

A CONTEMPORARY THEATRE · 14TH SEASON · 1978



Gregory A. Falls Artistic Director Andrew M. Witt General Manager

presents

Edward J. Moore's



August 3-August 26, 1978
Presented by special arrangements with Samuel French, Inc.

Director	M. Burke Walker
Scene Design	
Costume Design	Sally Richardson
Lighting Design	Al Nelson
Sound Design	Mac Perkins
Technical Director	Phil Schermer
Property Design	. Shelley Henze Schermer
Stage Manager	. Eileen MacRae Murphy
Assistant Stage Manager	Michael Weholt

THE CAST, IN ORDER OF APPEARANCE

Gertrude Blum Janice Fuller
Harry Bales David Canary

THE TIME: ACT I After closing; 2:30 a.m. ACT II Following morning

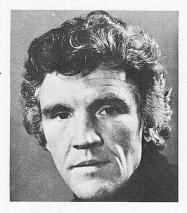
THE PLACE: The Sea Horse, a bar in a California seaport

THERE WILL BE ONE 15-MINUTE INTERMISSION

SPECIAL "SIGNED" PERFORMANCE

ACT Theatre is presenting a special and unique opportunity for the deaf community to see a live theatre performance. With the cooperation of the Drama and Deaf Project of Seattle Central Community College and the Community Service Center for The Deaf and Hard of Hearing, ACT is presenting A SIGNED PERFORMANCE OF THE SEA HORSE on Saturday, August 19, at 2:30 p.m., open to the general public, but specially oriented to the deaf community. Two well-known professional interpreters for the deaf, Mary Stotler and Tom Wright, will be "signing" the performance simultaneously with the ACT performances. If you are interested in attending this performance, call the ACT Box Office for reservations.

THE COMPANY



DAVID CANARY (Harry Bales) is new to the ACT stage but may be familiar to you from his other stage and screen credits. He has acted in several films, including the role of "Lamar Dean" in HOMBRE and "Frank Gusenberg" in the ST. VALENTINE'S DAY MASSACRE. On Broadway he was in Jose Quintero's production of GREAT DAY IN THE MORNING, and played "El Gallo" in the original New York production of the FANTASTICKS at the Sullivan Street Playhouse. For television, David was featured on the long-playing series BONANZA as "Candy" and played "Rus Gehring" in PEYTON PLACE. His other television appearances included the TV film DAIN'S CURSE, and guest starring roles on POLICE STORY and GUN-SMOKE, among many others. In the "legit" world, David has appeared in productions all over the country, including playing "Iago" in the Hartman Theatre Company production of OTHELLO recently. He played the title role in Strindberg's THE FATHER at Gene Frankel's Theatre in New York, "Rhett Butler" in GONE WITH THE WIND on tour, played "Shannon" in NIGHT OF THE IGUANA at the Meadow Brook Theatre in Michigan, played "Macbeth" in MACBETH and "The First Man" in JACQUES BREL at the Actors Theatre of Louisville, "Charles M. Russell" in COWBOY for the Goodspeed Opera House in Connecticut, "Fred Graham" in KISS ME, KATE for the Cincinnati Playhouse in the Park, "Stanley" in STREET-CAR NAMED DESIRE at Syracuse Stage, and "Charlie Anderson" in SHENANDOAH for the Northstage Theatre in New York.



JANICE FULLER (Gertrude Blum) was last seen on ACT's stage as "April" in HOT L BALTIMORE four years ago. She just finished playing off-Broadway at The Lion Theatre Co. in K-IMPRESSIONS OF THE TRIAL. She is a founding member of The Lion and will return in September to rehearse her eighth production for them, a play based on "Colette." For the Manhattan Theatre Club, she appeared as "Inez" in IN THE SUMMERHOUSE, and "Pamela" in JOE EGG. She made her off-Broadway debut as "The Nurse" in ICE AGE at the Chelsea Theatre Center, and also played "Pup" in PUP at the Playwrights Horizons in New York. Her regional theatre experience includes playing "Kristin" in MISS JULIE at the Indiana Repertory Theatre, "Mme. Arcati" in BLITHE SPIRIT for a Dinner Theatre Tour; at the Mountain Playhouse in Pennsylvania she has played "Marion" in ABSURD PER-SON SINGULAR, "Ruth" in PLAIN & FANCY, "Sarah" in TABLE MANNERS and "Rennie DuPont" in SWEET FEET; for the Old Globe in San Diego she played "Gwendolyn" in BECKET, and "Meg Dillon" in THE HOSTAGE, and for the two roles won a "best actress" award. She has played seven seasons for the San Diego National Shakespeare Festival at the Old Globe Theatre, and she has also performed at the American Shakespeare Festival in Stratford, Connecticut, in such roles as "Minnie" in MOURNING BECOMES ELECTRA and "Maria" in TWELFTH NIGHT; she can be heard on the Caedmon recording of ELECTRA. Her film credits include the Richard III sequence in THE GOODBYE GIRL and "Granola" in CRY YOUR PURPLE HEART OUT. She is a graduate of the Royal Academy of Dramatic Art in London.



