



STREAMERS

A CONTEMPORARY THEATRE

13th SEASON 1977

Gregory A. Falls,
Artistic Director

Andrew M. Witt,
General Manager



**a contemporary theatre
presents**

STREAMERS

by David Rabe

August 4 - August 27, 1977

Presented by special arrangement with Samuel French Inc.

Director	M. Burke Walker
Scene Design	Jerry Williams
Costume Design	Sally Richardson
Lighting Director	Paul W. Bryan
Stage Manager	Eileen MacRae Murphy
Assistant Stage Manager	Michael Weholt
Property Master	Shelley Henze Schermer

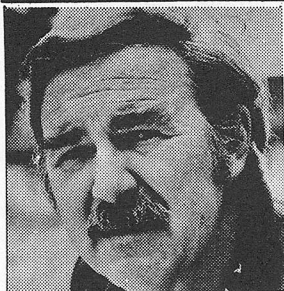
THE TIME AND PLACE: The play is set in a Virginia Army barracks cadre room in 1965, set against the uneasy backdrop of suddenly escalating American involvement in Vietnam.

THERE WILL BE ONE INTERMISSION

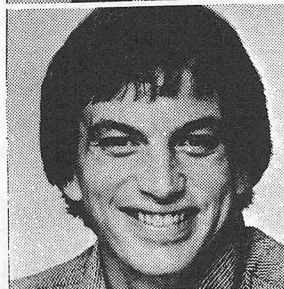
THE CAST in order of appearance

Richie	Marcus Smythe
Martin	Steve Tomkins
Carlyle	Les Roberts
Billy	Justin Deas
Roger	Jay Fernandez
Sgt. Rooney	Ben Tone
Sgt. Cokes	Lee Corrigan
A Lieutenant	Merritt Olsen
PFC Hinson	James W. Monitor
PFC Clark	Teotha Dennard
Soldier Neetson	James W. Pearl

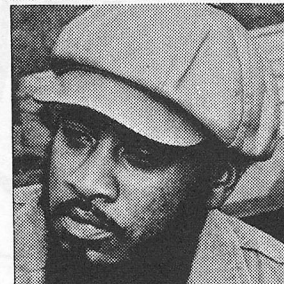
THE COMPANY



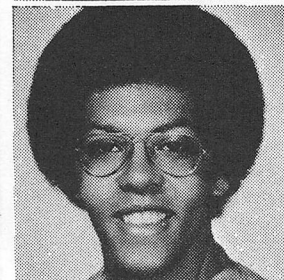
LEE CORRIGAN (Sgt. Cokes) has appeared in numerous stage productions, as well as films, television and commercials. He lives in Hollywood.



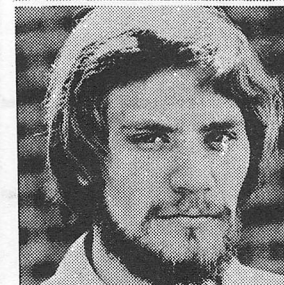
JUSTIN DEAS (Billy) was last seen as "the Guard" in the premiere of Leonard Melfi's *FANTASIES AT THE FRICK*, has played "Hamlet" in *HAMLET* for the Manhattan Theatre Club, was in the first National Touring Company of *GREASE*, appeared in the Washington Theatre Club in *SCENES FROM AMERICAN LIFE* in 14 roles, and has played several major roles in productions at the Asolo Repertory Theatre in Florida, including "Barnaby Tucker" in *THE MATCHMAKER*, "McCue" in *FRONT PAGE*, and "Harry" in *THE TIME OF YOUR LIFE*. Currently on the TV soap opera series of *RYAN'S HOPE*, Justin has also appeared in many other television shows and commercials. Justin also played "Linus" in the Florida Stage University Theatre in *YOU'RE A GOOD MAN, CHARLIE BROWN*. His training includes the Juilliard School of Acting.



