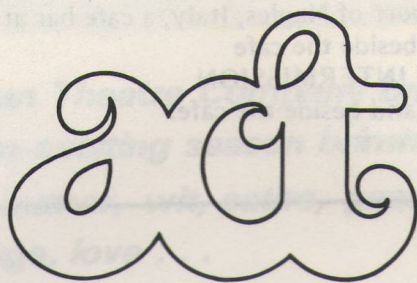




A CONTEMPORARY THEATRE

12TH SEASON

1976



a contemporary theatre

presents

SCAPINO!

By Frank Dunlop and Jim Dale,
adapted from Moliere's "Les Fourberies de Scapin"

AUGUST 12, 1976 — SEPTEMBER 4, 1976

Director	Gregory A. Falls
Scene Design	Jerry Williams
Costume Design	Sally Richardson
Technical Director	Phil Schermer
Lighting Design	Al Nelson
Stage Manager	Eileen MacRae Murphy
Asst. Stage Managers	Jay Fernandez, Michael Weholt

The Cast in order of appearance

Waitress	Karen Joshi
Carlo	James W. Monitor
Headwaiter	Christopher 'Spider' Duncan
Waiter	Dean Gardner
Scapino	Jim Jansen
Sylvestro	Kurt Beattie
Ottavio	A.C. Weary
Giacinta	Jo Leffingwell
Argante	Maury Cooper
Geronte	Robert E. Oram
Leandro	Robert MacDougall
Nurse	Jay Fernandez
Zerbinetta	Patricia Estrin

THE TIME: The present

THE PLACE: The seaport of Naples, Italy, a cafe bar at the side of the dock

ACT I — on the docks, beside the cafe

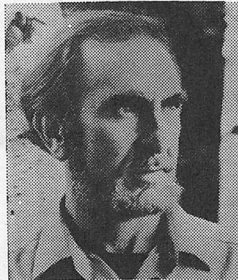
THERE WILL BE ONE INTERMISSION

ACT II — on the docks and beside the cafe.

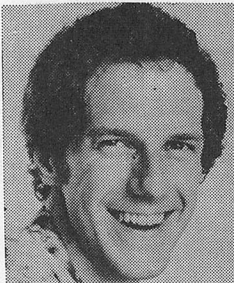
The Company



KURT BEATTIE has performed a wide variety of roles over the last three years in the Seattle area. Productions include *THE ALCHEMIST*, *THE RIDE ACROSS LAKE CONSTANCE*, *KASPAR*, and *MANDRAGOLA* for the Empty Space Association. Kurt played "Joe" in *THE TIME OF YOUR LIFE* this season at ACT, and "Giuseppe Givola" in *THE RESISTIBLE RISE OF ARTURO UI* last season. He also appeared in several Seattle Repertory productions this year.



MAURY COOPER played "the society gentleman" in *THE TIME OF YOUR LIFE* at ACT this season. He has played "Leanato" in *MUCH ADO* on Broadway, and in *SUMMERTREE*, *SIX CHARACTERS*, *OTHELLO*, *ALL'S WELL THAT ENDS WELL*, *OPPENHEIMER*, and *THE GOOD WOMAN OF SETZUAN* off-Broadway, in Central Park, and at the Lincoln Center. He has played in theatres across the country, including The Guthrie Theatre in Minneapolis, Alley Theatre in Houston, and the Cleveland Playhouse. He has appeared on CBS Television on *LOVE OF LIFE* and *YOU ARE THERE*.



CHRISTOPHER 'SPIDER' DUNCAN was the nude body model for the Dawning of the Age of Aquarius poster for *HAIR*. This is Spider's third season with ACT. In 1970 he choreographed "Your Own Thing," in 1971 he played "Snoopy" and choreographed "Suppertime" in *YOU'RE A GOOD MAN*, *CHARLIE BROWN*, and has just finished playing "Harry" in *THE TIME OF YOUR LIFE*. Other credits include playing "Barnaby Tucker" with Carol Channing's National Tour of *HELLO DOLLY*, "Charlie Dark Glasses" in Chita Rivera's *SWEET CHARITY*, directing and choreographing *JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS* for the Vocal Arts Foundation at the Music Mansion in New York City.



