

The American Century Theater
presents

Edward
Albee's

SEASCAPE



ON
STAGE

About The American Century Theater

The American Century Theater was founded in 1994. We are a professional nonprofit theater company dedicated to presenting great, important, and worthy American plays of the twentieth century—what Henry Luce called “the American Century.”

The company’s mission is one of rediscovery, enlightenment, and perspective, not nostalgia or preservation. Americans must not lose the extraordinary vision and wisdom of past playwrights, nor can we afford to surrender the moorings to our shared cultural heritage.

Our mission is also driven by a conviction that communities need theater, and theater needs audiences. To those ends, this company is committed to producing plays that challenge and move all Americans, of all ages, origins, and points of view. In particular, we strive to create theatrical experiences that entire families can watch, enjoy, and discuss long afterward.

Board of Directors and Staff

| | |
|-----------------------------|---|
| Chair | Wendy Kenney |
| Vice-Chair | Ann Marie Plubell |
| Treasurer | Kimberly Ginn |
| Secretary | Peri Mahaley |
| Board | David T. Austern, Rebecca Barton, Elizabeth Borgen, Rebecca Christy, Vivian Kallen, Jack Marshall |
| Jack Marshall | CEO and Artistic Director |
| Steven Scott Mazzola | Associate Artistic Director |
| Rhonda Hill | Production Projects Coordinator |
| Rebecca Hunger | Director of Operations |
| Jason Beagle | Volunteer Manager |
| Rip Claassen | Outreach Manager |
| Brian Crane | Communications Manager |
| Deborah Rinn Critzer | Volunteer Manager |
| Karen Currie | Production Associate/Inventory Control |
| Ellen Dempsey | Controller |
| Kate Dorrell | Publications Manager |
| Tom Fuller | General Counsel/Resident Musical Director |
| Sherri L. Perper | Director of Outreach and Volunteers |
| Ginny Tarris | Director of Development |
| Robert McElwaine | Resident Playwright |

The American Century Theater

presents

Edward Albee's SEASCAPE

July 30–August 22, 2009

Gunston Theatre II
2700 South Lang Street
Arlington, Virginia

| | | |
|---|---|---|
| Director Steven Scott Mazzola | Producer Karen Currie | Stage Manager Zachary W. Ford |
| Set Design HannaH J. Crowell | Lighting Design Andrew F. Griffin | Costume Design Melanie Clark |
| Sound Design Matt Otto | Properties Design Suzanne Maloney | Technical Director Norman Lee, IV |

Setting

Midday on a dune on the Northeastern Shore of Long Island

Seascape will be presented with one 15-minute intermission.

Edward Albee's *Seascape* is produced by special arrangement with
Dramatists Play Service, Inc.

Please—Silence cell phones and other sound producing devices.
The use of recording equipment and/or the taking of photographs
during the performance are strictly prohibited.

Cast, in order of appearance

| | |
|---------------|---------------|
| Nancy | Annie Houston |
| Charlie | Craig Miller |
| Leslie | Brian Crane |
| Sarah | Mundy Spears |

Production staff

| | |
|------------------------------------|---------------------------------------|
| Director | Steven Scott Mazzola |
| Stage Manager | Zachary W. Ford |
| Producer | Karen Currie |
| Set Design | HannaH J. Crowell |
| Lighting Design | Andrew F. Griffin |
| Sound Design | Matt Otto |
| Costume Design | Melanie Clark |
| Properties Design | Suzanne Maloney |
| Makeup | Lynn Sharp-Spears |
| Technical Director | Norman Lee, IV |
| Scenic Artist | Meaghan Toohey |
| Board Operators | Michael Clark, Christine Millette |
| Electrics | Michael Clark |
| Set Construction | Norman Lee, IV |
| Costume Construction | Jennifer Tardiff, Kingsley Gbadegesin |
| Production Intern | Brendan Haley |
| Marketing and Publicity | Yvonne Hudson, Jennifer Adams |
| Program Design and Cover Art | Michael Sherman |
| Production Photography | Micah Hutz |
| Display and Design Intern | Lana Hasou |