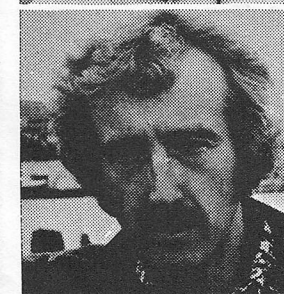
TEOTHA DENNARD (PFC Clark) recently played "Lacy" in *CAT ON A HOT TIN ROOF* for the Seattle Repertory Theatre. His other stage experience includes "Hammer" in *STRIKE HEAVEN ON THE FACE* and "Jim Aaron" in *WHAT THE WINE SELLERS BUY* for the Seattle Repertory's Second Stage. He appeared as "Walter Lee" in *RAISIN IN THE SUN*, "Mr. Jenkins" in *CEREMONIES IN DARK OLD MEN*, and "Mo" in *THE RIVER NIGER* at Black Arts/West, among many other roles. He has also toured in the nationwide production of the bi-centennial musical revue, *RED, WHITE and BLUES*. A graduate of the University of Washington School of Drama, Tee, formerly of Gary, Indiana, is a Seattle resident.



JAY FERNANDEZ (Roger) recently played "Gus" in the Intiman Theatre's production of *TOYS IN THE ATTIC*. Jay played "the nurse" in *SCAPINO!* on the mainstage at ACT last season and "the First Gentleman," "Ali Baba" and "the Ghost of Christmas Present" in ACT's production of *A CHRISTMAS CAROL* last Christmas, as well as "Amiens" in *AS YOU LIKE IT* this season at ACT. Jay was a member of ACT's Young ACT Company for two years, and was featured as "Marco" in *FIRE!* at ACT. He is a graduate of Boston University School for the Arts.



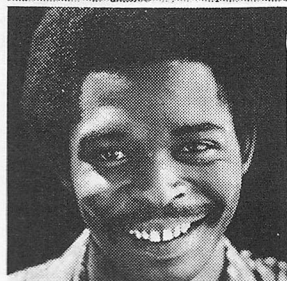
JAMES W. MONITOR (PFC Hinson) played both the "drunk" and the "sailor" in *THE TIME OF YOUR LIFE* and "Carlo" in *SCAPINO!* on stage at ACT last season. He recently appeared in The Empty Space Association's production of *BUTLEY* as "Joey" and in *KNUCKLE*, and directed *SEXUAL PERVERSITY IN CHICAGO* at The Empty Space.



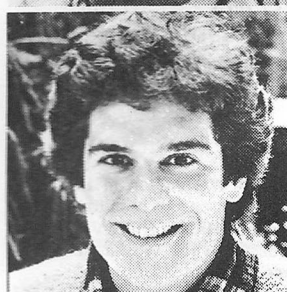
MERRITT OLSEN (The Lieutenant) has toured with the National Shakespeare Co., has worked off-off-Broadway and has performed in summer stock and dinner theatre in Vermont, Utah, and the Midwest. He played "Lachie" in *THE HASTEY HEART* at the Barter Theatre of Virginia. Other roles include "Lenny" in *THE HOMECOMING*, "Sganarelle" in *THE DOCTOR IN SPITE OF HIMSELF* and "Jack" in *THE IMPORTANCE OF BEING EARNEST*. Merritt directed *SCAPIN* for the School of Performing Arts in the Virgin Islands. In Seattle, he appeared in *LUV* at the Olympic Hotel and as a member of the *PONCHO* Theatre Company, he recently played "Miles Hendon" in *THE PRINCE AND THE PAUPER*.



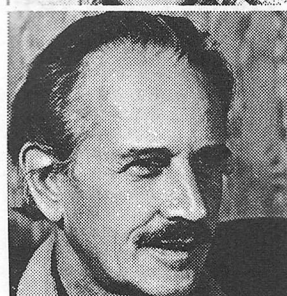
JAMES W. PEARL (Soldier Neetson) is ACT's production assistant this season. He was the advance man for the Washington State tour of *KLONDIKE* for The Empty Space Association, and was the assistant to the lighting designer for *SEXUAL PERVERSITY IN CHICAGO* at The Empty Space. Jim worked as the entertainment coordinator and production stage manager for the Earthlife Festival in Spokane in 1976, and was the Road Manager/Lighting Designer for singer Tommy Sands' USA/Asia/Australian tour in 1975. Jim was also manager of the International Amphitheatre at the Expo '74 World's Fair.