PATRICIA ESTRIN is playing her third role for ACT, having played "Kitty Duval" in *THE TIME OF YOUR LIFE* this season, and the "Girl" in *HOT L BALTIMORE* two seasons ago. She just completed a six-month run as "Sheila" in *A DAY IN THE DEATH OF JOE EGG* at the Melrose Theatre in Los Angeles. Other recent roles include "Maggie" in *CAT ON A HOT TIN ROOF*, "Nedda" in *WHERE HAS TOMMY FLOWERS GONE?*, "Cory" in *BAREFOOT IN THE PARK*, and "The Nurse" in *DEATH OF BESSIE SMITH*. She has also appeared on the *MARY TYLER MOORE SHOW*, *POLICEWOMAN*, *BARNABY JONES*, *CANNON*, and can be seen on numerous network commercials.



JAY FERNANDEZ was a member of this year's Young ACT Company, and played in the children's revue, and was featured as "Marco" in *FIRE!* at ACT this winter. He studied theatre arts at Boston University and appeared in the productions there of *NO PLACE TO BE SOMEBODY*, *WEDDING BAND*, *THE SLEEP OF REASON*, *ON BEING HIT*, *OPERATION SIDEWINDER* and others. He was a cast member of the TV program "Say, Brother," on Boston's WGBH, and appeared in the 1972 "Festivities for a New World."

The Company continued



DEAN GARDNER played "Willie" in ACT's *THE TIME OF YOUR LIFE*, "Young Dogsborough" in *THE RESISTIBLE RISE OF ARTURO UI*, and the title role in *WHEN YOU COMIN' BACK, RED RYDER?* at ACT last season. He has also appeared in *FIRE!*, *A STREETCAR NAMED DESIRE*, and *A CONFLICT OF INTEREST* at ACT, and in the Intiman Theatre production of *THE UNDERPANTS*. A graduate of the Professional Actors Training Program at the University of Washington, Dean has been seen there in *COMEDY OF ERRORS*, *THE GOOD WOMAN OF SETZUAN*, *THE PLOUGH AND THE STARS*, and *SHE STOOPS TO CONQUER*.



JIM JANSEN has appeared on Broadway in *ALL OVER TOWN*, directed by Dustin Hoffman, in *MOONCHILDREN* off-Broadway, in the ABC TV production of *HOW TO SUCCEED IN BUSINESS* as "Bud Frump," and appeared in the Seattle Repertory's productions of *CHARLIE'S AUNT*, *CHILD'S PLAY* and *THE TAVERN*. He just finished appearing in *PRAGUE SPRING* at the Circle Repertory Theatre in New York.



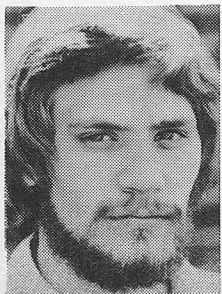
KAREN JOSHI played the dual roles of "Lorene" and "Killer" in *THE TIME OF YOUR LIFE* at ACT and has played "Nora" in *PLOUGH AND THE STARS*, the "Duchess" in *THE DUCHESS OF MALFI*, and "Constance Neville" in *SHE STOOPS TO CONQUER* at the University of Washington, where she was a graduate of the University of Washington Professional Actors' Training Program in 1976. She played "Jennifer Dubidat" in *DOCTOR'S DILEMMA* for Seattle's Stage One Theatre, and in various roles at the Portland Civic Theatre, Lewis & Clark College, and with the Eastmont Players in Portland.



JO LEFFINGWELL has appeared in more than 15 productions at ACT, including the children's show. Some of her favorite roles include "Pony Girl" in *THE BALCONY*, "Jenny" in *CRY OF PLAYERS*, "Dee" in *NO PLACE TO BE SOMEBODY*, and "Polly Garter" in *UNDER MILK WOOD*. She has also appeared in several of the Seattle Repertory's productions, including *A LOOK AT THE FIFTIES*. She performed with Mummies in Oklahoma City and with the Colorado Shakespeare Festival. She is presently creating and directing a children's show for Seattle Junior Programs that will be produced this Fall.

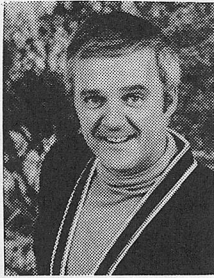


ROBERT MacDOUGALL played "Tom" in ACT's *THE TIME OF YOUR LIFE* and composed original work for the harmonica for that production. A recent graduate of the University of California at San Diego in both music and drama, he was also a finalist in the Theatre Communications Group National Student Auditions this year. He has performed in several productions at the University of California. He has composed music for *THE DEVIL'S DISCIPLE*, *THE GOOD WOMAN OF SETZUAN*, *CAMINO REAL*, *THE COUNTRY WIFE*, and others. He won the Walter Naumberg Prize for Composition in 1974.