Special thanks

| | |
|--|-----------------------------------|
| Jeffrey S. Akman | Jessica Karasia |
| Elise Bernadoni and the National Zoo | Sarah LaRue and Signature Theatre |
| Vanessa Bradchulis | Patrick Lord |
| Jared Davis | Cam Magee |
| Mike DeBlois | Nancy McCabe |
| Anar Garibov and the Center for Digital Imaging Arts | Katherine Mielke |
| George Mason University | Roxann Morgan |
| Arts Management Program | Lorraine Osinski |
| Michael Kahn | Bob Rogerson |
| and all others whose names were not available as this program went to press. | Shakespeare Theatre Company |
| | Jonathan Stricks |

AD's Notes

Edward Albee's *Seascape* (1974)

Seascape marks a critical point in the career of Edward Albee—the point at which most successful playwrights choose a path dictated by finances and creative realities. Albee chose a different one.

The American Century Theater focuses most of its attention on the very best American playwrights, yet even these suffer from a fate that seems grafted to the commercial creative career: they can't escape their own successes. Once a playwright has had a well-received play, there are overwhelming pressures to stay close to the themes and style that have brought fame, riches, and favor. Tennessee Williams found himself returning repeatedly to the travails of lonely Southern spinsters. Arthur Miller explored similar moral dilemmas in different settings. Many playwrights staged brief rebellions: Philip Barry, hailed for his comedies, tried periodically to sneak a drama past the critics, who would have none of it. Both Miller and Williams attempted light-hearted fare that had audiences telling them to go back to what they did best. Usually, that's what the great writers end up doing. It's safer, and it's easier on both their bank accounts and their reputations.

Still, they make this compromise at a price. Researchers on the mysteries of the human brain have learned that human creativity comes from forging new neural pathways. When an artist uses the same neural pathway over and over, it becomes exhausted, like a mine's vein of a precious metal that gets depleted. After that, nothing really new or interesting comes out. A few artists have both the courage and the depth of talent to abandon the old pathways that have been successful before they reach this point, go searching for new ones, and find them. The Beatles. Steve Martin. Philip Roth. Among playwrights, it is a very short list, almost beginning and ending with Eugene O'Neill. But Edward Albee also belongs on this list—and has the scars to prove it.

Seascape is called the second of Albee's Pulitzer Prize-winning plays, but it was really the third. *Who's Afraid of Virginia Woolf?*, by acclamation his masterpiece, was selected by the Pulitzer Prize drama panel for the 1963

prize, but the stodgy Pulitzer Committee vetoed the choice on the grounds that the play did not represent “a wholesome view of American life.” They awarded no drama prize that year, and half of the drama jurors resigned in protest. Albee had to wait until 1967 for his first officially sanctioned Pulitzer—for *A Delicate Balance*. Between these two domestic, emotional-disembowelment plays, Albee had been trying out new neural pathways like mad: the book for a musical comedy, *Breakfast at Tiffany’s*; a dense intellectual allegory, *Tiny Alice*; experimental one-acts. The musical closed before it got to Broadway, the allegory was roundly hated by critics, and the experimental one-acts were, well, experimental one-acts, the kind of thing that established playwrights are supposed to leave behind with their one-room garrets and their pile of rejection slips. So with another Broadway hit and a second celebrated play from the original mother lode, what did Edward Albee do?

He went back to looking for a new vein. Seven years later, after several more failed digs, he found himself back at the original mine in a previously unexplored shaft that still had riches: *Seascape*—another set of unsettled couples, but with a bold twist. Albee was again on top. Most playwrights—indeed, every other one—would have accepted the apparent message. Not Edward Albee. He closed up the old mine, strapped on his gear, grabbed his pickaxe, and went looking again. A Pirandello-style drama, *The Lady from Dubuque*. No. Another musical, *Lolita*. Failure. *The Man with Three Arms*, in which a man who has been celebrated for a unique deformity harangued the audience for not caring about him once his extra arm fell off. By this point, critics had concluded that Albee simply had lost his talent, if not his mind. Finally, seven flops and sixteen years after *Seascape*, Edward Albee found his new vein with *Three Tall Women*, a Broadway smash in 1990 and his fourth Pulitzer Prize. *Seascape* had not been the beginning of the end for Albee, as every critic was saying in the ’80s, but the end of the beginning.