LES ROBERTS (Carlyle) played the part of "PFC Hinson", understudied and subsequently played the roles of "Carlyle" and "Roger" in the New York Shakespeare Festival production of *STREAMERS* at the Newhouse Theatre, directed by Mike Nichols. His other Broadway credits include playing "Sam" in *EVERY NIGHT WHEN THE SUN GOES DOWN* for the American Place Theatre, the Circle in the Square's production of *DEATH OF A SALESMAN*, created the role of "Jeff" in *THE RIVER NIGER* for the Negro Ensemble Co. and National Company, "Junkie" in *AIN'T SUPPOSED TO DIE A NATURAL DEATH*, "Boniface" in *MURDEROUS ANGELS* at the Phoenix Theatre, and "Steve" in *THE DUPLEX* presented by the Repertory Theatre at Lincoln Center. He has played roles in many films and television shows and commercials. Les graduated from Paine College in Biology and then received his masters in fine arts, acting, from Yale University in 1971.



MARCUS SMYTHE (Richie) has appeared off and off-off Broadway, as well as in repertory theatres throughout the country. He just recently completed the American premiere production of Slawomir Mrozek's two-character play, *EMIGRES*, in New York. He has played "Happy" in *DEATH OF A SALESMAN*, the title role in Shaw's *THE DEVIL'S DISCIPLE*, "Mercutio" in *ROMEO AND JULIET*, "Algernon" in *THE IMPORTANCE OF BEING EARNEST*, and appeared in *OTHELLO* and *TWELFTH NIGHT*. His television work includes *SEARCH FOR TOMORROW*, *LOVE OF LIFE* and current national commercials. Marc is a graduate of the Professional Actors' Training Program at Ohio University.



BEN TONE (Sgt. Rooney) has been on ACT's stage many seasons, having last played "Louis" in *QUIET CARAVANS*. He was in ACT's production of *THE RESISTIBLE RISE OF ARTURO UI* and *WHEN YOU COMIN' BACK, RED RYDER?* two seasons ago. He was also in *THE CONRATOR*, *ONE FLEW OVER THE CUCKOO'S NEST*, *MOON-CHILDREN*, *ECHOES*, *THE TRIAL OF THE CATONSVILLE NINE* and *THE FANTASTICKS*. His many off-Broadway credits include *THIEVES CARNIVAL*, the first successful New York production of an Anouilh play. He teaches acting, mime and creative dramatics at Montana State University and helped found the Virginia City Players of Montana. He has done many television programs, including four *HALLMARK HALL OF FAME* shows.

NO
PICTURE
AVAILABLE

STEVE TOMKINS (Martin) recently played "Drippens" in The Empty Space Association production of *SCHOOL FOR CLOWNS*. He also played in the Seattle Repertory's touring children's show, *THE RHYTHM SHOW*, this winter. Steve played "Bobby" in *AMERICAN BUFFALO* at The Empty Space. Steve has taught theatre at the U.W. Ethnic Cultural Center and has been a member of The Empty Space Company for four years. He has worked with the One Reel Vaudeville Show and the New Deal Rhythm Band.



DIRECTOR M. BURKE WALKER, a native of Virginia Beach, Virginia, came to Seattle in 1966. At ACT he has directed *ONE FLEW OVER THE CUCKOO'S NEST*, *THE CHAIRS/BALD SOPRANO* and *WHEN YOU COMIN' BACK, RED RYDER?* Burke is the Artistic Director and co-founder of The Empty Space Association of Seattle, where most recently he directed *DANDY DICK*, *AMERICAN BUFFALO*, and *BUTLEY*. Burke is a graduate of Middlebury College, Vermont, and the University of Washington.

