

LADYHOUSE BLUES

A CONTEMPORARY THEATRE

13th SEASON 1977

Gregory A. Falls,
Artistic Director

Andrew M. Witt,
General Manager



**a contemporary theatre
presents**

LADYHOUSE BLUES

by Kevin O'Morrison

As presented through special arrangements with the
American Playwrights Theatre

July 7 — July 30, 1977

Director	Kent Paul
Scene Design	Shelley Henze Schermer
Costume Design	Sally Richardson
Lighting Director	Al Nelson
Stage Manager	Eileen MacRae Murphy
Assistant Stage Manager	Michael Weholt
Property Master	Shelley Henze Schermer

THE TIME AND PLACE: The play is set in South St. Louis in late August, 1919, as the First World War was ending. The action takes place in the Madden family kitchen.

THERE WILL BE ONE INTERMISSION

THE CAST in order of appearance

Eylie	Kathleen Heaney
Helen	Patricia Cosgrove
Dot	Constance Miller
Liz	Anne Gerety
Terry	Kathy Lichter

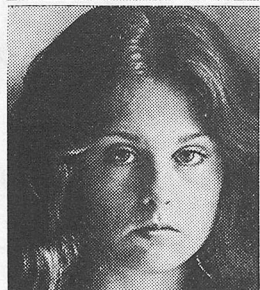
THE COMPANY



PATRICIA COSGROVE (Helen) is a newcomer to the ACT stage. Patricia is a recent graduate of The Neighborhood Playhouse School of the Theatre, New York, where she played "Anna-Luse" in ANNA-LUSE. Patricia received her B.A. in Theatre from Loyola University in Chicago, where she played "Masha" in THE SEA GULL, "Louise" in THE GREAT NEBULA IN ORION, "Missy" in THE STRONGER, and "Nora Clitheroe" in THE PLOUGH AND THE STARS.



ANNE GERETY (Liz) is also a newcomer to ACT, but played in Seattle at the Repertory Theatre from 1963-66, in such roles as "Mary Tyrone" in LONG DAY'S JOURNEY INTO NIGHT and "Essie Miller" in AH WILDERNESS! Some of the theatres she has played include the Provincetown Playhouse, Cleveland Play House, American Theatre Co., Brandeis and the Pittsburgh Playhouse. She was a leading actor with the American Theatre Company, Portland, and a founding member of Portland's Storefront Actor's Theatre. Last year she played at the Yale Repertory Theatre and this year was seen in New York as "Cordelia Mulligan" in MULLIGAN GUARD BALL. Anne is married to actor-director Thomas Hill, who was seen at ACT in Saroyan's THE TIME OF YOUR LIFE last season.



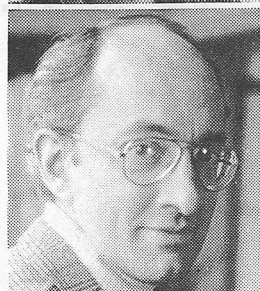
KATHLEEN HEANEY (Eylië) just finished playing "Gwendolen" in ACT's production of TRAVESTIES, and "Celia" in AS YOU LIKE IT. Recently she played in the New York Public Theatre's production of GOGOL as a "patient, corpse and bear." A graduate of The Juilliard School-Drama Division, Kathleen has understudied a variety of roles, including "Jodie" in HOTHOUSE, "Yentl" in YENTL at the Chelsea Theatre, and "Elizabeth" in A MATTER OF GRAVITY on Broadway. At Juilliard, she played "Mary Boyle" in JUNO AND THE PAYCOCK, "Juliet" in ROMEO AND JULIET, "Ruth" in THE EFFECTS OF GAMMA RAYS ON MAN IN THE MOON MARIGOLDS, "Dorin" in TARTUFFE, and many other roles.