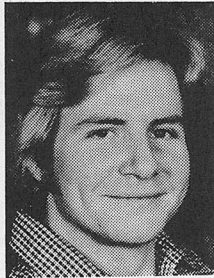


JAMES W. MONITOR played both the "drunk" and the "sailor" in *THE TIME OF YOUR LIFE*. He attended the Professional Actors' Workshop at Los Angeles City College, and Carnegie-Mellon University Drama Dept., Pittsburgh. He acted in this year's Young ACT Company, and in this season's production of *FIRE!* He directed at Dudley Riggs' Experimental Theatre Company, Minneapolis, and has appeared as "Henry II" in *LION IN WINTER*, "Orsino" and "Fabian" in *TWELFTH NIGHT*, "Mercutio" in *ROMEO AND JULIET*, and in many other roles.

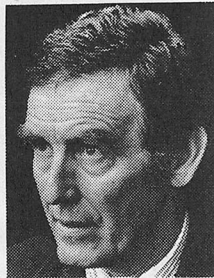
The Company continued



ROBERT E. ORAM just finished playing "McCarthy" in *THE TIME OF YOUR LIFE* and recently completed touring nationally in Norman Corwin's *TOGETHER TONIGHT*. Robert's theatre credits across the country include work with several major theatres, and he has recently settled in Los Angeles to work in films and TV. He has appeared several times on *THE YOUNG AND THE RESTLESS*, *BRONK*, and will be seen in the film soon to be released, *OH, BROTHERHOOD*. He holds a Ph.D. in theatre from Wayne State University, and has directed more than 40 productions around the country in the last 20 years.



A.C. WEARY played "Dudley R. Bostwick" in *THE TIME OF YOUR LIFE* and has been a member of the Young ACT Company, which presented *FIRE!*, *THE CHRISTMAS SHOW* and *THE ABSURD MUSICAL REVUE* this year at ACT. Before coming to Seattle, he appeared at the Hope Summer Theatre in Holland, Michigan, in *OKLAHOMA*, *ST. JOAN*, and *THE MISER*. As a graduate of the Professional Actors Training Program at Ohio University, he played "Bo" in *BUS STOP*, "Alan" in *LEMON SKY*, "Charlie" in *YOU'RE A GOOD MAN, CHARLIE BROWN*, "Charley" in *CHARLEY'S AUNT*, "Bottom" in *A MIDSUMMER NIGHT'S DREAM*, and "Artie" in *HOUSE OF BLUE LEAVES*.



DIRECTOR GREGORY A. FALLS has directed more than 30 productions at ACT, and is the founder of the theatre. He directed this season's *SIZWE BANSI IS DEAD* and *THE TIME OF YOUR LIFE*, and last season directed *THE RESISTIBLE RISE OF ARTURO UI* and *QUIET CARAVANS*, as well as *THE CHRISTMAS SHOW*, *THE ABSURD MUSICAL REVUE FOR CHILDREN* which toured in five western states, and *SEE THE PLAYERS*.

PLAYWRIGHT FRANK DUNLOP founded the Young Vic in 1969 and is still its director. Among his many productions are *SCAPINO!* and *THE TAMING OF THE SHREW*, both of which were performed in New York City. As Associate Director and Administrative Director of England's National Theatre, he has directed several productions at the Old Vic. Among his many West End of London directorial credits is included *SHERLOCK HOLMES* for the Royal Shakespeare Company, which was successfully transferred to Broadway. He was born in Leeds and brought up in Leicestershire. He gained his degree in English at University College, London, and studied at the Shakespeare Institute and the Old Vic School, London, under Michel St. Denis.

JIM DALE, disc jockey, stand-up comedian, songwriter and pop singer, made a successful transfer to acting when he performed as "Autolycus" in *A WINTER'S TALE* and "Bottom" in *A MIDSUMMER NIGHT'S DREAM* at the Edinburgh Festival for Frank Dunlop's Pop Theatre, both productions later transferring to London. He has appeared in 14 of the "Carry On" series of films, among others, and his lyrics for the film *GEORGY GIRL* won him an Oscar. As well as appearing in many productions with the National Theatre of Great Britain, Mr. Dale also performed with their Young Vic Company, creating the "Scapino" role as well as co-authoring the script, and starred in the production when it was brought to New York in 1974.

