



ADDRESS UNKNOWN

A READERS THEATRE REPERTORY PRODUCTION
Portland Center for the Performing Arts
Winningstad Theatre
April 20-29, 2007

DIRECTOR'S NOTES

Set a story in Europe in the waning years of the 1930s and what comes to mind is monstrous grand sweeping brutality; plotted, mechanized and manifested like never before.



But that is not the story. That is never the story. Stories of that time take place not on the vast stage of the Pacific theatre nor across the great galloping miles of the Continent, but between the near-invisible distance of two hearts. This is where we find the myth of the world and our place in it: here lies our mysterious morality and our bewildering cruelty. Here is our ecstasy, and here our keening grief.

Because, *who we are* all comes down to *who we are with one another...* most especially how the powerful are with the powerless.

Max Eisenstein and Martin Schulse are many things. They are German. They are Jew, and gentile. They are successful businessmen, the owners of a San Francisco art gallery. Most of all, they are dear friends, as close as brothers. And yet, as the times overtake them, all they cherish is challenged, and each must decide who he will be with the other. And just as history takes its own tragic turn, what happens next changes their lives forever.

The chilling question is, how could this have happened to these men? To Germany, to Austria, to Poland and more? The whispered fear is, if it happened to them, it can happen to us. And not only that we might fall victim to inhumanity... but worse, far worse, that we could just as easily become inhuman ourselves.

And so we tell the little tale of Max and Martin, and as the Greeks did before us and as those who come after us will, we use the story to delve the darkness -- at the least to try to understand it, at the most, to find some small light.

Max and Martin's story, both minute and mythic, asks us to consider who we are today: how are the powerful with the powerless at the dawn-ing of the 21st Century? Let us consider the poor; the "foreign"; minorities of culture, faith, gender, sexuality and race. Let us consider the beasts of farm, forest, waters and laboratory; let us consider the earth, her sky, her sea. From our hearts to the hearts of all of these -- in that infinitesimal distance between ours and theirs -- what is the story we are telling?

What is the story we want to tell?

ADDRESS UNKNOWN

By Kressmann Taylor
Adapted by Frank Dunlop
Directed by Mary McDonald-Lewis

Cast

Max Eisenstein
Martin Schulse

Michael Mendelson*
Tobias Andersen*

Time & Place

The story takes place in the apartment of San Francisco art gallery owner Max Eisenstein, and in the country mansion of Martin Schulse near Munich, Germany. It begins in November 1932, and ends in March 1934.

There will be no intermission.

Stage Manager

Set Design

Costume Design

Lighting Design

Sound Design

Education Director

Producers

Matthew Martin

Sean O'Skea

Mooch Martin

Kimberly J. Scott

Bob Martin

David Berkson

Wendy Wilcox

Michael Mendelson

Producing Partners

The Oregon Holocaust Resource Center

* Appears with the permission of Actors' Equity Association.

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Address Unknown is a project of Mt. Hood Repertory Theatre Company.

In accordance with Actors' Equity Association regulations, we remind you that all electronic devices must be turned off during performance. The use of recording equipment and the taking of photographs is strictly prohibited.

*In blessed
memory
of*

Judith Ida Schneider

*who carried
her story
till the end.*

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BIOGRAPHIES

DIRECTOR

MARY MCDONALD-LEWIS is Co-Artistic Director of Readers Theatre Repertory. She holds her MFA in Directing from the University of Portland, has been working professionally since 1980, and in the region since 1993. With dozens of shows to her credit, favorite projects include Tom Stoppard's *Arcadia*, David Ives' *Land of Cockaigne*, Marsha Norman's *The Holdup*, Neil Simon's *Broadway Bound*, and Richard Greenberg's *The Author's Voice*.

Reviewers have called her work: "...confident, sometimes breathtakingly beautiful" and "a delight to watch." MaryMac is a recipient of the Meritorious Achievement Award - Kennedy Center American College Theatre Festival.

MaryMac is a proud union member, and serves as the national board member to the Screen Actors Guild, representing Oregon. Regionally, she sits on the board of AFTRA. She works closely with the Oregon Film and Video Office on legislative and other issues, and cares passionately about the state's creative community.

MaryMac is also an in-demand dialect coach for film and stage, and as an actor has most recently been seen onstage at COHO's *By the Bog of Cats* and ART's *Metamorphoses*. She most recently directed *San Antonio Sunset*, the story of bluesman Robert Johnson.



