

# ACT 1

Theatre



# AD LIB

Newsletter May 25, 2017

## Love and grief unfold in wake of tragedy



Photo by GENE ACHZIGER

*The cast of The Women of Lockerbie includes: Erica Roth McAdams, Tim Duval, Diana Martin, Kaira Hensler, Mackenzie Mason, Abby Homan, Leigh Duncan, Emily Mayberry, Emily Hill, Akayla Finister, Nikkia Martin and Stephanie Carlson.*

By Cliff Rowe

**T**he play *The Women of Lockerbie*, opening at the Liberty Theater in Puyallup on May 26, portrays the grief that occurred in the wake of the 1988 terrorist attack on Pan Am Flight 103 over Lockerbie, Scotland.

It also portrays more than that.

The larger story is one of love as families in both the United States and Scotland as well as strangers from both sides of the Atlantic seek to restore confidence,

respect and trust among all involved in the tragedy.

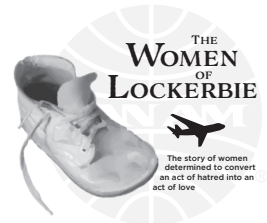
Standing in their way are not only

### WOMEN OF LOCKERBIE

**A** mother from New Jersey roams the hills of Lockerbie Scotland, looking for her son's remains that were lost in the crash of Pan Am 103.

She meets the women of Lockerbie, who are fighting the U.S. government to obtain the clothing of the victims found in the plane's wreckage.

The women, determined to convert an act of hatred into an act of love, want to wash the clothes of the dead and return them to the victim's families.



*The Women of Lockerby* is loosely inspired by a true story, although the characters and situations in the play are purely fictional. Written in the structure of a Greek tragedy, it is a poetic drama about the triumph of love over hate.

Winner of the silver medal in the Onassis International Playwriting Competition and the Kennedy Center Fund for New American Plays award.

#### Show Dates and Times

7pm - Friday, May 26 & Saturday, May 27

2pm matinee - Saturday, May 27

7pm - Friday, June 2 & Saturday, June 3

2pm matinee - Saturday, June 3

#### Ticket Prices

*Advanced Purchase*

General - \$20

Students - \$15

Military - \$15

#### Where to Buy

[www.Act1TheatreProductions.com](http://www.Act1TheatreProductions.com)

See **LOCKERBIE**, Page 2



*Lockerbie was a tragedy on both sides of the Atlantic.*

## LOCKERBIE

From Page 1

complex personal reactions and questions as to why this bombing happened, but also the necessary procedures and strategies of officials around the world concerned for legal demands and political obligations in seeking and administering justice.

Portraying the reality of such multi-dimensional grief on stage can spawn effects on both sides of the curtain. Actors must internalize the grief their characters bring to the story. Those in the audience may revisit similar encounters with such grief.

Knowing this, the play's director, Petra Karr, had both cast and audience in mind as she plotted her design and interpretation of the play.

Obviously the attack had impacted directly thousands of lives in the United States, the country called home by most of the 243 passengers and crew killed on that flight. It had affected many others in Scotland where the bomb-damaged Boeing 747 had plunged to the ground killing 11 Scots and spreading the remains of the carnage across the countryside.

Both nations grieved as a whole.

But, as so often happens in tragedies of this magnitude, many thousands more around the world mourned indirectly the impact of this assault on humankind.

In bringing this story to life on stage, then, grief would be as integral to it as the plot and set.

Thus, early in the rehearsal period Karr bought her actors face to face with Cherise Alexander, a licensed marriage and family therapist, to discuss theories and realities of grieving.

The framework Alexander provided for the discussion was built on the traditional five stages of grief: denial, anger, bargaining, depression and acceptance.

Actors nodded in recognition of these terms, and some provided anecdotal accounts of their experiences with them.

Alexander described how these five stages may manifest themselves socially, verbally and physically. She noted that cultural differences may influence individuals' expression of them. Would the grief displayed by the family of an American college student killed in that crash differ from that of an elderly Scottish woman lifting and folding a piece of that student's clothing collected from the plane's remains? Actors were encouraged to consider such questions and mold their answers into their character's on-stage performance.

Turning to the likely reactions of those in the audience to what they were seeing on stage, Alexander encouraged the actors to be "aware of the trigger"—the word, action or situation that could connect with someone's emotions or past experiences and reawaken latent grief.

As they concluded their discussion, Alexander reminded Karr and the actors that out of a bold, heroic story such as *The Women of Lockerbie* can also emerge healing.

That in turn can provide an opportunity to build a bridge to restore empathy among those who have been driven apart by forces of fear, anger and distrust as, collectively, they have experienced personal tragedy and grief.

Therein lies the tale of *The Women of Lockerbie*.

Re-awaken your  
imagination



## ACT 1 Theatre

P.O. Box 1531  
Sumner, WA 98390  
info@act1theatre.org  
253-447-4139

### Warehouse and studio:

13708 24th St. E. Suite B-101  
Sumner, WA 98390

### Theater:

Our performances  
are held at the historic

### Liberty Theater

116 W Main Ave  
Puyallup, WA 98371

**ACT 1 Theatre is a 501(c)3  
organization, and all  
donations are tax deductible**



Donations are always  
welcome.

Please visit us on  
Facebook or at

[www.ACT1Theatre.org](http://www.ACT1Theatre.org)

# A chance to learn fuels *Lockerbie* co-director's passion for theater

By Cliff Rowe

Joseph Magin first left his mark on theater at about the age of 6, acting in church plays. He remembers little about his debut performance, except that being on stage appealed to him.

By the time he'd reached third grade he was ready for more memorable performances. The first came his way through a children's summer program sponsored by Green River Community College.