STAFF



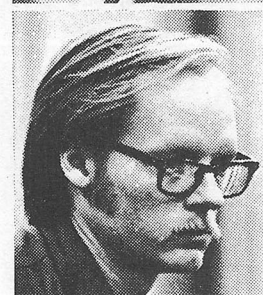
SCENE DESIGNER JERRY WILLIAMS is a veteran to ACT Theatre, having designed many of the sets, starting with A THURBER CARNIVAL in 1966 and MARAT/SADE in 1969. Last season Jerry designed THE TIME OF YOUR LIFE, SCAPINO! and DESIRE UNDER THE ELMS sets at ACT. Most recently he designed a set for the Cricket Theatre in Minneapolis for their production of A TRIBUTE TO LILY LAMONT. Last Christmas he designed the Seattle Repertory's set for THE MOUSETRAP. Most of Jerry's professional set designs have been done for the Alley Theatre in Houston and ACT. He is now an assistant professor in theatre in the Drama Department at the University of Oregon, where he teaches scene design, make-up and puppetry.



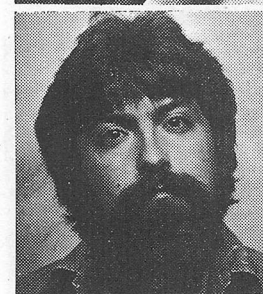
COSTUME DESIGNER SALLY RICHARDSON received her undergraduate degree from Whitman College in Drama and her masters degree from the University of Washington in costume design. She has been ACT's resident costume designer for the last year, having designed every production last season. In 1975 she designed 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.



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 LADYHOUSE BLUES, A CHRISTMAS CAROL, THE HEIRESS and the THREE CHEKOV 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 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.



LIGHTING DESIGNER PAUL W. BRYAN is having his lighting debut with this production. Paul has worked as an electrician, carpenter and associate technical director for ACT for seven seasons, and was the technical director for the ACT mainstage productions of HOLLOW CROWN, QUIET CARAVANS, OF MICE AND MEN, OH, COWARD (on ACT's mainstage and on the Alaskan tour) and TRAVESTIES. Paul started his career in 1968 as an apprentice with the Seattle Repertory Theatre, working as a carpenter and on props. Paul is a member of the International Alliance of Theatrical Stage Employees (IATSE) #15.



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.



ARTISTIC DIRECTOR GREGORY A. FALLS is the founder of A Contemporary Theatre, where he has directed more than 50 productions, including this season's *AS YOU LIKE IT*. Last season Greg directed *SIZWE BANSI IS DEAD*, *THE TIME OF YOUR LIFE*, *SCAPINO!*, *BOCCACCIO* and *A CHRISTMAS CAROL*, a new adaptation that he wrote. Greg founded the Champlain Shakespeare Festival in Vermont, and was Artistic Director for four years, directing *HAMLET*, *RICHARD II*, and others. For ten years he was the Executive Director of the School of Drama at the University of Washington. A Fulbright Scholar, he is listed in *WHO'S WHO IN THE AMERICAN THEATRE* and *WHO'S WHO IN THE WEST*. Among other honors, in 1973 he received a Gold Medal from ACTF, John Kennedy Center, for his contribution to American Theatre.

DIRECTOR'S COMMENTS

1) "What the World Needs now
is love

sweet love.

That's the only thing
that there's just
toolittleof."

N.Y.C., August, 1965

2) "We're in too deep to pull out."

Allen Ginsberg, "Vietnam Mantra"

3) Paul Horning, James Bond, The Green Berets, The Great Society, and The Pill.

4) In flux, in limbo. A nation. A society.

A man. men alone.

STREAMERS

BACKGROUND ABOUT THE PLAY

STREAMERS first played at the Long Wharf Theatre, and then moved to the Mitzi E. Newhouse Theatre in New York's Lincoln Center in April 1976. It just finished a long run at Joseph Papp's New York Shakespeare Festival in Lincoln Center and has already played in many regional theatres around the country. It won the New York Drama Critics Award as the Best American Play in 1976.

STREAMERS is the third in David Rabe's trio of controversial human dramas, following *THE BASIC TRAINING OF PAVLO HUMMEL* and *STICKS AND BONES*.

A July 4, 1977, article in *THE VILLAGE VOICE* in New York, reviewed the GAP Theatre production of *STICKS AND BONES*, and had this to say about David Rabe and his plays:

"It was a long war, and it's going to be an even longer metaphor. Just when everyone is supposed to be forgetting Vietnam, all three of David Rabe's war plays get to run in New York The most interesting thing, looking at the Rabe trilogy today, is how conventional a set of war plays they are. Rabe really wasn't all that interested in Vietnam. Like Mailer, James Jones, or, I suppose, Stephen Crane, he just happened to find a war that suited his needs. America at war was, for Rabe, a convenient vantage point from which to describe America at home. There is less here about soldiering than there is about race, family, and sex.