KATHY LICHTER (Terry) is a resident Seattle actor and was a founding member of The Empty Space Association acting company, where she has performed numerous roles, including "Alice" in ALICE IN WONDERLAND, "Mrs. Rafi" in THE SEA, and "Miss Heasman" in BUTLEY. She has also appeared at ACT as "Maria" in THE HEIRESS, and in various productions at the Seattle Repertory Theatre, most recently appearing as "The Young Woman" in BINGO at the Rep's Second Stage.



CONSTANCE MILLER (Dot) received her professional acting training from Carnegie Mellon University. She has acted in summer stock and repertory companies in Massachusetts, Ohio, Pennsylvania, Vermont and New Jersey. Locally, she was seen in ACT's production of THE BALCONY, The Empty Space Association and the One Reel Vaudeville Show. Connie is also a designer-craftsman, producing textile hangings and quilts. Her work has been commissioned by the Washington State and Seattle arts commissions, and for Bumbershoot '76.

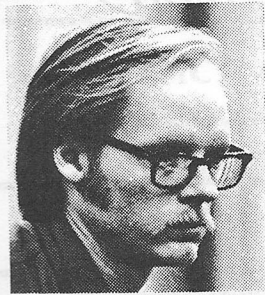


DIRECTOR KENT PAUL is new to ACT, but has directed for major regional theatres across the country. He has directed many of Eugene O'Neill's plays: the S.S. GLENCAIRN plays at the Cincinnati Playhouse, AH WILDERNESS! at Southern Methodist University in Dallas, ANNA CHRISTIE at Theatre By The Sea, Portsmouth, N.H., and A MOON FOR THE MISBEGOTTEN for a summer season at the Harvard Loeb Drama Center, Cambridge, Massachusetts. Another season at Harvard, Kent directed the United States premiere of Jean Anouilh's DEAR ANTOINE. For Joseph Papp at the Public Theater, he directed Murray Mednick's THE HUNTER and Marguerite Duras' THE SQUARE. This spring Kent directed Jack Heifner's VANITIES at the Milwaukee Repertory Theater. A native of Nebraska, Kent graduated from Harvard College and The Neighborhood Playhouse School of the Theatre. For a time he was the Associate Producer for the Cincinnati Playhouse.

STAFF



SCENIC DESIGNER AND PROPERTY MASTER SHELLEY HENZE SCHERMER graduated from the University of Washington in 1971. The Associate Set Designer this last season at ACT, Shelley was the Property Master for the four seasons prior to that. She designed the sets for A CHRISTMAS CAROL, THE HEIRESS and the THREE CHEKHOV PLAYS at ACT, and recently designed The Seattle Repertory's touring Rhythm Show. She designed the Washington State Bicentennial Touring Show, and has designed sets for three shows at The Empty Space.



TECHNICAL DIRECTOR AND LIGHTING DESIGNER PHIL SCHERMER received his masters degree from the University of Washington. Phil has been ACT's technical director for the past year and a half. He is often the lighting designer, having designed for A CHRISTMAS CAROL, DESIRE UNDER THE ELMS and most other plays over the last ten years at ACT. He designed the sets for BUTTERFLIES ARE FREE and FIRE! at ACT. At The Empty Space, Phil designed the lighting for AMERICAN BUFFALO and HEAT, among others. He has also designed sets for the lighting for The Seattle Repertory Theatre and its 2nd Stage.



COSTUME DESIGNER SALLY RICHARDSON received her undergraduate degree from Whitman College in Drama and her masters degree from the University of Washington in costume design. She has been ACT's resident costume designer for the last year, having designed every production last season. In 1975 she designed costumes for THE RESISTIBLE RISE OF ARTURO UI, SLEUTH, OH COWARD and QUIET CARAVANS. Sally has also designed costumes for Intiman's productions of THE UNDERPANTS, CANDIDA and HEDDA GABLER, and The Empty Space Association's productions of DANDY DICK, THE SEA and RONNIE BWANA JUNGLE GUIDE.



