

**SIMON GRAY'S
OTHERWISE ENGAGED
A CONTEMPORARY THEATRE**

THEATRE'S HUMANITY ... 64 DISCUSSIONS

STAY AROUND AFTER THE SHOW! Here is your opportunity to share your thoughts and feelings about the plays. After the play—on selected evenings—there will be special humanities discussions with scholars, actors and you.

The project is supported, in part, by the Washington Commission for the Humanities, a state program of the National Endowment for the Humanities, and by the Seattle Arts Commission, through the distribution of a limited number of free tickets for these 64 discussion/performances.

KRAB RADIO will also be taping a discussion of each production, and airing it as part of their regular programming. If you can't stay for a discussion, or there isn't one on the night you are attending, why not listen to the discussion on KRAB. Call KRAB, 325-5110, for their free monthly program guide to find out what time the discussions will air. They may have call-in discussions after the show.

MODERATOR for the discussions is Jack Leahy,

professor of humanistic social studies, College of Engineering, University of Washington, who teaches a class on "The Living Theatre."

HUMANITIES DISCUSSION LEADERS FOR OTHERWISE ENGAGED are Fred Davis and Pepper Schwartz. Fred Davis is a psychoanalyst privately practicing in Madison Park. He recently moderated a film series for the Seattle Psychoanalytic Clinic, he has written two novels, and has had his poetry published in "Tinderbox," a quarterly poetry journal. Pepper Schwartz is an assistant professor of sociology at the University of Washington, with a Ph.D. in sociology from Yale University. Her fields of interest include the family, human sexuality, sex roles and social psychology. She presently is engaged in a National Science Foundation Grant on "The Management of Conjugal and Quasi-Conjugal Dyads."

DISCUSSION DATES AND PERFORMANCE TIMES are Saturday, July 7, 2:30 p.m.; Wednesday, July 11, 2:30 p.m.; Saturday, July 21, 8:00 p.m.; Tuesday, July 24, 8:00 p.m.; Wednesday, July 25, 8:00 p.m.; Thursday, July 26, 8:00 p.m.; Friday, July 27, 8:00 p.m.; and Saturday, July 28, 8:00 p.m.

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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, call Pamela Powers, 232-6006.

The art exhibited at ACT during the run of OTHERWISE ENGAGED is by Seattle artist D.G. Smith. This show, which includes lithographs, etchings and drawings, has been touring museums in Texas for the past year. Mr. Smith will be having a showing of his new work at the Traver Gallery in September. For more information, contact The Traver Gallery, 2219 Fourth Avenue, Seattle, 622-4234.

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PRESENTS
SIMON GRAY'S

OTHERWISE ENGAGED

July 5 - July 28, 1979

Director	Robert Loper
Scene Design	Scott Weldin
Costume Design	Sally Richardson
Lighting Design	Paul Bryan
Technical Director	Phil Schermer
Property Designer	Shelley Henze Schermer
Production Stage Manager	Eileen MacRae Murphy
Assistant Stage Manager	Michael Weholt

THE CAST, IN ORDER OF APPEARANCE

Simon Hench	Denis Arndt
Dave	Allen Nause
Stephen Hench	Clayton Corzatte
Jeff Golding	Ted D'Arms
Davina Saunders	Cecelia Riddett
Wood	Mitchell Edmonds
Beth	Kim Joseph

THE PLACE: The living room of the Hench's house in Islington

THE TIME: The present

ACT I A morning in summer

ACT II Immediately following

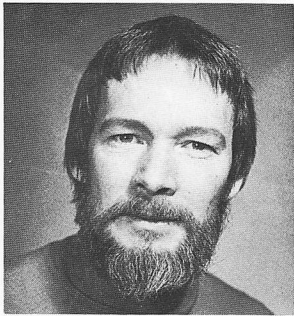
THERE WILL BE ONE 15-MINUTE INTERMISSION

THE COMPANY



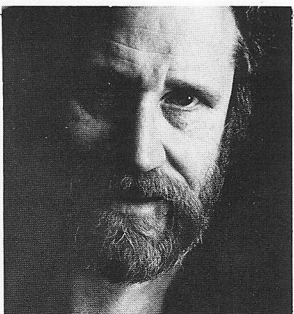
DENIS ARNDT (*Simon Hench*) has been seen several times on ACT Theatre's stage, having played "Weeks Brown" in MA-

KASSAR REEF, "Seamus O'Neil" in BALLYMURPHY and "Brian" in THE SHADOW BOX last season. Denis played "Deely" in OLD TIMES at the Old Globe Theatre in San Diego, and "Tony Cavendish" in THE ROYAL FAMILY as well as "Barnett" in THE NATIONAL HEALTH for the Seattle Repertory Theatre. He was a leading actor for many years at Ashland's Oregon Shakespearean Festival. Denis also played the title role in Simon Gray's BUTLEY for The Empty Space Association and "Thomas Moore" in A MAN FOR ALL SEASONS for the Pacific Conservatory for the Performing Arts in Santa Maria, California.