"Nor, as Rabe discovered at long last with *STREAMERS*, was there much unconventional about his style. Underneath each of Rabe's fragmented works there lived a traditional four-wall microcosm, a piece of naturalistic writing trapped by schematic decor.

"Nowhere, alas, is this more evident than in *STICKS AND BONES*, the middle play of the trilogy begun with *PAVLO HUMMEL* . . . and the play CBS wouldn't let Joe Papp do on national TV. CBS was right about *STICK*'s radicalism, but it has little to do with Vietnam. It touches the war only tangentially. What Rabe wants is a frontal attack on the American family.

"It is not the war that destroys the son in *STICKS AND BONES*. If anything, his becoming blind in Vietnam is what makes him see. The son needs to be liberated through loving intercourse with a member of another race, a notion that so disturbs the family's function as to render it useless and destructive. In light of *STREAMERS*, with its explicit racial-sexual connection, Rabe's basic concern is clear. (Similarly, the racial aspects of *PAVLO HUMMEL* take on a separate clarity they do not possess within the play itself"

(*THE BASIC TRAINING OF PAVLO HUMMEL* is currently playing on Broadway at the Longacres Theatre, starring Al Pacino.)

BACKGROUND ABOUT THE PLAYWRIGHT

David Rabe was born in 1940 in Dubuque, Iowa. He lived and went to school in Dubuque until 1962, when he graduated from Loras College and went East to begin graduate work toward a masters in theatre at Villanova University. Drafted into the Army in 1965, he served until 1967. In 1968 he started work on a sequence of plays and took a job as a feature writer for the *New Haven Register Pictorial Magazine*, where he won an Associated Press award for feature writing. In the Fall of 1971 he returned to Villanova, functioning this time as a teacher in the Theatre Department. In the spring of 1971 Joseph Papp gave Rabe his first professional production at the New York Shakespeare Festival Public Theatre. The play was *THE BASIC TRAINING OF PAVLO HUMMEL*. Since then, the N.Y. Shakespeare Festival has given productions of *STICKS AND BONES*, *THE ORPHAN*, *IN THE BOOM BOOM ROOM* and *STREAMERS*.

Rabe's plays have won an Obie Award for Distinguished Playwriting, a Variety Award, a Drama Desk Award, the Elizabeth Hullkate Warriner Drama Guild Award, the John Gassner Outer Critics Circle Award, a New York Drama Critics Citation and a Tony for the Best Play on Broadway. In 1974, *THE BASIC TRAINING OF PAVLO HUMMEL* and *STICKS AND BONES* were honored by the American Academy of Arts and Letters.



BACKSTAGE

by Jack Leahy

Art is limitation; the essence of every picture is the frame.

—Chesterton

David Rabe, the author of *STREAMERS*, is a Vietnamese veteran who returned from his tour of duty in 1966. He found the American mood still complacent, still not deeply troubled by the moral and political implications of our nation's Vietnam involvement. In response, Rabe wrote three plays, *THE BASIC TRAINING OF PRIVATE HUMMEL*, *STICKS AND BONES*, and *STREAMERS*. None of these plays deals directly with Vietnam, although they do use the war as an epic backdrop to the action. *STREAMERS* concerns itself with life in an Army barracks where the soldiers await transfer to Vietnam. *THE BASIC TRAINING OF PRIVATE HUMMEL* takes an innocent nobody named Hummel through his basic training to his demise by hand-grenade. *STICKS AND BONES* is about a blinded Viet veteran returning home to his parents . . . who are suspiciously like Ozzie and Harriet of TV fame.