GENERAL MANAGER ANDREW M. WITT has had experience in various facets of theatre as a former actor, stage manager, and director. His directorial credits include BRECHT ON BRECHT for the Intiman Theatre, THE HOSTAGE at the Anacortes Community Theatre, YANKEE DOODLE for Seattle Junior Programs, productions for the University of Washington and the Marion Art Center in Massachusetts. He was technical director for the Bathhouse Theatre in Seattle and technical assistant for the National Playwrights Conference at the O'Neill Center in Waterford, Connecticut. Andy is on the Board of Directors of Allied Arts of Seattle, and a member of the Board and Executive Committee of the Arts Alliance of Washington State. A graduate of the Monson Academy in Massachusetts, Andy earned a B.A. in Theatre from Wesleyan University and an M.A. in Drama in acting/directing from the University of Washington.



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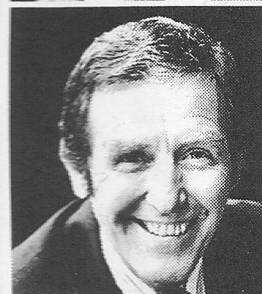
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DIRECTOR'S COMMENTS

The audience might like to know the old St. Louis saying, "when you're standin' there hurtin' so bad you could die an' you know you won't — that's the Blues."

As Kevin O'Morrison would say "God bless."

Kent Paul

BACKGROUND ABOUT THE PLAY

Kevin O'Morrison first showed his play at the New Playwrights Conference at the Eugene O'Neill Theatre Center in the summer of 1975, and then it played at the Phoenix Theatre in New York in 1976, receiving rave reviews from the New York national critics. It will go on "on-Broadway" this year, with Ronald Comenzo as the producer.

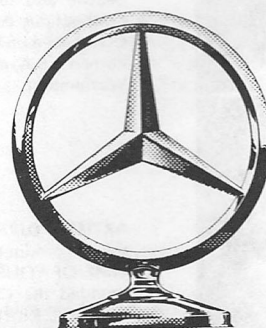


"I'll purge, and leave sack, and live cleanly, as a nobleman should do."

—Falstaff in *Henry IV, Part I* by William Shakespeare

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BACKGROUND ABOUT THE PLAYWRIGHT

Kevin O'Morrison has written six plays and is in the process of writing a novel, "Something Perfect."

His first play, *THREE DAYS BEFORE YESTERDAY*, is set in 415 B.C. in Athens, during the Peloponnesian Wars. It was produced at the University of Minnesota and at the Triangle Theatre in New York, in the Spring of 1969.

His second play, *REQUIEM*, concerns a mass for the dead, set in Budapest. Although this play has never been performed, the University of Montana plans a production this July, while ACT is doing *LADYHOUSE BLUES*. Kevin will be a Playwright in Residence at the University of Montana this summer.

His third play, *A REPORT TO*

STOCKHOLDERS, was produced in the winter of 1975 at the Playwrights Horizons Theatre in New York and then at the 500-seat Queens Theater-in-the-Park, receiving rave reviews and exposure for the theatre.

His fourth play, and his most successful to date, is *THE MORGAN YARD*, which was staged at the O'Neill National Playwrights Conference at Waterford, Connecticut. It then went to the Cleveland Playhouse after being completely rewritten, and received good reviews there. The Mercury Theatre in Colchester, England produced the original version of the play, which also received accolades from the theatre community. Subsequently, *THE MORGAN YARD* has been produced by the Dublin Theatre Festival and the Missouri Repertory Theatre.