JEAN-BAPTISTE POQUELIN (MOLIERE) (1622-73), the distinguished actor and dramatist of France, is the author of some of the finest comedies in the history of the theatre. The eldest son of a prosperous upholsterer of Paris attached to the service of the King, Moliere eschewed following in his father's profession and turned to the theatre. He was noted in his lifetime as an excellent actor in comedy, in spite of a slight speech impediment to which one soon became accustomed. As actor-manager of his own troupe for fifteen years, he laid the groundwork for the formal establishment by Louis XIV of the Comedie Francaise, also called the "House of Moliere," and was a fine producer, both of his own and other people's plays. As a dramatist, he took his plots from where he pleased, as did Shakespeare, so through this works there are echoes of Greek, Latin, Italian, and Spanish comedies. Among the many plays he wrote, perhaps the best known are *TARTUFFE*, *THE MISANTHROPE*, *THE BOURGEOIS GENTLEMAN*, *LES FOURBERIES DE SCAPIN* and his last play, *THE IMAGINARY INVALID*, in which he acted on the night of his death, February 17, 1673.

Background About the Play (From the Actors Theatre of Louisville program)

The inspiration for SCAPINO! came from Moliere's "Les Fourberies de Scapin" (roughly, Scapin's Knaveries), which opened in France in May, 1671. Moliere, in turn, borrowed the basic outlines of the story from a famous Roman play, Terence's PHORMIO. And, in fact, Terence (who lived from c. 190-159 B.C.) himself was accused by his enemies of borrowing from other playwrights!

The title role, Scapino, is the traditional wily scamp of a servant. He is sassy, resourceful and clever, the sort of endearing rogue who puts his fat, pompous and moneyed betters in their places. At the behest of two lovelorn sons with two miserly fathers, Scapino engineers an endless repertory of deceptions with a blazing battery of slapstick.

The name "Scapino" itself is one of the zanni or traditional servant roles of the Commedia dell'arte, the Italian popular improvised comedy form which had such great influence in France that it eventually became naturalized and passed into French literary drama. The Commedia "Scapino" character is crafty and unprincipled, but in moments of danger he does not belie his name, which means "to run off." The first actor to play him was Francesco Gabrielli, who performed with an Italian troupe that went to Paris in 1624. He made the part an important one and Moliere later immortalized the character "Francifying" the name from the Italian "Scapino" to "Scapin" in his well-known farce. Moliere himself played the role in the premiere production, which was not well-received. The farce was revived two years later to immense popular acclaim, just after Moliere's death, and has been delighting audiences for over 300 years.

SCAPINO! authors Frank Dunlop and Jim Dale first worked together on this version in the 1960's, when Dunlop was looking for a play to pair with his production of A MIDSUMMER NIGHT'S DREAM for the Edinburgh Festival. About 15 years before, Dunlop had presented an earlier version in Oxford. Dunlop and Dale termed this version "a long way off from Moliere" and made it a glorious cornucopia of every kind of comedy, including slapstick, acrobatics, juggling, mimicry, ad-libs, old-style put-ons, and audience participation. Much of it, however, is faithful to the Moliere version and it is interesting to note that the laughing scene with the gypsy was written by Moliere for a member of his company who audiences admired for her big mouthful of teeth.

When Frank Dunlop developed the Young Vic Company, an extension of England's National Theatre devised to attract those people who did not normally go to plays, SCAPINO! was one of the first productions and was immediately popular. In mid-March of 1974, the company presented SCAPINO! for a limited run at the Brooklyn Academy and its later, highly successful run at New York's Circle In the Square Theatre opening in May of 1974 saved that theatre from the imminent prospect of closing its doors. Audience demand again necessitated moving the production for a further run to the Ambassador Theatre prior to its West Coast tour.

About the Cover

The cover for this year's ACT program was designed by graphic artist Frank Renlie. In drawing the heads of each of this season's six playwrights, it became clear that the most contemporary-looking of the six was Giovanni Boccaccio, who was born in 1313.

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Artistic Director's Comments

Because theatre is not literature, farce is often described as the bottom of the hierarchy of values above which all other theatre rises. But, in the wide spectrum of theatre as art, farce has an ancient and happy career — even a distinguished one.