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, WHEN YOU COMIN' BACK, RED RYDER and STREAMERS. Burke is the Artistic Director and co-founder of The Empty Space Association of Seattle, where most recently he directed OREGON GOTHIC; he has also directed such Space productions as DANDY DICK, AMERICAN BUFFALO and BUTLEY. Burke is a graduate of Middlebury College, Vermont, and the University of Washington. Last winter he toured West German theaters as a guest of the Foreign Ministry; in June, as a consultant for the Ford Foundation, he attended a two-week seminar in Salsburg, Austria, on Funding for the Arts.



SCENE DESIGNER TODD MUFFATTI returns to Seattle after an absence of three years. He has designed over thirty productions for ACT, including ROYAL HUNT OF THE SUN, THE CARETAKER, ENDGAME, ONE FLEW OVER THE CUCKOO'S NEST, as well as ACT's first production, OH, DAD, POOR DAD, MAMA'S HUNG YOU IN THE CLOSET AND I'M FEELIN' SO SAD in 1965. Todd worked for both the Stanford and Seattle Repertory Theatres before joining the faculty at California State University, Fullerton. At Cal State, he teaches undergraduate and graduate courses in scene design and has designed twenty-five productions there. He recently designed the interior of a French restaurant in Pasadena, Ca. and two productions for a cabaret theatre in California.



COSTUME DESIGNER SALLY RICHARDSON received her undergraduate degree from Whitman College in drama and her master's degree from the University of Washington in costume design. She has been ACT's resident costume designer for the last two years, having designed every production. Recently, she designed the costumes for THE BOY FRIEND at the Palace Theatre, and LANDSCAPE OF THE BODY at The Empty Space. 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.



LIGHTING DESIGNER AL NELSON returns to ACT for his third season, having previously designed lights of OH, COWARD, WE THREE, QUIET CARAVANS, SCAPINO, BOCCACCIO and LADYHOUSE BLUES. Al received his master's degree from the University of Washington, where he is currently the production/technical director for the School of Drama.



SOUND DESIGNER MAC PERKINS has been the sound consultant for ACT Theatre for the last five years, and designed the special sound system for A CHRISTMAS CAROL last season. He has also worked on sound and special effects for the University of Washington Drama Department, The Empty Space Association, Seattle Repertory Theatre, Intiman, Cirque Dinner Theatre and community theatres. Mac designed and built the sound system for the Seattle Repertory's Second Stage and is rebuilding ACT's sound system this season. Mac is a partner in Pacific Northwest Theatre Associates, Inc. and works with Morgan Sound Co. on concert sound systems. Prior to coming to Seattle ten years ago, Mac served in the U.S. Navy and worked as a broadcast engineer.



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



PROPERTY DESIGNER SHELLEY HENZE SCHERMER is a graduate of the University of Washington, and has been ACT's Property Master for the last five years. In addition, she has designed sets for ACT's HENRY IV, PART I, A CHRISTMAS CAROL, LADYHOUSE BLUES, THE HEIRESS and the THREE CHECKOV PLAYS. She designed The Seattle Repertory's touring RHYTHM SHOW, and designed the Washington State Bicentennial Touring Show, and has designed sets for shows at The Empty Space Association.



STAGE MANAGER EILEEN MACRAE MURPHY is in her fifth season as stage manager of ACT. In the past eight years she has stage managed over 600 performances. A graduate of the University of Washington, she received her master's degree in directing. In 1976 she directed FIRE! at ACT, and in 1977 the Whistlestop Revue for The Young ACT Company. Among her other directing credits are INTERMEZZO, LOSERS, SUNDAY FUNNIES, and THE PUBLIC EYE. She has acted in productions of THE CRUCIBLE, BAAL, ALICE IN WONDERLAND, and PLAYBOY OF THE WESTERN WORLD.