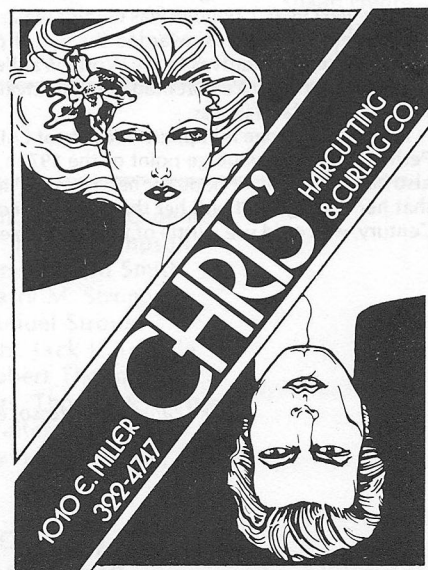
THE REALIST, which takes place on 55th Street in New York, is his fifth play, and has already been produced by the Attic Theatre in San Antonio. *THE REALIST* will open the season at the Westchester-Rockland Regional Theatre in Mamaroneck, New York, in October 1977.

His sixth play, *LADYHOUSE BLUES*, is scheduled for production by 26 theatres during the next year through special arrangements with the American Playwrights Theatre.

NEXT AT ACT August 4-27



ACT advises that this production uses frank, explicit language and deals with mature subject matters. Winner of the 1976 New York Drama Critics' Circle Award for the "Best American Play."





BACKSTAGE

by Jack Leahy

Although Liz Madden, the mother of *LADYHOUSE BLUES*, certainly would not have been aware of it, she was very representative of much that was happening to people in the United States in the months immediately following the Armistice of 1918. The war had brought about great changes in the American way of life, and now, in the first year of peace, the effect of those changes was to become manifest everywhere. 1919 was a pivotal year in American history — a time of indecision, confusion, great relief at the victorious conclusion of the war, and yet suspicion and often paranoia towards the new forces of change that suddenly seemed to descend upon the most ordinary of lives.

The women of *LADYHOUSE BLUES* are no exception. Unknown to them, they are caught in the historical forces of change that will shortly remake American society into something entirely different. Whether or not the change was for the better or worse is a much argued question, finally rather moot in the face of the enormous pressures that were to crush the values of the 19th Century and give birth to an entirely new life style.

In the play, Liz Madden is part of the older, pre-war values. "We're livin' in the end of days, children," she says. "Livin' in the end of days." And for her, perhaps she was. It is said that a great many changes have taken place in the 20th Century and that most of them plug into walls. Liz Madden lived in a pre-plug world of coal furnaces, kerosene lamps, pantaloons, cotton vests and form-shaping corsets. Thinking that all foreign languages were a form of conspiratory code, she certainly would not understand nor support Woodrow Wilson's campaign to bring America into the League of Nations.

Politics was completely beyond the comprehension of people like Liz Madden, who were worried enough about the rising price of ice. She belonged to a generation of Americans that David Riesman was later to call "Inner-directed." Rich or poor, they had magnificent strength and courage, and a deep belief in the virtue of hard work and the ultimate value of the soil.

A rather wealthier soul-mate of Liz was Henry Ford, who thought that history was bunk, and yet, ironically enough, did more than any other individual to change its course. Although Ford was a genius in the field of Mechanics, his knowledge of politics and world affairs was profoundly narrow. The great trouble with Mankind, as Ford viewed it, was that the good, solid, respectable values of small-town America were decaying. If only people would stop drinking, give up gambling, jazz, dancing, big cities and debauchery, the world could be a paradise full of happy farmers, all driving Model-T Fords.

Henry Ford never did understand the paradox behind his position, just as Liz Madden didn't understand that the moving-pictures which she seems to enjoy have already radicalized the cultural world around her. In the short space of ten years, the movies had grown from infancy to the fifth largest industry in America. By comparison, the auto industry was dwarfed. The enormity of these newly rich Hollywood egos was magnificent. When Lewis Selznick heard that the Czar of Russia had been overthrown, he sent the following telegram: IF YOU WILL COME TO NEW YORK CAN GIVE YOU FINE POSITION ACTING IN PICTURES STOP SALARY NO OBJECT."