About the time that *STICKS AND BONES* was playing at the New York Public Theatre, The Columbia Broadcasting System decided that it needed to improve its cultural image, which had become a bit tarnished since the golden age of Playhouse 90. An agreement was reached between Joseph Papp, the Artistic Director of the New York Shakespeare Festival, and CBS. The latter would pay Papp eight million dollars to produce thirteen dramatic specials over a four year period. The first show, a delightful barbershop quartet version of *MUCH ADO ABOUT NOTHING* received high compliments from the critics and actually managed to lure 18 million Americans into watching three and a half prime-time hours of William Shakespeare, although it must be noted that 40 million others that evening preferred "Mannix." Nevertheless, the reasonable success of the production was enough to convince CBS to go along with Papp on his next choice of plays, *STICKS AND BONES*, to be aired on Friday night, March 9, 1973.

Although CBS has the all-seeing eye, it is not a prescient eye, and the network could not have known that while the play was being molded into the framework of television, certain things would happen in world affairs that would dampen their cultural ambitions. For one thing, the newly re-elected Nixon Administration wanted to decentralize the nation's communications system away from New York and Washington where liberal and no doubt dangerous thought originated. In January of 1973, Clay T. Whitehead, director of the White House Office of Telecommunications Policy, delivered his famous "ideological plugola" speech in which he said: "Station managers and network officials who fail to act to correct imbalance or consistent bias from the network, or who acquiesce by silence, can only be considered willing participants, to be held fully accountable by the broadcaster's community at license renewal time." This speech not only undercut the traditional network control of programming, it also clearly put the affiliates on notice that they had better mind their manners.

That same month, President Nixon announced that an agreement had been reached ending the Vietnam conflict. It was described as "Peace with honor." All American prisoners of war were to be released within a sixty day period, which placed their return to the United States during the week that CBS intended to air *STICKS AND BONES*. As March 9th approached, over a hundred of the 184 CBS affiliates refused to show the production. There were no sponsors.

Then, three days before airtime, Robert Wood, President of CBS Television, cancelled the production. In a press release, he said: "In light of recent developments, many of us both at the network and among the stations are now convinced that its presentation on the air at this time might be unnecessarily abrasive to the feelings of millions of Americans whose lives or attention are at the moment dominated by the returning P.O.W.'s, and other veterans who have suffered the ravages of war." CBS promised to reschedule the play when the audience might be more receptive.

Joseph Papp, outraged by the decision, fired off acrimonious letters, press releases and telegrams accusing CBS of everything from cowardess to violation of the 1st Amendment. Both Papp and David Rabe had pinned a great deal of hope on the play. They felt that only television could carry its message to a far greater audience than they could achieve through the theatre. Further, Papp had just been named Director of the Lincoln Center Theatre, and that, along with the CBS contract, made him one of the most powerful producers in the history of American theatre.

When Rabe wrote the play in 1968, he did not envision that his drama about a returning veteran, blinded by war, would exactly coincide with the return to the United States of thousands of P.O.W.'s, most of whom had spent an uncomfortable period of time in North Vietnam. Nevertheless, *STICKS AND BONES* in an authentic work of art, and its deeper purpose would have been put into stark relief precisely because the veterans and P.O.W.'s were returning.

Finally, in August of 1973, CBS aired the program. Once again, the majority of the station managers refused to accept the play. "They can run it down the line anytime they want to," said one station manager, "but I'm not going to show it. They can't sanitize it enough to suit me."

The critical response was somewhat different. The *New York Times* comment was typical: "I cannot recall anything on commercial television of an intensity comparable to this production . . . such is Rabe's strength that he pulls us in after him . . . the final image on the TV screen is so perfect, and so perfectly appalling, that your mind will want to throw up."

Finally, the whole episode raises many unanswered questions: a happy marriage between serious theatre and commercial television may well be impossible. The participants of this abbreviated honeymoon parted with harsh words and went their separate ways. Rabe continues to write plays and *THE BASIC TRAINING OF PRIVATE HUMMEL* wins more prizes. Joseph Papp resigned this past month as director of the Lincoln Center and temporarily retreated to his aesthetic fortress at the Public Theatre. And CBS intends to come to an understanding with The National Football League so the "60 Minutes" which follows the football game, will actually be sixty minutes. It is doubtful, however, if you will see a CBS production of tonight's play, David Rabe's *STREAMERS*, in the near future.