CAST

TOBIAS ANDERSEN is Artistic Director of East County's Mt. Hood Repertory Theatre Company, now in its eleventh year. A Drammy-award winning regional theatre veteran, he has been resident artist with The Oregon Shakespeare Festival, California Shakespeare Festival, Milwaukee Repertory Theatre and the Pacific Conservatory of Performing Arts. Locally, Tobias has appeared with Portland Center Stage, Artists Repertory Theatre, Profile Theatre Project and Northwest Children's Theatre. His critically acclaimed solo performance of Clarence Darrow has been seen throughout the United States and was selected by the United States Information Agency to represent America at the Second International Drama Festival in Lahore, Pakistan.

Tobias has most recently been seen in ART's *Uncle Vanya*, starring with William Hurt, and will be seen this summer as Norman in *On Golden Pond* for Mt. Hood Repertory Theatre Company.

In September, for Clackamas Repertory, he will perform in a new solo play, *The Illustrated Man*, adapted for the stage for Tobias by the eminent author and, in October, will take it to the Rubicon Theatre in Ventura, CA for an all-Bradbury festival.



MICHAEL MENDELSON holds his MFA from the University of Washington, and his BFA from Wayne State University. He has worked locally, regionally and nationally since 1987. In Portland, some of Michael's favorite performances are Larry in *Burn This*, and Steven in the *Lisbon Traviata*, both at Profile Theatre Project; Gary Essendine in *Present Laughter* and John/James Jeckel in *Love!Valour!Compassion!* at ART. Michael has also worked with Portland Center Stage, Miracle Theatre Group, Portland Repertory Theater, Triangle Productions, Tygre's Heart Shakespeare Company, New Rose Theatre and OSF, Portland. Nationally, Michael has worked at A Contemporary Theatre, Ensemble Studio Theatre, Paper Mill Playhouse, Revolving Shakespeare Company, Penobscot Theatre Company, St. Michael's Playhouse, Utah, Berkeley and Wisconsin Shakespeare Festivals and Berkshire Theatre Festival.

Michael is a two time Drammy winner, for Max in *Bent* and for Sterling in *Jeffery*, and produced and starred in the successful *Intimacies*, *More Intimacies* by Michael Krons which ran for five weeks in Portland.

Michael has most recently been seen in ART's Portland premiere of Richard Kramer's *Theater District*, ART's *Mr. Marmalade* and Profile Theatre's *The Heidi Chronicles*. He will soon be seen as Kenneth Tynan in *Orson's Shadow* for ART. Michael sends a special thanks to Tim for his constant support and encouragement.



AUTHOR

KRESSMANN TAYLOR (Author, 1903 - 1996), was called "the woman who jolted America" for her book, *Address Unknown*. She was born in Portland, Oregon and lived in California, New York and Pennsylvania (where for 20 years she was a professor at Gettysburg College). Her story was a national sensation in 1939, and the first fiction ever published by Reader's Digest. Though Hitler's rise in Europe forced the book into obscurity for over 50 years, it was republished in America by Story Press in 1995, by Washington Square Press in 2001, and in 17 other languages worldwide since 1997, becoming a best-seller for a second time in France, Italy, Germany and Israel. It has been adapted for the stage in seven countries so far. Ms. Taylor also wrote two other books, *Day of No Return* (1942) - an account of a real-life struggle against the Nazi takeover of the German Lutheran Church, and *Diary of Florence in Flood* (1967) - published in England as *Ordeal by Water*. She is also the author of ten short stories, one of which, "The Blown Rose," was dramatized on TV, and another, "The Pale Green Fishes," was chosen for Best American Short Stories of 1954. Retiring to Florence, Italy in 1966, Taylor met and married American sculptor John Rood, with whom she kept two homes, one in the Val de Pesa outside Florence, and another in Minneapolis, MN, where she lived her last years, dying alert, dynamic and sharp-witted just before her 93rd birthday.

PLAYWRIGHT

FRANK DUNLOP (Adaptor), worked as associate director with Laurence Olivier at London's National Theatre, during which time he founded, built and directed the acclaimed Young Vic Theatre. For almost 10 years, Mr. Dunlop was Director of the Edinburgh International Festival, where he had earlier premiered *Joseph and the Amazing Technicolor Dreamcoat*. His directorial credits are extensive, both in London and internationally - in both theatre and opera. In New York, he directed Richard Burton's return in *Camelot*. He is also the Founding Director of BAM Theatre Company, among whose distinguished members are Blythe Danner, Ellen Burstyn, Tovah Feldshuh, Rex Harrison and Richard Dreyfuss.