MUSICAL DIRECTOR STAN KEEN is also the musical director for the Emmy Award children's series, "Boomerang," on KOMO TV, for which he personally won an Emmy Award. This past winter he was featured on "Music to See" and the Super Special, "Mister Candyman" on CBC TV in Canada. During April Stan appeared with WE 3 at the John F. Kennedy Center, and at the Alliance for Arts in Education "Project Outreach" in Denver. Stan's North-

west Jazz Quintet was featured in four Inner-City School concerts with the Seattle Symphony, and his *Northwest Jazz Sextet* will tour with the Western States Arts Foundation this winter.



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 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 a M.A. in drama in acting/directing from the University of Washington. He sits on the Advisory Board of the Factory of Visual Arts and the Washington Volunteer Lawyers for the Arts, and recently created Seattle's half-price ticket booth operation in downtown Seattle, TICK-ETS: TONIGHT.



ARTISTIC DIRECTOR GREGORY A FALLS is the founder of A Contemporary Theatre, where he has directed more than 50 productions, including Henry IV, PART I and BALLYMURPHY this season, and last season's AS YOU LIKE IT, A CHRISTMAS CAROL, which he adapted, and The Young ACT Company's production of THE ODYSSEY. Two years ago he directed five of the season's plays, including SIZWE BANSI IS DEAD, THE TIME OF YOUR LIFE, SCAPINO!, BOCCACCIO and A CHRISTMAS CAROL. Greg founded the Champlain Shakespeare Festival in Vermont, and was Artistic Director for four years, directing HAMLET, RICHARD II, and HENRY IV, among others. For ten years he was the executive director for 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 F. Kennedy Center, for his contribution to American Theatre.

ABOUT THE PLAY

THE SEA HORSE, partly autobiographical, grew out of an acting exercise the author improvised while an acting student studying under Uta Hagen in New York. Edward Moore was asked to read a scene with another student. He decided to make it an original scene and created a two character situation. As the class continued, Moore wrote additional scenes, and together they developed into THE SEA HORSE, its atmosphere drawn from his acquaint-anceship with waterfront bars while he was in the Navy.

Over a period of two years, Moore polished the play while trying to get it produced. His efforts were finally rewarded when the Circle Repertory Theater in New York produced his play. THE SEA HORSE opened at the Circle Rep's off-Broadway playhouse on March 3, 1974.

The play won immediate critical praise, and capacity audiences soon moved the production to a much larger off-Broadway theater where it ran for a total of 123 performances.

THE SEA HORSE was included into Otis Guernsey's "Ten Best" plays, and Conchata Ferrell, who performed "Gertrude," won an Obie, a Theater World Award and The Drama Desk Award.

The script is being produced as a movie this year, starring Edward Moore.

AND ABOUT THE PLAYWRIGHT

Edward Moore was making headway as a moderately successful television and stage actor when he won his first, and very considerable, success as a playwright with "The Sea Horse."

He was born in Chicago in 1936, the son of a truck driver. A gift for mechanics led him to study at a trade school, and then to serve four years in the Navy as a machinist's mate. After discharge from the Navy, he happened upon an acting class at the Goodman Theatre in Chicago—and found his true vocation.

He began to get professional acting assignments with such theatres as the Hartford Stage Company, Cincinnati's Playhouse in the Park, The Goodman Theatre, then in a New York play, THE WHITE HOUSE MURDER CASE.

This led him to a two-year engagement with CBS to act in the afternoon TV series "Love of Life". He also appeared in some other TV series—"All My Children" and "Mr. Broadway," as well as the "Soldier in Love" special with Claire Bloom and Basil Rathbone.

BACKSTAGE

by Jack Leahy

Come, landlord, fill the flowing bowl until it does run over,

Tonight we will all merry be—tomorrow we'll get sober.

John Fletcher

THE SEA HORSE is a bar-room play like many distinguished, if somewhat boozy, plays that have preceded it. yet it is very unlike other down-and-out saloon plays where odd characters seem permanent residents of an archetypal bar.

In THE SEA HORSE, we do not get a parade of lovable (and sometimes not so lovable) misfits, perpetually imbibing strong spirits as a protective bulwark against the outside world. Such a setting has been a favorite location for playwrights from Shakespeare's Boar's Head Tavern of Elizabethan London to the brash and gawdy nightclub of pre-Nazi Germany that functions as the centerpiece of CABARET.