He clearly recalls his role there in *Ali Baba and the Forty Thieves*, including his costume of "balloon pants and a turban."

That was followed shortly by filling a kid's part in a Puyallup High School production of *It's a Wonderful Life*. Expanding his theatrical interests and skills, he next picked up tools of the trade and helped build a set for *A Midsummer Night's Dream*, also at Puyallup High.

On Friday, May 26, at age 25, Magin will leave his mark on theater in yet another capacity as assistant director on opening-night of ACT 1 Theatre's presentation of *The Women of Lockerbie*.

What has he gained from this latest involvement?

"I've really been a part of the overall creative process," he said as rehearsals wind down.

He ticked off his experiences in everything from set design and costum-

ing through auditions for the diverse cast of principle actors and the "chorus," a mainstay of Greek theater incorporated by the playwright, Deborah Brevoort.

Working with Director Petra Karr, he has helped identify and shape the many roles that bring this tragic piece of history to life.

The play focuses on the women of Lockerbie, Scotland, the area where the blown-up airliner fell to earth. Some of the actors carry individual roles, but they also are present in the chorus, some of them among the living, others among the dead.

Some speak with a voice of an occupant of the doomed plane: a flight attendant, an American college student. Magin observed as those cast in these parts created their individual backstories, names and relationships.

To fill these parts during the auditions, Magin said he followed Karr's lead in "seeing all the parts, visualizing those auditioning in those parts and then having the faith that they will perform as envisioned.

"Working with the cast I got to do what I like most," he said. "I get to learn."

He also worked with Karr in selecting Scottish folk songs as part of the play's context.

Where will all this take him?

Out of high school, he attended Western Washington University for one year, but came up with no career plan in that time.

He says theater is still a possible choice. Meanwhile, he balances his ongoing exploration of theater with his day job as a ground-service agent at SeaTac Airport for Horizon Airlines.



Photo by Scott Hansen

*Whether playing a nerd in The 25th Annual Putnam County Spelling Bee or co-directing The Women of Lockerbie, Joseph Magin is leaving his mark on local theater.*

**Help us sustain quality live community theater in the Puyallup Valley**

Consider sending a donation of any amount to: ACT 1 Theatre, P.O. Box 1531, Sumner, WA 98390 or click: **Donate Now** at [ACT1Theatre.org](http://ACT1Theatre.org).



# Mayhem, love, greed, rivalry and relief: We've got it all in our upcoming season

## The BEST Christmas Pageant — EVER

*The Best Christmas Pageant EVER* from the 1971 book by Barbara Robinson tells the story of six delinquent children named the Herdmans who were engaged in misfit behavior for their age such as smoking, drinking jug wine, and shoplifting.

They go to church for the first time after being told that the church offers snacks. Despite protests from other church members, they are given roles in the Sunday school's Christmas play, in which they tell the Christmas story in a nonconventional fashion.

**Dec. 1-2 and Dec. 8-9**

## Romeo and Juliet

When the children of two rival families fall in love, they must keep their new and budding romance a secret.

In this re-imagining of *Romeo and Juliet*, Shakespeare's classic love story, the conventions of time and sequence have been manipulated to reposition the original dialog and plot lines to highlight new connections and themes for a modern audience. You will experience this love story as you have never before.

**Jan. 12-13 and Jan. 19-20**

## Charlotte's Web

E.B. White's classic children's story about a young girl growing up on her family's farm.

When a sow gives birth to some piglets, the girl's father intends to do away with the runt of litter, but the girl per-

**ON STAGE NOW**



**THE WOMEN OF LOCKERBIE**

The story of women determined to convert an act of hatred into an act of love

**May 26-27 and June 2-3**

In these times of terrorism and cultural divisiveness there is a play that eloquently explores fear, terror, and humanity's reactions to it. Inspired by a true story and written in the structure of a Greek tragedy, this is a poetic drama about the triumph of love over hate.

**ACT 1 APPEARANCES THIS SUMMER**

**July 22** — Waterland Parade in Des Moines' Marina District at 6 p.m.  
We're pooling our resources with the Mount Rainier Pool for a great time.

suades her father to let the piglet live.

The pig, named Wilbur, becomes the girl's pet, but when he grows larger, he's put in the care of a farmer down the road. The girl is still able to visit Wilbur regularly, and it soon occurs to both of them that unless something unusual happens, Wilbur will eventually become someone's dinner.

Charlotte, a friendly spider, hatches a plan to make Wilbur seem special enough to save by weaving messages about the "terrific" pig into her web, and she soon persuades her barnyard friends to join in

her rescue plan.

**Feb. 9-10 and Feb. 16-17**

## Vanya, Sonia, Masha and Spike

The 2014 Tony Awards winner for Best Play, *Vanya, Sonia, Masha and Spike* is a brilliant comedy written by Christopher Durang.

The story revolves around the relationships of three middle-aged single siblings, two of whom live together, and takes place during a visit by the third, Masha and her young actor boyfriend.

They discuss their lives and loves, argue, and Masha threatens to sell the house.

**April 6-7 and April 13-14**

## Urinetown

Winner of three Tony Awards, three Outer Critics Circle Awards, two Lucille Lortel Awards and two Obie Awards, *Urinetown* is a hilarious musical satire of the legal system, capitalism, social irresponsibility, populism, bureaucracy, corporate mismanagement, municipal politics and musical theater itself!

In a Gotham-like city, a terrible water shortage, caused by a 20-year drought, has led to a government-enforced ban on private toilets.

The citizens must use public amenities, regulated by a single malevolent company that profits by charging admission for one of humanity's most basic needs.

Amongst the people, a hero decides that he's had enough and plans a revolution to lead them all to freedom!

**June 1-2 and June 8-9**