—Jack Marshall, Artistic Director



Cast

Brian Crane (Leslie) last appeared at The American Century Theater as Reverend Lloyd in *Life with Father*. Other TACT appearances have included Woodyly in *Happy Birthday, Wanda June*, the Producer in *Hellzapoppin’*, the Egg of Head in *MacBird!*, Harris in *Tea and Sympathy*, and Felix/Williams in *Paradise Lost*. Roles at Washington Shakespeare Company include Steve in *Small Craft Warnings*, War in *Peace*, Le Grue in *Red Noses*, Lepidus in *Caligula*, Lodowick in *Edward III*, and De Nizza and Manco in *The Royal Hunt of the Sun*. Brian has also appeared as Clotaldo in *Life Is a Dream* with Journeymen Theater. Brian has been an understudy for several Studio Theatre productions: Man (u/s) in *The Long Christmas Ride Home*, Teddy Lloyd/Gordon Lowther (u/s) in *The Prime of Miss Jean Brodie*, and Ralph (u/s) in *Frozen* for Studio Theatre Secondstage.

Annie Houston (Nancy) has appeared at The American Century Theater in *The Autumn Garden*, *A Flag Is Born*, and *Machinal*; at Folger Theatre in *Clandestine Marriage*, *Private Lives*, *As You Like It*, *Romeo and Juliet*, and *A Midsummer Night’s Dream*; at Washington Shakespeare Company in *The Children’s Hour*, *The Milk Train Doesn’t Stop Here Anymore*, *In the Summer House*, *The Night of the Iguana*, *The Winter’s Tale*, *Henry V*, *The Taming of the Shrew*, and *Pericles*; at Olney Theatre Center in *Present Laughter*; at Rep Stage in *The Seagull*; at Theater Alliance in *You Are Here*; at Fountainhead Theatre in *A Delicate Balance*; at Open Theatre in *The Ghost Sonata* and *A Dream Play*; and in the Fringe Festival in *Thicker than Water*. Nancy has been an understudy at Shakespeare Theatre in *Mary Stuart* (u/s) and *A Woman of No Importance* (u/s). She received her theatre training at Shakespeare Theatre Company and Living Stage.

Craig Miller (Charlie) has performed throughout the Metro area for the last twenty-five years. Prior to that, he spent ten years performing and directing in Europe. He received his formal theatre training at the Royal Academy of Dramatic Art in London. Craig resides in Silver Spring with his wife Joyce and their “pack” of rescued dogs.

Mundy Spears (Sarah) is delighted to be in her first production with The American Century Theater. Her favorite and most recent roles include: Violet in *Small Craft Warnings* and Helen in *All’s Well that Ends Well*, both with Washington Shakespeare Company; Bette in *The Marriage of Bette and Boo* with Spooky Action Theater; and Roberta in *Danny and the Deep Blue Sea* at Studio Theatre. Mundy is also a singer and choreographer in the area. You can see her next in *Vampire* at the Kennedy Center Page-to-Stage Festival and as Blue in *Go, Dog, Go!* with Adventure Theatre.

Production Staff

Steven Scott Mazzola (Director) The American Century Theater: *The Eccentricities of a Nightingale*, *Drama under the Influence: Celebrating Women Playwrights of the Prohibition Era*, *The Autumn Garden*, *Tea and Sympathy*, *A Flag Is Born*, *The Second Man*, *Picnic*, *Hotel Universe*, and *Thicker than Water* (at Capital Fringe Festival 2008). Round House Theatre: *The Lion, the Witch, and the Wardrobe*. Adventure Theatre: *The Stinky Cheese Man and Other Fairly Stoopid Tales* and *The Lion, the Witch, and the Wardrobe*. Little Theatre of Alexandria: *The Philadelphia Story*. Gay Men's Chorus of Washington: *The Wizard of Oz*. Imagination Stage: *The Village Fable*. Madcap Players: Readers committee and director of *LA 8 AM* and *Right Is the Hand*. The National Conservatory of Dramatic Arts: Director, *Twelfth Night*, *Our Lady of Sandwich*, *North Shore Fish*, and *Tantalus*. Shakespeare Theatre Company: Assistant Director, *Love's Labor's Lost* at the Royal Shakespeare Company in Stratford, England. STC ReDiscovery Series: Director, *Escape*. South East Project: Director, *Untitled*. Washington Shakespeare Company: Director, *The Royal Hunt of the Sun*, *In the Summer House*; Assistant Director, *Strange Interlude*, *The Winter's Tale*, *Marat/Sade*. Cherry Red Productions: Director, *I Hate Anton Dudley*, *Allergic Erection*. Keegan Theatre: Director, *A Streetcar Named Desire* (USA and Ireland productions); Assistant Director, *Translations*. Teaching: The University of Maryland—University College, Northern Virginia Community College, Woolly Mammoth Theatre Company, and the Shakespeare Theatre Company.