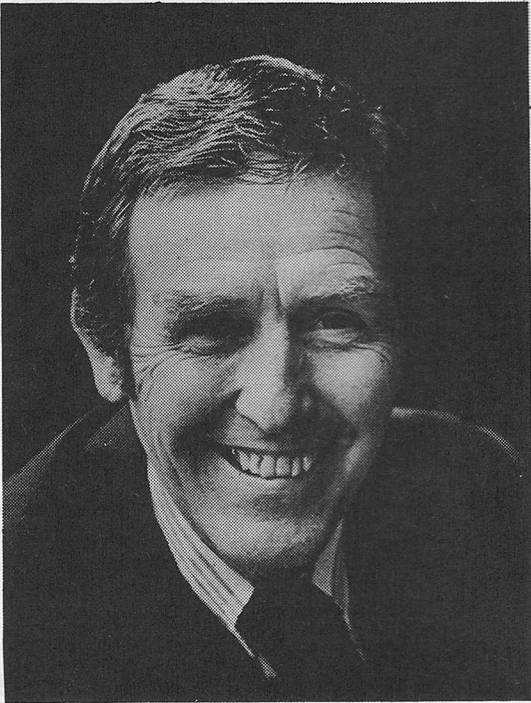
The history of western theatre depends heavily upon a continuous flow of farce. Two of the surviving five Greek playwrights, Aristophanes and Menander, were farceurs. The main accomplishments of the Roman theatre rest on the shoulder of two comic dramatists, Plautus and Terence. And the great contribution of the Italian Renaissance was its Commedia dell'arte, meaning "comedy of the profession," which surely is what farce demands.

In the early days of ACT we presented the Nomura Kyogen Troupe on the stage, and quickly learned that farce was indeed not an exercise in language but was theatre that easily transcended the other differences between American and Japanese culture. I was impressed that Manzo Nomura, the head of the

troupe, had spent his whole life performing kyogen and was now training his five-year-old grandson, as he had his sons, in the art of Kyogen. After seeing him perform, I understood why the Japanese Government has officially designated him a "Living National Treasure."

We have all rediscovered in working on SCAPINO! that farce is demanding, risky work. It relies primarily on the actor. The physical, imaginative, rhythmic demands are enormous, none of which can be "set" until the actors have played for several audiences. More than any other style of theatre, farce requires direct, immediate response from the audience. The realization of the play only comes when the actors and audience feed each other back and forth during performances.

We invite you to participate!



Greg A. Falls

Gregory A. Falls

A Special Invitation

TO OUR OPENING-NIGHT AUDIENCE. Complimentary refreshments* and wine* will be served in our new rehearsal room (backstage) following the first night's performance of each production. It's your chance to meet the actors, chat about the play, get to know the person who sits in front of you all season. First-nighters, please be our guests.

**Refreshments for the party are being provided through the courtesy of SCHUCKS AUTO SUPPLY.*

**Wine has been donated by the Pike and Western Wine Merchants, in Pike Place Market.*

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Acknowledgements

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ACT wishes to thank the Charles H. Beresford Co., Inc., The Vemo Company, and Pride & Suther Mechanical Contractors for their contributions to the remodeling of the theatre.

ACT wishes to thank Mrs. Antonelli of the Italian Consulate in Seattle for her help in procuring Italian magazines.

Thanks to the Queen Anne News for their special cooperation in printing the program this season.

ACT's productions are funded, in part, by grants from the National Endowment for the Arts (a Federal agency), the Washington State Arts Commission, the King County Arts Commission, and the Seattle Arts Commission, through the purchase of special services, and Seattle's Corporate Council for the Arts.

ACT wishes to thank all the volunteer committees and workers for their tremendous efforts and work on behalf of the theatre's activities.

DOCTORS expecting calls during performances may give their names and seat locations to the House Manager, and the number 285-9892 to their call service.

LATECOMERS will be asked to stand at the rear of the theatre until the first break in the play.

REFRESHMENTS available in downstairs lobby only, one-half hour before curtain time and during intermissions. No drinks may be taken into the seating area.

SMOKING in downstairs and outer lobby only.

TAKING PHOTOGRAPHS or making recordings during the performance is strictly forbidden.

NO TICKET REFUNDS CAN BE MADE, but subscribers may exchange tickets for any other performance of the same show, providing the box office receives the ticket 24 hours before date and time printed on the tickets.

TICKETS for all ACT productions are available to students and senior citizens for \$2.50 during the half-hour prior to curtain time, if the performance is not sold out. Preview night tickets (the Wed. before opening night) can be purchased by everyone anytime at the box office, also for \$2.50. Curtain is 8:00.

GROUP DISCOUNTS for theatre parties of twenty or more persons are available for ACT productions. Discounts range from 10 to 20 percent off, depending on the size of your group and the performance date. To arrange for group sales, or for more information, please call Robin Atkins, 285-5110.