The movies were vastly responsible for changing the American woman's image of herself. The sweet innocence of Mary Pickford was transforming itself into the flapper image of Clara Bow, the "It" girl. Feminism, like the moon, was going into a new phase. Mrs. Madden, for instance, would not venture into public unless properly attired in her armour-like corset. Yet, by 1919, the corset, the hairpin and the black cotton daytime stockings were becoming relics of the past. Within a decade, women would reduce the amount of yardage in their clothing by over fifty percent. They would cut their hair and rush off to the Beauty Parlors to be fried and electrocuted back into shape by that most dazzling of technological newcomers, the permanent wave.

The year after the war also saw vast unrest in labor and industry. Over four million employees went on strike in 1919. All major industries were affected, including the entertainment business which had an actors' strike that shut down twelve shows and created a precarious season on the Broadway stage. In Boston, a police strike so upset Republican Governor Calvin Coolidge that he wired Samuel Gompers, president of the AFL: "There is no right to strike against the public safety by anybody, anywhere, anytime." This attitude gained him such a large following that the next year, Coolidge was nominated as vice-presidential running mate to Warren G. Harding.

President Wilson was awarded the Nobel prize for peace, but his idealism had been crushed by the national prejudices evidenced by the European representatives to the World War Peace Conference. In September, while on a strenuous speaking tour, he collapsed and several days later suffered a stroke that made him an invalid. Whatever hope there had been for United States participation in the League of Nations faded with Wilson's fatal illness.

Historical change is implicit throughout *LADYHOUSE BLUES*, but at the center of the play is the human drama of Liz Madden and her family. Perhaps from the vantage point of the 1970's, we might have a feeling of pity for the tragic situation in which she finds herself. But we should also have a feeling of hope for her, because finally she is made of strong stuff, and in spite of her flaws — which are plentiful — there is a sense that her courage will pull her through. And considering the currents of accelerating change which have accentuated the latter part of the 20th Century, we could use a little of that quiet strength and courage ourselves.

Jack Leahy is a professor of theatre appreciation at the University of Washington, and a free-lance writer.

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ASSOCIATE SCENE DESIGNER	Randy Hayes
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COSTUME ASSISTANT	Sarah Gladden
LIGHTING DESIGNERS	Al Nelson, Phil Schermer
SOUND CONSULTANT	Mac Perkins
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PHOTOGRAPHER	Chris Bennion
WASHINGTON STATE ARTS COMMISSION	
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PRODUCTION ASSISTANTS	Tina Lidnin, Cyndi Mudge

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If you are interested, call John Renforth, 285-3220.**

ACKNOWLEDGEMENTS

THANKS TO Washington Natural Gas Co. for the loan of the stove for the set for this production.

TO OUR OPENING NIGHT AUDIENCE: Complimentary refreshments and wine will be served in our rehearsal room, backstage, following the opening night show, to honor the cast. You are invited to be ACT's guests. The refreshments for the 1977 opening night parties are courtesy of ACT's past and present presidents of the Board of Directors. The wine is courtesy of the Pike and Western Wine Merchants in the Soames-Dunn Building in the Pike Street Market. This year's opening night party committee includes Jeane Lipps, chairman; Jerry Peterson, Sue Vitale, Cindy Mazzola, Judy Kinnaird, Rochelle King, Susie Wingrove, and Laurie Hawthorne. Board member Gena Gorasht is an ad hoc member of the committee.

IF YOU ARE LATE . . . ACT will not seat latecomers until after intermission. If there is no intermission, latecomers will be asked to watch the play standing in the upper lobby. If you have a last minute crisis, please consider donating your tickets to ACT, by calling the box office and giving them your seating locations. We will be happy to send you a letter so that you may use your donation as a tax deduction. If ACT is able to re-sell your tickets, it is a very real and appreciated contribution.

THANKS TO Murray Publishing for their cooperation in printing the program this season.

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.

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.