HannaH J. Crowell (Set Design) Local scene design credits include *Ain't Misbehavin'* (Olney Theatre Center), *The Receptionist* (Studio Theatre Secondstage), *Holes* and *If You Give a Mouse a Cookie* (Adventure Theatre), *All's Well that Ends Well*, *House of Yes*, and *Kafka's Dick* (Washington Shakespeare Company), *Dream Sailors* (Rorschach Theatre). Associate scene design work includes *Pavilion* (Hub Theatre), *Second Line* (Tribute Productions), *A Murder, a Mystery, and a Marriage* (Two River Theater Company), *The Night Is a Child* (Milwaukee Repertory Theater), *A Feminine Ending* (South Coast Repertory and Portland Center Stage), and *Sometimes a Great Notion* (Portland Center Stage). Upcoming projects include *A Piece of My Heart* (The American Century Theater) and *Can't Pay? Won't Pay!* (Hub Theatre).

Melanie Clark (Costume Design) Costume design work includes: *Stones in His Pockets*, *Mrs. Farnsworth*, *Thom Pain*, *Trumbo: Red, White, and Blacklisted*, and *Intelligence* (Rep Stage), *Tobias and the Angel* and *Don Giovanni* (Opera Vivente), *The Tragedy of Carmen* (Alba Music Festival),

Seussical the Musical and *The Arabolies of Liberty Street* (Imagination Stage), *After Ashley*, *The Faculty Room*, and *She Stoops to Comedy* (Woolly Mammoth Theatre Company), *Sleeping Arrangements* (Theater J), *The Night of the Iguana*, *Titus Andronicus*, *The Milk Train Doesn't Stop Here Anymore*, *Medea*, *Hapgood*, *The Children's Hour*, and *All's Well that Ends Well* (Washington Shakespeare Company), *Caucasian Chalk Circle* and *Low Level Panic* (Open Circle Theatre), *No Exit*, *Thersites*, and *The Lonesome West* (Scena Theatre), and *Remembering U* (Dance Institute of Washington).

Andrew F. Griffin (Lighting Design) returns to The American Century Theater, where he designed this season's *Native Son*. A freelance lighting designer based in Washington, DC, Andrew has created the designs for many companies including: Olney Theatre Center, Woolly Mammoth Theatre Company, Toledo Opera, Michigan Opera Theatre Children's Chorus, Synetic Theater, Studio Theatre, Forum Theatre, the Delaware Shakespeare Festival, Washington Shakespeare Company, and Adventure Theatre, where he is also a resident artist. Andrew is also the resident Assistant Lighting Designer for Michigan Opera Theatre in Detroit, MI where he has assisted on their last 12 productions and remounted productions in Lansing, MI and Chicago, IL.

Matt Otto (Sound Design) has most recently designed for *Five Flights and Woman Who Amuses Herself* (Theater Alliance), *Strega Nona*, *Holes*, and *Frosty the Snowman* (Adventure Theatre). *Benidictus* (Theater J), *K of D* (Woolly Mammoth Theatre Company), *Cinderella and Her Three Sisters* and *Godspell* (Olney Theatre Company), and *The Eccentricities of a Nightingale* and *Ah, Wilderness!* (The American Century Theater). Matt received his degree in Sound Design from Boston University.

Suzanne Maloney (Properties Design) has loved theater since she helped dress Guinevere in *Camelot* in 1966 for her director/dad Norman Chaudet. Recent projects include props design for Source Festival One Acts and dramaturgy for several of the First Light readings at Theater of the First Amendment. Past productions with The American Century Theater include *Machinal*, *Time of Our Lives*, *Emperor Jones*, and *The Eccentricities of a Nightingale*. She looks forward to what is next on the horizon: designing props for *Dirty Blonde* at Signature Theatre and *Lie with Me* at Charter Theatre.