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MUSICAL DIRECTOR Stan Keen
DIRECTORS, 12th SEASON. Judith Haskell, Bill Ludel, M. Burke Walker, Gregory A. Falls, Kent Paul, Raymond Clarke
STAGE MANAGER Eileen MacRae Murphy
ASSISTANT STAGE MANAGER Michael Weholt
SCRIPT CONSULTANT Barry Pritchard

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TECHNICAL DIRECTOR Phil Schermer
ASSISTANT TECHNICAL DIRECTOR Jody Briggs
SCENE DESIGNERS Jerry Williams, Shelley Henze Schermer, William Forrester
ASSOCIATE SCENE DESIGNER Randy Hayes
PROPERTY MASTER Shelley Henze Schermer
COSTUME DESIGNER Sally Richardson
ASSISTANT TO THE COSTUME DESIGNER Marian Cottrell
COSTUME ASSISTANT Sarah Gladden
LIGHTING DESIGNERS Paul W. Bryan, Al Nelson, Phil Schermer
SOUND CONSULTANT Mac Perkins
CARPENTERS Richard Weil, Paul W. Bryan
PHOTOGRAPHER Chris Bennion
WASHINGTON STATE ARTS COMMISSION
INTERN PROGRAM Technical: Joyce Brenner; Production Assistant: James Pearl; Costumes: Deborah Lloyd
PRODUCTION ASSISTANTS Tina Lidnin, Cyndi Mudge

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BOX OFFICE ASSISTANTS Magee Downey, Deborah Long, Christina Lynch
HOUSE MANAGER John Renforth
CUSTODIAN Jim Steele

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**ACT needs volunteer ushers — any performance, any night.
If you are interested, call John Renforth, 285-3220.**

ACKNOWLEDGEMENTS

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 Kinnaid, Rochelle King, Susie Wingrove, and Laurie Hawthorne. Board member Gena Gorasht is an ad hoc member of the committee.

THANKS TO Carling Brewing Co. for labels.

THANKS TO THE UNIVERSITY OF WASHINGTON DRAMA DEPT. for use of the stretcher and other props.

THANKS TO THE U.S. ARMY for use of cots and footlockers.

THANKS TO UNIVERSITY OF WASHINGTON MEANY HALL for use of the lockers.

THANKS to radio stations KGY (Olympia), KAYO and KJR for their help with the taped music.

IF YOU ARE LATE . . . ACT will ask latecomers to watch the play standing in the upper lobby until there is a suitable break in the play, specified by the director. 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.

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. 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 people and the paintings made into objects in the lobby during STREAMERS are made by Randy Hayes, who lives in Seattle and is the assistant set designer for ACT this season.

He calls the work "visual isolation of objects and people, with the elimination of background." His work is pastel on paper, covered with plexiglass; occasionally he uses lacquer painted on the back of the plexiglass, and his objects are sometimes illuminated.

A graduate of the Memphis Academy of Arts with a major in sculpture, and post graduate work at the University of Oregon, Randy has had one-person shows at the Penryn Gallery and Matheson Gallery in Seattle, and group shows at the Linda Farris and Matheson galleries, in Seattle.

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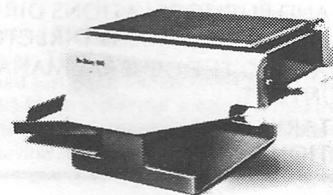
NO TICKET REFUNDS CAN BE MADE, but subscribers may exchange tickets for any other performance of the same show, providing the box office receives the ticket 24 hours before date and time printed on the tickets.

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 in 8:00.

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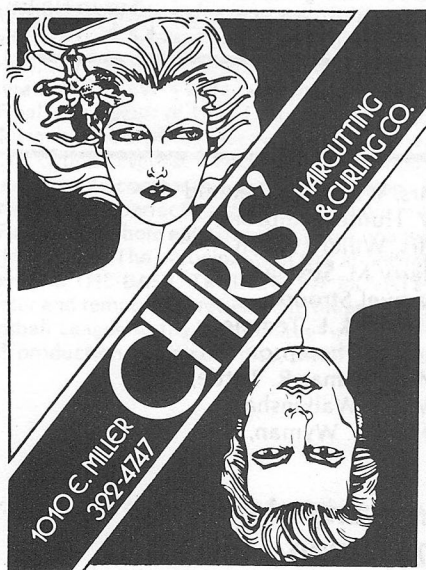
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ACT also gratefully acknowledges support by the National Endowment for the Arts (A Federal agency), the Washington, King County and Seattle arts commissions for their help through the special purchase of services, and the Corporate Council for the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