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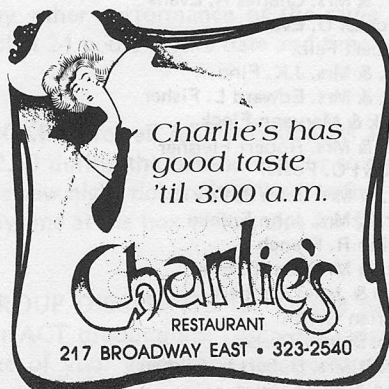
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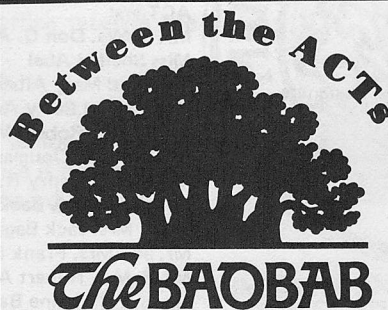
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Behind the Scenes

JERRY WILLIAMS is a master of just about everything technically important to putting a play on stage. As the scene designer for three productions at ACT this season, Jerry brings his knowledge of architecture, design, art and the theatre together in each of his set creations.

Born in Independence, Missouri, he was already doing theatrical work by the time he was a teenager. His mother made puppets as a hobby, and Jerry created his own puppetry show on KCMO TV in Kansas City, called "The Magic Glove," which aired every Saturday morning.

Jerry chose Carnegie Institute of Technology (now Carnegie-Mellon University) to study for his B.F.A. in stage and costume design. Very few universities offer as complicated or complete a degree in theatrical design as Carnegie, where Jerry was able to study art, stage craft, drafting, architecture, theatrical literature, play direction, history of the theatre as well as liberal arts.

While at Carnegie, Jerry met Todd Muffatti, for many years resident set designer at ACT. Both Todd and Jerry were stage design majors, and worked together in summer stock productions in Massachusetts as prop and backstage crew. Jerry encouraged Todd to come to Seattle to study at the University of Washington.

Jerry also came to Seattle to get his masters degree in drama from the University of Washington. He then became technical design instructor at Rutgers University and then went to Purdue, where he was the set and costume designer for the Purdue Professional Theatre, an Equity theatre associated with the University.

Most of Jerry's professional set designs have been done for the Alley Theatre in Houston, where he was the assistant and the in-resident set and costume designer for four years. He is now an assistant professor of theatre in the Drama Department at the University of Oregon, where he teaches scene design, make-up and puppetry.

A **THURBER CARNIVAL** in 1966 and **MARAT/SADE** in 1969 were two early ACT sets Jerry designed. Among his more than 80 professional theatre designs have been **SEVEN KEYS TO BALDPATE** for the Seattle Repertory Theatre last season, **COUNT DRACULA**, **IN CELEBRATION**, **GODSPELL** at ACT in 1974, **THE RESISTIBLE RISE OF ARTURO UI**, **WHEN YOU COMIN' BACK**, **RED RYDER?**, **QUIET CARAVANS** in 1975, **THE TIME OF YOUR LIFE**, and now **SCAPINO!** for ACT this season. He will also design **DESIRE UNDER THE ELMS**.

SCAPINO! has been an enjoyable set for Jerry to create, since it is part fantasy and ultra-modern and breezy and zany. But, when Jim Jansen, who plays **SCAPINO**, came to town, Jerry realized Jim was 6' 4" tall, and his head would be in the rafters and lights if the platforms remained that high. So the platforms came down a notch.

Jerry doesn't speak Italian and he needed to rely on Italian magazines for his graphics — but he could not find Italian magazines in Seattle. Italian consulate employee Mrs. Antonelli supplied him with various resource materials for his loose interpretations of Italian billboards overhead in tonight's set.

Jerry feels that the ACT theatre audience has changed over the years. "The audience is more discerning now, and their exposure to good theatre is apparent. It gets harder and harder to design good sets."

After finishing the set for **DESIRE**, Jerry will be going back to Eugene to supervise the building of his new house over a ravine in Eugene, and rekindle a friendship with his dog, Ginger. He is taking **THE TIME OF YOUR LIFE** set back with him to the University of Oregon.



*ASSOCIATE SCENE DESIGNER Shelley Schermer and Jerry Williams step up to the 1939 San Francisco bar after the set was completed for **THE TIME OF YOUR LIFE**, one of three sets Jerry is designing for ACT's 12th season.*