

Strawberry Theatre Workshop
PO Box 20245
Seattle WA 98102

Company (206) 427-5207
Box Office (800) 838-3006
www.strawshop.org

Greg Carter
Artistic Director

Maggie DiGiovanni
Marketing Director

An Enemy of the PEOPLE

written by Henrik Ibsen
adapted by Arthur Miller

JAN 18 – FEB 17

at Richard Hugo House
1634 11th Ave
FREE PARKING

THU-FRI-SAT
at 7:30 pm

EVERY THURSDAY
IS PAY-WHAT-YOU-CAN

Brown Paper Tickets
(800) 838-3006
www.brownpapertickets.com

The Strawberry Theatre Workshop is committed to the idea that the theatre is the people's place of aspiration, and that any voice from the stage is translated exponentially into conversations at coffee shops, bus stops, classrooms, and play fields. The Workshop is dedicated to the idea of ensemble, in the broadest sense of the word. Our ensemble does not only mean a company of workers, but a collective that includes our work, our audience, and our neighborhood. This is an activist stance. To be a good neighbor is to be a relevant neighbor, a responsible neighbor, and a vocal neighbor.

IMMEDIATE RELEASE
KILL DATE: February 17, 2007
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Amy Fleetwood leads in "An Enemy of the People" at Strawberry Theatre Workshop

A WOMAN ACTOR IN A
TRADITIONALLY MALE ROLE

The Strawberry Theatre Workshop continues its third season of confrontational works at Richard Hugo House with *An Enemy of the People*, opening January 18 for a limited run. Director Greg Carter takes the innovative turn of casting acclaimed local actor Amy Fleetwood in the lead role of Doctor Stockmann, a part constructed by both of the play's authors to be performed by a man.

The gender choice has multiple justifications and multiple ramifications. "Amy was the best actor for the part," says Carter who met Fleetwood when they both worked on one of Book-It Theatre's first incarnations of *Owen Meany's Christmas Pageant*. More importantly, however, the choice supports the text: "Stockmann's community turns on him, and it's important that an audience understand that the people have an underlying distrust of the Doctor from the very beginning. Otherwise it is a drama about how fickle a community can be, which is less interesting and less important." The text provides a back-story that explains this distrust [Stockmann dedicated years away from his hometown in a kind of Peace Corps like mission], but in performance, says Carter, "I've never seen that aspect of the story come across effectively."

At Strawshop, the 21st Century audience will meet a pioneering professional woman in an era (1900) before female physicians were commonplace. “When women first succeeded in traditionally male professions, there may have been acceptance of their accomplishment,” says Carter. “But when important decisions had to be made, it was routine to disregard the women and rely on the men as the voices of power. In some communities—the U.S. Senate, to name one—that has never really changed.”

Remarkably, the swap in the lead character’s gender requires little further adjustment—no more than changing pronouns and swapping the names of the Doctor (Thomas) and his wife (Katherine). Says Carter, “The dismissive relationship between Stockmann and her brother, the Mayor, was already there. We really think we are just utilizing a device that the authors’ gave us. It’s exactly the same story, only clearer.”

The play owes its vitality to two of the greatest names in world literature. The original author was the Norwegian playwright Henrik Ibsen (1882), known as the father of the modern drama for masterpieces like *A Doll House* (1879) and *Hedda Gabler* (1890). Ibsen was the idol of the American master Arthur Miller, who took on the task of adapting *Enemy* for the New York stage in 1950, between his two most important original works, *Death of a Salesman* (1949) and *The Crucible* (1953).

For Strawshop, the work continues a commitment by the company to present some of the greatest progressive writers in history. With a name inspired by songwriter John Lennon, the theatre now adds Ibsen and Miller to a roster of writers speaking from their stage since 2004, including Charles Dickens, Dario Fo, Woody Guthrie, and Thornton Wilder. As usual, the loudest voices speaking to the current political situation are those artists who explained it all before:

“I believed this play could be alive for us because its central theme is, in my opinion, the central theme of our social life today,” wrote Arthur Miller. “Simply, it is the question of whether the democratic guarantees protecting political minorities ought to be set aside in a time of crisis.”

An Enemy of the People is directed by **Greg Carter**, who is the founding Artistic Director of Strawberry Theatre Workshop. He was the designer/director responsible for *This Land: Woody Guthrie* at Strawshop in 2004 and adapted world premieres of both *Fellow Passengers* (from Charles Dickens) and *The Bridge of San Luis Rey* (from Thornton Wilder). Carter teaches at Cornish College of the Arts, and is the former technical director at Book-It Repertory Theatre. He appeared as a puppeteer this summer in the experimental *Infinite Noir* at Freehold and in *San Luis Rey*.

Strawshop continues to bring highly professional actors to the small theatre: **Amy Fleetwood** (Book-It, Lady Killers Productions) was a founding member of Theatre Under the Influence, where she appeared in *Ashes to Ashes* and *Little Eyolf* among others; **Timothy Hyland** (New City, Seattle Children's Theatre, Seattle Shakespeare) ended a six-month run in the two-man *Stones in his Pockets* at CHAC this summer and was recently featured at Strawshop in *The Bridge of San Luis Rey*; **Jack Greenman** (Insight Out Theatre, PCPA) played Prospero in *The Tempest* at Lake Sammamish this summer and just ended a run at Seattle Shakespeare as Polixenes in *The Winter's Tale*; **Jeanette Maus** has worked at The Empty Space (*Stupid Kids*), ConWorks (*Anthony & Cleopatra*) and Washington Ensemble Theatre (*What Is Sexy?*); and **Troy Fischaller**, who also recently performed in *The Winter's Tale*, appeared in *The Louis Slotin Sonata* at The Empty Space as well as *Honus & Me* at SCT.

LISTING INFORMATION:

TITLE: *An Enemy of the People*
OPENS: January 18
CLOSES: February 17
TIMES: Thursday, Friday, Saturday evening shows at 7:30 pm
no Sundays
PLACE: Richard Hugo House
1634 11th Avenue on Seattle's Capitol Hill
with FREE PARKING
PRICES: Individual tickets are \$20
PWYC: all Thursday performances are PAY-WHAT-YOU-CAN
[Jan 18 opening, Jan 25, Feb 1, Feb 8, Feb 15]
TICKETS: Tickets are sold in advance
through Brown Paper Tickets
online at www.brownpapertickets.com
or by calling (800) 838-3006 for 24-hour phone sales
Tickets also will be sold at the door

STRAWBERRY THEATREWORKSHOP

presents

An Enemy of the People

by Henrik Ibsen/Arthur Miller

at

Richard Hugo House
1634 11th Ave
Capitol Hill, Seattle
FREE PARKING

Every THURSDAY is
PAY-WHAT-YOU-CAN

THU	Jan 18	7:30 pm	[PWYC]
FRI	Jan 19	7:30 pm	
SAT	Jan 20	7:30 pm	
THU	Jan 25	7:30 pm	[PWYC]
FRI	Jan 26	7:30 pm	
SAT	Jan 27	7:30 pm	
THU	Feb 1	7:30 pm	[PWYC]
FRI	Feb 2	7:30 pm	
SAT	Feb 3	7:30 pm	
THU	Feb 8	7:30 pm	[PWYC]
FRI	Feb 9	7:30 pm	
SAT	Feb 10	7:30 pm	
THU	Feb 15	7:30 pm	[PWYC]
FRI	Feb 16	7:30 pm	
SAT	Feb 17	7:30 pm	

TICKET INFORMATION

General: \$20

BROWN PAPER TICKETS

800.838.3006

www.brownpapertickets.com

Or in person at the door

There is a service charge for advance tickets