THE THEATRE COMPANY

READERS THEATRE REPERTORY (www.readerstheatre.org) is an Equity-waiver theatre company in Portland, Oregon, founded in 2001. Now in its sixth season, RTR is dedicated to staging "small stories with big ideas at their heart": tales that alternately amuse, confront, assuage and inspire. Since 2001, it has staged over 125 plays and worked with hundreds of the area's finest actors. Its co-artistic directors are David Berkson, Bob Martin, Matthew Martin, Mooch Martin, Mary McDonald-Lewis and Wendy Wilcox.



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memory of:
*Jacob and Julie
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**From:
Max Birnbach**

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Word In Edgewise Ad

ABOUT THE OREGON HOLOCAUST RESOURCE CENTER

Producing Partner, Address Unknown

The Oregon Holocaust Resource Center (OHRC) has led the effort to increase awareness in Oregon and southwest Washington about the causes and consequences of racism, anti-Semitism, and indifference during the Holocaust and today. By showing the link between the Holocaust and contemporary issues, the Center strives to end indifference, oppression, and the recurrence of genocide and hate crimes.



As a not-for-profit and nonsectarian organization, the OHRC is dedicated to communicating these lessons to teachers, students, and the general public. The Center endeavors to explain and enlighten future generations in fulfillment of the legacy left by victims to the survivors – to remember, to record, to understand.

Among the resources and programs offered by the OHRC are teaching materials, including a Memorial Teacher's Guide to accompany field trips; the Speakers' Bureau, whose members speak to more than 30,000 students in Oregon and southwest Washington areas each year; and the Sala Kryszek Writing & Art Competition, which attracts nearly 500 entries each year and sends the winning students and teachers to Washington D.C., to tour the U.S. Holocaust Memorial Museum.



The OHRC is also the proud steward of the Oregon Holocaust Memorial, located in Portland's Washington Park. Since the Memorial's dedication in 2004, the Center has trained docents, who have given scheduled tours to approximately 10,000 students and adults.

The OHRC continues to enhance its community outreach thanks to two recent grants. Funded by the first Equity Foundation Portland 100 Fund, the OHRC is creating educational trunks that will be sent to schools in the farthest corners of Oregon and southwest Washington. Additionally, a gift from Platt Electric is helping to preserve and document the stories of local survivors and liberators for future generations.

More information on the OHRC can be found at HYPERLINK "<http://www.ohrc.pacificu.edu>"www.ohrc.pacificu.edu.

In memory of
Al Lewin

a Holocaust Survivor with a huge heart,
who is greatly missed, and loved,
by his friends and fellow survivors,
from the trip to Poland.



*Miriam Greenstein
Jake & Chella Kryszek
Les & Eva Aigner
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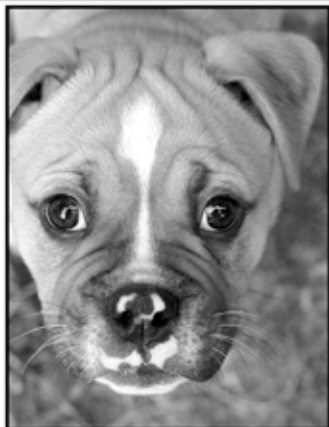
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DETAIL of a SIMPLE VOLUTE

3" = 1'-0"

-----Original Message-----

From: Alice, Human Resources
Sent: Monday, April 9, 2007
To: Archer, Lisa
Subject: **Referral**

Per your inquiry regarding female divorce lawyers, here's contact info for the attorney at Gevurtz Menashe who handled Jennifer Gatlin's case.

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Readers Theatre Repertory is deeply thankful to these individuals and organizations, and the many others who lent their support to Address Unknown. This story could not have been told without them:

Miriam Greenstein -- Our angel
The Oregon Holocaust Resource Center -- Our partner
Debi Coleman -- Our friend

Additional thanks goes to: Bonnie Barg, David Hassin -- Terrafirma Building, Rose Hassin, Jane Knechtel, Jonathan Levy, Bob & Sharon Rindt...

Along with thanks to: Paul James Martin, Propmaster, Oregon Shakespeare Festival; Ezra Severin, Technical Director, Southern Oregon University; Portland Community College; the Southern Oregon University Theater Dept; the University of Portland...

For their help and advice, we thank: Stephanie Gaslin, Carol Levine, Mary Machala, Kelly Zakis...

And special thanks to: Broadway Books, for its contribution to our student audience; Chris Reed - A Word in Edgewise, for his wonderful printing; Patrick Spike -- Consulting Spike, for his amazing design work; Mt. Hood Repertory Theatre Company for its faith and participation in the project...

Finally, thanks to our Premiere and Closing night musicians: Hans Araki, Nancy Conescu, Brongaene Griffin, Cary Novotny, Matthew Sears, and Eddie "Skip" Parente.

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(Holocaust victims)

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Special thanks to

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