audio Description Coordinator*

## DEVELOPMENT

LINDA SPAIN WATKINS  
*Development Director*

ASHLEY LEASURE  
*Development Manager*

DAVID GOW  
*Grants & Development Information Manager*

ERICA MEIER  
*Special Events/Volunteer Manager*

CYNTHIA HALL  
*Development Assistant*

## FINANCE

DEAN BARNEY  
*Finance Director*

RENEE D. REILLY  
*Accounting Manager*

DEANNE ENGLAND  
REBEKAH WONG  
*Accounting Assistants*

## PRODUCTION

JAMES VERDERY  
*Producing Manager*

STEVE COULTER  
*Technical Director*

ANN CIECKO  
*Assistant Producing Manager*

SUSAN E. JETER  
*Company Manager*

CAROLYN KEIM  
*Costume Shop Manager*

CONNIE RINCHIUSO  
*Cutter*

SUSAN BINDER  
JENNIFER ECKSTROM  
ANDREA GIBSON  
SALLY MELLIS  
*Stitchers*

BONNIE HILL  
*Costume Assistant*

JOYCE DEGENFELDER  
*Wig Master*

SALLY MELLIS  
*Lead Dresser*

SAMANTHA MALAY  
*Dresser*

TERESA O'LEARY  
*Wardrobe Assistant*

CRAIG WOLLAM  
*Assistant Technical Director*

COLEEN JONES  
*Technical Production Assistant*

STEVE LA ROSE  
*Scenic Charge*

MONA LANG  
*Scenic Artist*

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

JAMES NICHOLS  
*Apprentice Carpenter*

CHERYL TOMBLINSON  
DOUG STANLEY  
*Properties Masters*

GILES THOMPSON  
ELIZABETH CARPENTER  
*Properties Carpenters*

ALLIE MITCHELL  
*Properties Intern*

LEE DELORME  
*Master Electrician*

JASON KARADIMAS  
*1st Electrician*

JIM NASH  
SARAH DONALD  
*Assistant Lighting Designers*

CAROL GARZA  
AARON WELCH  
*Sound Engineers*

JOHN KINGSBURY  
JEFFREY K. HANSON  
*Stage Management*

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

SILAS AEMMER  
JERAMY BYFORD  
*Stage Carpenters*