Whether one chooses to frequent questionable establishments like The Sea Horse is a matter of personal choice, but there is no question about their popularity when they are represented on the stage. Playwrights seem to have a great fondness for soiled and sleezy settings that many of the

audience would not dream of visiting in real life. It's much safer to watch the action across the footlights; the real setting might prove costly, as Falstaff noted when he complained that Mistress Quickly's tavern had "turned bawdy-house; they pick pockets."

One of the more interesting results of a tavern scene occurred during the second act of Sean O'Casey's THE PLOUGH AND THE STARS. A full scale riot ensued at the Abbey theater when the play opened in 1926, with the great poet W.B. Yeats taking the stage to tongue-lash the uproarious audience, and Sean O'Casey himself delivering a few well aimed punches before Dublin's finest arrived to restore order. The Abbey audience objected to the portrayal of prostitutes in an Irish pub, and finally attempted to tear the theater apart when the Irish Republic flag, the Plough and the Stars, was carried on stage.

For the most part, though, audiences since Shake-speare's time have enjoyed viewing the sometimes dismal hangouts of those who have been less fortunate in circumstances. John Gay's THE BEGGAR'S OPERA (the basis for our own century's THREE PENNY OPERA) gave a superb view of London's underworld of thieves, highwaymen and prostitutes of some two hundred and fifty years ago.

continued on page 15

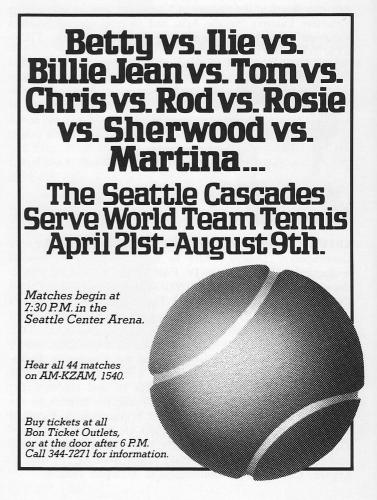


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NO TICKET REFUNDS CAN BE MADE, but subscribers may exchange tickets for any other performance of the same show, providing the box office receives the tickets 24 hours before date and time printed on the tickets.

STUDENTS AND SENIOR CITIZENS can buy single tickets for \$2.50, one-half hour before curtain time, if there are seats available.

PREVIEW NIGHT TICKETS (the Wednesday before opening night of each play) may be purchased at the door the night of the performance for \$2.50, on a first-come, first-served basis.

GROUP DISCOUNTS for theatre parties of twenty or more persons are available. Discounts range from 10 to 20 percent off, depending on the size of the group and the performance date. To arrange for group sales — or a corporate family event, a couples' night out, or a fundraising benefit for your organization or business — call Robin Atkins, ACT Box Office, 285-5110.

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. Wine is courtesy of the Pike and Western Wine Merchants in the Soames-Dunn Building in the Pike Place Market. This year's opening night party committee includes Jeane Lipps, chairman; Jerry Peterson, Sue Vitale, Cindy Mazzola, Dolly Mullens, Jim DePartee, Lauri Hawthorne, Rochelle King, John Renforth, Nancy Nichols, and Judy Schoenocker.

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 285-4314 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.

ACT NEEDS VOLUNTEER USHERS — ANY PERFORMANCE, ANY NIGHT. IF YOU ARE INTERESTED, CALL JOHN RENFORTH, 285-3220.



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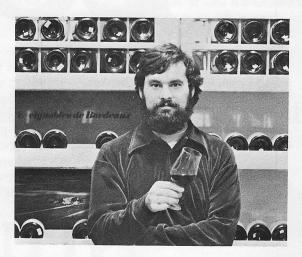
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ART IN THE LOBBY

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 Louise Campion Cummings, ACT Theatre, 100 West Roy Street, Seattle, WA 98119.

Guest artist for THE SEA HORSE is Dick Busher. Dick is a Seattle photographer who describes his work as "an open ended exploration of light, form and texture, using color transparencies for a vehicle, and Cibachrome prints as the end product." Dick has participated in numerous group shows in the area, including the Seattle Art Museum's "Northwest '77," and is included in the Rainier Bank collection of 20th century American photographers. He just concluded a one-man show at the Traver Gallery in Seattle. Contact the Traver Gallery for further information about Dick's work, at 622-4234.

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ADD ANOTHER DIMENSION TO YOUR THEATRE EXPERIENCE

After the evening performances you can come into our Backstage Rehearsal Room for informal discussions of the play, led by Theatre production and artistic staff; sometimes the actors join in the discussions.