Karen Currie (Producer) The American Century Theater: *Dr. Cook's Garden* (producer), *Thicker than Water* (PSM), *The Eccentricities of a Nightingale* (producer), *Cops* (props), *Drama under the Influence* (SM), *The Autumn Garden* (SM). Signature Theatre: *Les Miserables* (Young Performer Supervisor), *The Happy Time* (ASM). Theater J: *The Rise and Fall of Annie Hall* (PSM), *Honey Brown Eyes* (PSM), *25 Questions for a Jewish Mother* (ASM), *Speed the Plow* (PSM), *Either Or* (ASM).

Washington Shakespeare Company: *Two-Headed* (SM), *The Royal Hunt of the Sun* (SM), *The Milk Train Doesn't Stop Here Anymore* (production consultant), *Titus Andronicus* (SM). DC Dollies & Rocket Bitch Revue: *Nutshell* (SM). Open Circle Theatre: *You're a Good Man, Charlie Brown* (SM), *Low Level Panic* (SM). The Myth Project (co-founder/producer): *The Myth Project: Greek*. National Conservatory of Dramatic Arts: *Twelfth Night* (SM), *The Real Inspector Hound* (SM), *Fen* (SM), *Our Lady of Sandwich* (SM). Spellbound Theatreworks (co-founder/managing director/producer): *Twelfth Night*, *HAIr*, *The Last Session*, *A Woman of No Importance*, *Hear My Song*. M.A. in Arts Management, American University. Member, Actors' Equity Association.

Zachary W. Ford (Stage Manager) most recently was stage manager for *Small Craft Warnings* at Washington Shakespeare Company, where he also stage managed *Private Lives*, *Equus*, and *The Children's Hour*. He is an artistic associate with Journeymen Theater, where he has stage managed *Neglect*, *After Darwin*, and *Spinning into Butter*. Zachary was assistant stage manager for *The Lieutenant of Inishmore* at Signature Theatre and *Made in China* (Solas Nua), *Antigone* (Forum Theatre), *Fool for Love* (Spooky Action Theater), and *God of Hell* (Didactic Theatre). He has worked with both the Source Festival and the Capital Fringe Festival.

Norman Lee, IV (Technical Director) is working with The American Century Theater for the second time in his short, but storied, theater career, having worked as a carpenter on *The Eccentricities of a Nightingale*. Currently, Norman fills his days working as the Master Carpenter for Arena Stage. In the past, he has also served as Master Carpenter for Signature Theatre and worked as a Staff Carpenter for the University of Maryland, College Park.

Christine Millette (Sound Board Operator) last worked with The American Century Theater as sound board operator for *The Eccentricities of a Nightingale*. Since then she has worked around DC, including the world premieres of Theodore Bikel's *Sholom Aleichem: Laughter through Tears* and Leigh Anna Fry's *Dear Mr. President*. Christine just finished her Master of Justice Administration at Norwich University and is looking forward to a great theater season in the city.

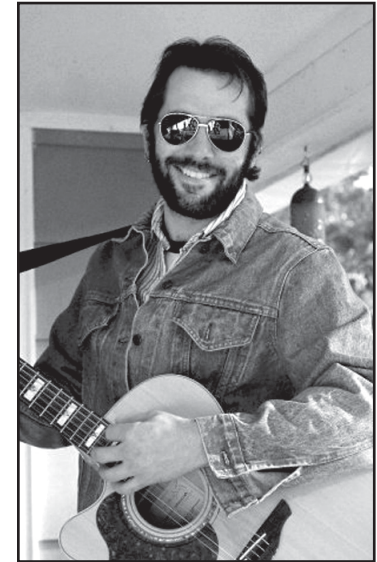
Michael Clark (Light Board Operator) recently served as Technical Director for *Shakespeare in Hollywood*, designed and ran the sound board for *Noises Off!*, and stage managed *Rehearsal for Murder*, *Pippin*, and *The Complete Works of William Shakespeare (Abridged)*. His most recent experiences in front of the curtain were playing multiple roles in *Captain John Smith: HiStory of McLean and Great Falls* with Celebrate Virginia and playing Tom in *The Time of Your Life*.