ART IN THE LOBBY

During the run of each play, ACT donates space in the upper lobby to individual artists and galleries. We feel that this gives the audience a chance to view new work, enhances their theatre experience, and affords ACT an opportunity to be of public service to the arts community. Artists donate a portion of their sales to ACT's Backstage Club. The art work is juried by professional artists who make recommendations to a committee of the ACT Board of Directors. For further information, write Madeleine K.B. Condit, c/o ACT Theatre.

The Banners displayed in the lobby during *LADYHOUSE BLUES* are made by **Alice Leck Gant**, who lives in San Francisco with John and Annie Gant.

Ms. Gant has exhibited banners and prints at ACT other seasons, and shows her work mainly in West Coast galleries. She was a student at the San Francisco Art Institute last year studying lithography and illustrating a book for children. The fat, heavy banners are her special interest for 1977. Anyone wishing to purchase a banner can contact Cindy Mueller in the ACT Office, 285-3220.

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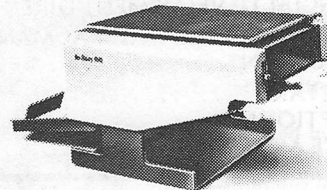
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ACT also gratefully acknowledges support by the National Endowment for the Arts (A Federal agency), the Washington, King County and Seattle arts commissions for their help through the special purchase of services, and the Corporate Council for the Arts in Seattle.

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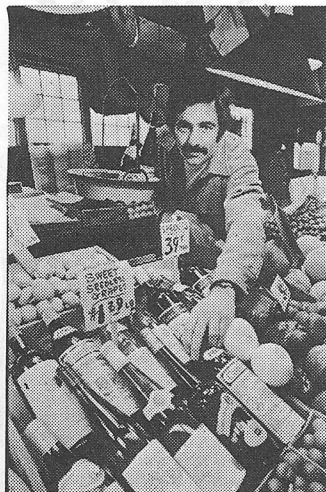
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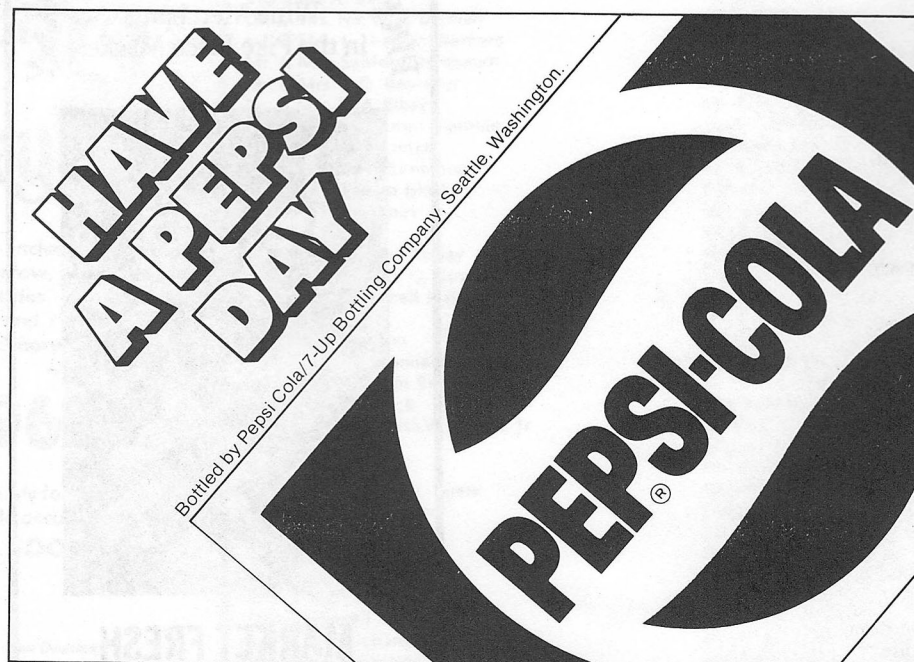
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