SPECIAL SYMPOSIA DISCUSSIONS will be held after the preview Wednesday night, August 2, and Wednesday, August 9, with noted guest speaker Pepper Schwartz, an assistant professor of sociology at the University of Washington, and after performances on August 16 and 23 with guest speaker Charles Frey, who teaches English at the University of Washington. This program is being sponsored by the Washington Commission for the Humanities, a state based program of the National Endowment for the Humanities.





WE NEED YOUR HELP!

Your ticket purchase dollars work hard to support ACT. However, even with packed houses we can earn only 70% of our operating expenses. ACT is a tax-exempt non-profit corporation. Your contribution will insure continuation of one of Seattle's finest professional theatres.

Send Your Donation to:

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A CONTEMPORARY THEATRE

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ARTIST	TIC/PRODUCTION STAI	FF
Technic	al Director	

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NEXT AT EGS

ACT's "to be announced" play this season is MAKASSAR REEF, by noted Australian playwright Alexander Buzo. ACT's American Premiere of this production will be the second production, following its World Premiere with the Melbourne Theatre Company last March 21. MAKASSAR REEF will be directed by Bill Ludel, the director of TRAVESTIES at ACT Theatre last season.

Makassar is an Indonesian coastal resort, about 350 miles from Bali. The play gathers together an assortment of tourists—from Australia, Geneva and more questionable origins—whose lives become entwined in passion, desperation and intrigue. Against this background of holiday atmosphere, Buzo has woven his tale of loves and losses, smug-

MAKASSAR REEF

Alexander Buzo
August 31-September 23

gling and adventure. The contemporary characters include Weeks, the Australian economist whose career and emotional survival are at the crossroads as he and his roommate, Beth, of nine years are on their "pre-marriage honeymoon"; Wendy, the forty year old mother who finds respite from her lonely life through an intense love affair; the mysterious Perry, whose endless search for adventure leads him into romantic involvements and drug running; Silver, an aging Dutch hippie thief; a radical Indonesian journalist and a powerful immigration official.

Buzo's ironic wit and perception illuminate the characters "searching for values and identity in today's footloose and disoriented society," says Buzo.

CONTRIBUTORS

A CONTEMPORARY THEATRE WISHES TO THANK ITS 1978 CONTRIBUTORS

Producing live theatre involves the energies and commitment of many people, not the least of whom are our contributors. Without them the show could not go on. We wish to thank all of ACT's donors, both those listed below and those who wish to remain anonymous, for their very generous contributions. Each of them, by responding to ACT's 1978 fund-raising appeals, has made it possible for you (and ACT) to be here for this performance.

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In the twentieth century, various settings of run-down bars and flophouses have become a commonplace of dramatic literature. There have been Maxim Gorky's THE LOWER DEPTHS, with its depiction of life in a prerevolutionary decaying basement tenement, O'Neill's THE ICEMAN COMETH, with its strange assortment of bums who patronize Harry Hope's saloon, and recently, THE HOT L BALTIMORE, centering on a group of down-atthe-heels misfits inhabiting a dismally disintegrating hotel.

In THE SEA HORSE, however, although the setting is decrepit enough, there is no parade of picturesque bums. all of the action in the waterfront saloon called The Sea Horse takes place late at night after all the customers have been locked out by the hefty proprietress—and the next morning before any new customers have been admitted. The audience will only see one other character than the obese lady who looks like an ill-groomed balloon. This is a sailor who has come ashore with an urgent mission—a marriage proposal for the hulking barmaid.

THE SEA HORSE is a love story with less than glamorous background. Whether the sailor, Harry Bales, will be able to navigate the wind and waves of Gertrude Blum's temperament is not finally answered in the course of the play, but we do gain a great deal of insight into each of them; their hopes, fears and dreams are laid bare before us. Although set in the grubby surroundings of a waterfront saloon, the play allows us to go beyond the two characters and to look into the hearts of all kinds of people who desperately fear rejection from an outside world that often appears far more uncomfortable than the dimly lit, dreary and unpleasant place that Gertrude Blum calls home.



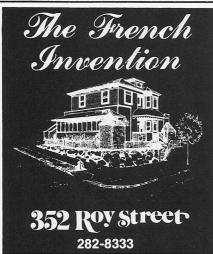
If you smoke cigarettes, you taste like one. Your clothes and hair can smell stale and unpleasant, too.

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