In memoriam

Ashley Shane Wallis 1975–2008

The American Century Theater and the theater community lost a valued artist and dear friend last December. Shane Wallis lived a life few could keep up with and no one will forget. The company of Seascape and the staff and Board of Directors of The American Century Theater are proud to dedicate this production in his honor.

—Steven Scott Mazzola



Shane Wallis appeared in The American Century Theater productions of *Cops*, *A Flag Is Born*, *Moby Dick Rehearsed*, *Mr. Roberts*, and *Machinal*, as well as the staged reading of *Porgy*. He directed *Spoon River Anthology*, was Master Carpenter for *Time of Your Life*, and staged the fight choreography for *Mr. Roberts* and *Moby Dick Rehearsed*.

"Northern Virginia's premier choral ensemble" - The Washington Post



VOCE CHAMBER SINGERS

KENNETH NAFZIGER, ARTISTIC DIRECTOR

SOUNDS OF THE BAROQUE: A CHRISTMAS CONCERT

Musicians from the McLean Symphony join Voce for a concert of Baroque period holiday music, featuring selections from Handel's *Judas Maccabaeus*, Zielenski's *Magnificat à 12*, and works by Michael Haydn and Johann Kuhnau.

Sat. Dec. 12, 2009 at 7:30 pm, St John Neumann Church in Reston, VA
Sun. Dec. 13, 2009 at 3 pm, St Timothy's Church in Herndon, VA

A FUNNY VALENTINE: AN EVENING OF SONG, POETRY, AND GOOD COMPANY

Join Voce for a cabaret-style concert about love songs, love's many splendors, and the good company in which one finds love. Enjoy favorites by Richard Rodgers, Lorenz Hart, Johnny Mercer, Cole Porter and Jerome Kern.

Sat. Mar. 20, 2010 at 7:30 pm, St John Neumann Auditorium in Reston, VA
Sun. Mar. 21, 2010 at 3 pm, St Timothy's Parish Hall in Herndon, VA

TWO AMERICAN GIANTS: BARBER AND SCHUMAN

The year 2010 is the 100th anniversary year of the births of Samuel Barber and William Schuman. Voce will celebrate these great American composers by performing Barber's *Reincarnations, Op. 16* and *Hermit Songs*, as well as Schuman's cantata, *Casey at the Bat*.

Sat. May 15, 2010 at 7:30 pm, St John Neumann Church in Reston, VA
Sun. May 16, 2010 at 3 pm, St Timothy's Church in Herndon, VA

Season Subscription: \$40 for adults, \$30 for seniors and \$20 for students.

Single Concert advance purchase: \$18 for adults, \$13 for seniors and \$8 for students.

Call 703-277-7772 or email VoceVA@hotmail.com for tickets and info.

Visit our website at www.voce.org

Donors

This list reflects donations received from June 1, 2008 through July 15, 2009.

Group Theater Goers (\$5,000+)

Robert and Sandra McElwaine
Arlington Commission for the Arts
Virginia Commission for the Arts

Provincetown Players (\$2,500–\$4,999)

Gene and Rebecca Christy
Wendy and Bob Kenney

Theater Guilders (\$1,000–\$2,499)

David T. Austern
Jason Beagle
Steve Cohen and Mary McGowan
Vivian and Arthur Kallen
Peter S. Kellogg
Peri Mahaley
Jack and Eleanor Marshall
Kim-Scott Miller

Mercury Theater Backers (\$500–\$999)

Alan and Susan Branigan
Alison Fields
Bill Gordon
Jacqueline Manger
Constance McAdam
Jennifer Sosin and Adam Posen
John Tweel
Sheldon and Marilyn Wallerstein

Living Theater Lovers (\$250–\$499)

Donald Adams and Ellen Maland
Marvin and Ellen Cantor
Brian Crane
Dennis Deloria and Suzanne
Thouvenelle
Robert DuBois
Gloria Dugan
Tracy Fisher
Thomas and Kathryn Fuller
Sharon Galm
Ellen Dempsey and Louis George
Dennis R. Nollette
Ann Marie Plubell
Bill and Connie Scruggs
David and Willa Siegel
Frontis Wiggins