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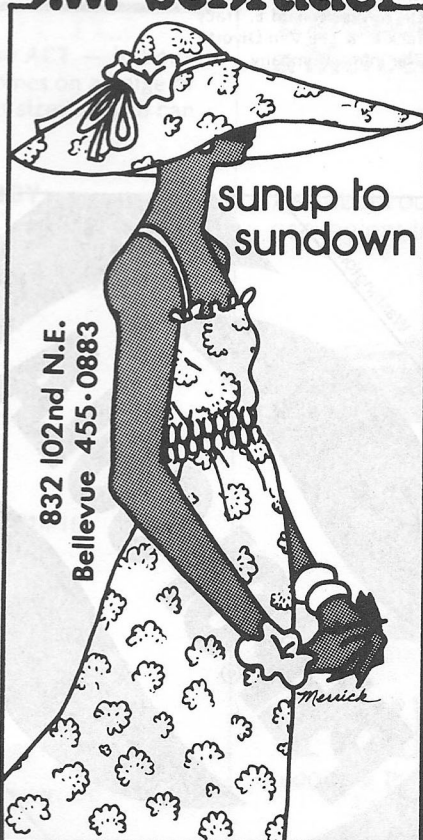
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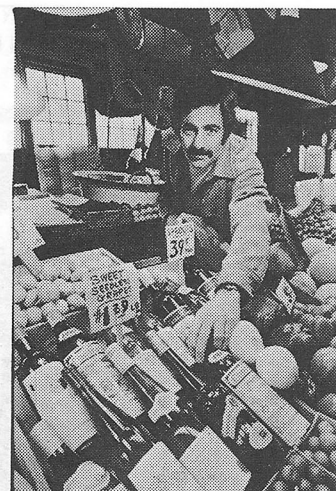
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STREAMERS IS A POWERFUL PLAY AND MAY AROUSE SOME STRONG FEELINGS. ACT invites you to share your reactions to the play, whatever they are, at an informal discussion **following the matinee performance on SATURDAY, AUGUST 13.** STREAMERS director M. Burke Walker; Dr. Pepper Schwartz, assistant professor in the department of sociology at the University of Washington, specializing in sexuality; and Jack Leahy, professor of humanistic social studies at the University of Washington and author of the "Backstage" column in the ACT program, will "facilitate."

As a *contemporary theatre*, ACT aims to reflect the tensions and issues that confront modern society. That this purpose has been realized in past seasons has been reflected in the quality of previous audience discussions (held in conjunction with THE TRIAL OF THE CATONSVILLE NINE, IN WHITE AMERICA, and THE DEPUTY among other.) We hope to further enhance the theatre experience this season by inviting our audiences and guests to articulate the humanistic questions raised by STREAMERS — and there are some interesting ones.

Those of you who are attending the show at another time are invited to drop into the theatre about 4:45 on Saturday, August 13, get a cup of coffee or soft drink in the lobby and come on into the theatre to join the discussion.

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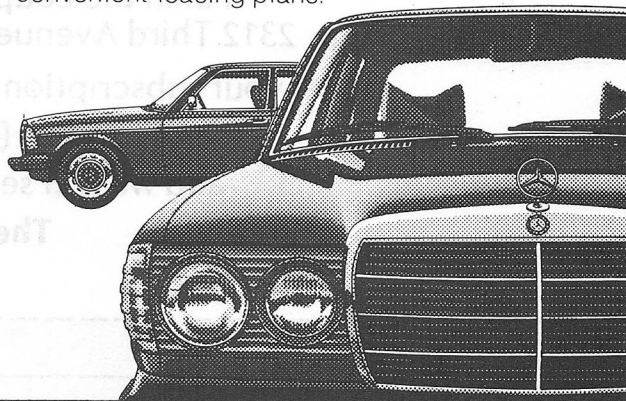
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