The Players (\$100–\$249)

John Acton
Rick Albani
Tom and Loretta Beaumont
Sally Beth Berger
Jim Bertine
Elizabeth Borgen
R.G. Bowie
David W. Briggs
W. Seth Carus
Boris and Earlene Cherney
Joya Cox
Dr. Coralie Farlee
Timothy Farris
Kimberly Ginn
Ed Gofreed
Hilton Lee Graham
Alan Herman
Elaine Howell
Charles Kennedy
Alan King
Nathan and MaryLynn Kotz
Diane Lambert
Phil and Pat Larson
Mary Ann Lawler
Carol MacLean
Jim and Marjie Mayer
Judith and David McGarvey
Susan and M. B. Oglesby
Suzy Platt
Janet Reingold and Philip Yasinski

Donors

The Players (\$100–\$249) continued

Robert Half International
Charline Rugen
Henry Shields
Alan Simon
Jean V. Smith
James and Patricia Snyder

The Hon. and Mrs. John M. Steadman
Patricia Sullivan
Robin Suppe-Blaney
Virginia Tarris
Professor Heathcote W. Wales
Bonnie Williams and Bob Skelly

The Federal Theater Funders (\$10–\$99)

Cheryl Bailey
James T. Bennett
Barney Black
Janet and David Bond
Barbara Bonnet
Ron Brandt
Ann Caracristi
Patricia Chapla
Ronald Cogan
Sally Hill Cooper
Judy Davis
Kate Dorrell
Patricia Dowd
Janet and Marty Fadden
Donna Feirtag
Rosann Garber
Cathy Garman
James and Maria Gentle
Margaret Gough
Mark Graboyes
Robert and Patsy Graves
Madi Green
William Hamilton
Jean Handsberry
Virginia Harris
Angela Hughes
William Kelleher
Shirley Kostik
R.M. Kraft
Jo Ursini and Ken Krantz
Helen Kress

Lou and Jane Kriser
Wilbur A. Leventer
Mark Linton
Margaret Lorenz
Gudrun Luchsinger
Winnie Macfarlan
Angus and Sharon MacInnes
Phebe K. Masson
Evelyn and Milan Matey
Margaret Mulcahy
Dennis O'Connor
Richard Pariseau
John Perlman
Sherman and Anastasia Pratt
Loretta Rowe
Sigrid Schaefer
Ryan Schmelz
John Schneider
Sharon Schoumacher
John Seal
Bertha Shostak
Linda and William Smith
Robert L. Spatz
Barbara Stearns
Kathryn Tatko
Marjorie Townsend
Wilma Ucker
George and Kay Wagner
Doug and Evelyn Watson
Maura Burke Weiner
Adrienne White

Donors-in-kind

Steve Cosby, Karen Currie, Ellen Dempsey, Ayun Fedorcha, Rhonda Hill, Jack Marshall, Steven Scott Mazzola, Kim-Scott Miller, Loren Platzman, Ann Marie Plubell, Lonny Smith



The American Century Theater 2009–2010 Season

Shirley Lauro's *A Piece of My Heart* (1991)

Directed by Jason Beagle
September 11–October 10

George Axelrod's *Will Success Spoil Rock Hunter?* (1955)

Directed by Ellen Dempsey
January 15–February 6

Donald Bevan and Edmund Trzcinski's *Stalag 17* (1951)

Directed by William Aitken
March 26–April 17

World Premiere:

Allyson Currin's *The Amazing Sophie [Treadwell]*

May 27–June 19

Rescue Series: Rodgers and Hart's *Babes in Arms* (1937)

June 24–27

Lanford Wilson's *Serenading Louie* (1976)

Directed by Steven Scott Mazzola
July 23–August 21

More information on the plays and on becoming a
subscriber at www.AmericanCentury.org

Seascape is funded in part by
Arlington County through the Cultural Affairs Division of the
Department of Parks, Recreation, and Cultural Resources,
and the Arlington Commission for the Arts.



This arts event
is made possible in part by the
Virginia Commission for the Arts and
the National Endowment for the Arts.