CLAYTON CORZATTE (*Stephen Hench*) just finished playing in ACT's FANSHEN. He has directed many productions at

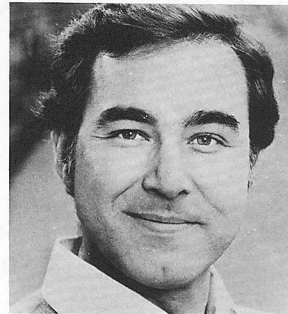
ACT, and will direct HOLY GHOSTS later this season. His acting roles include "Henry Carr" in TRAVESTIES in 1977 at ACT. Since then he has played "Moricet" in 13 RUE DE L'AMOUR at the Seattle Repertory Theatre, "Pastor Manders" in GHOSTS, "Phil Hogan" in MOON FOR THE MISBEGOTTEN and "Dr. Tchebutkyin" in THREE SISTERS at Intiman and has directed productions of THE IMPORTANCE OF BEING EARNEST at Intiman and in Cleveland. In the past year, Clayton also directed THE FOURPOSTER and played "Sidney Bruhl" in DEATH-TRAP for the Alaska Repertory Theatre.



TED D'ARMS (*Jeff Golding*) appeared last season in ACT'S HENRY IV, PART 1 as "Falstaff" and in THE SHADOW

BOX as "Joe"; other ACT productions include the leads in ONE FLEW OVER THE CUCKOO'S NEST and DRACULA. He has been featured in Intiman Theatre's DANCE OF DEATH, UNCLE VANYA, and MISS JULIE and in the Seattle Repertory Theatre's productions of RICHARD II and THE PRICE. At the Oregon Shakespearean Festival he played the title roles in OEDIPUS REX and ANTONY AND CLEOPATRA. He has acted in five feature films, the latest of which will be Stanley Kramer's THE RUNNER STUMBLES; he starred in the Seattle-made DOUBLES. His

directorial work has been seen in THE MARRIAGE OF MARILLON and WHAT THE BUTLER SAW for the Bathhouse Theatre and HABEAS CORPUS for the Skid Road. A professional photographer, he has been widely published and has had exhibitions in Seattle, New York, London and Paris.



MITCHELL EDMONDS (*Bernard Wood*) is new to ACT's stage but has been seen in resident theatres throughout the country.

He recently played "Curtis Appleby" in NIGHT WATCH with the Theatre of Light in Los Angeles, and appeared in A CHRISTMAS CAROL with the Alaska Repertory Theatre. At the Alaska Rep, Mitchell also played "Dr. Watson" in SHERLOCK HOLMES and "The Man" in THE FOURPOSTER, opposite Tanny McDonald and directed by Clayton Corzatte. He has appeared on ABC's "General Hospital." With the Alliance Theatre in Atlanta, he appeared in A CHRISTMAS CAROL, as "Bailey" in THE NIGHT THOREAU SPENT IN JAIL, and as "Rev. Hale" in THE CRUCIBLE and "Bottom" in A MIDSUMMER NIGHT'S DREAM. Audiences have also enjoyed Mitchell's performances at the McCarter Theatre in Princeton, Cincinnati Playhouse in the Park, and others. Besides stage work, Mitchell has hawked McDonald's hamburgers, auto parts, beer, pizza and other products via radio and TV. He may be seen in the current film "The Eyes of Laura Mars," and the forthcoming TV series "Stone," starring Dennis Weaver.



KIM JOSEPH (*Beth*) is also new to ACT's stage. She has performed in the West Coast Premiere of ECCENTRICITIES OF A

NIGHTINGALE as "Alma," played "Gertrude" in HAMLET for the Inner City Cultural Center in Los Angeles, "Hope" in BENNY AND HOPE for the Los Angeles Actors Theatre, and appeared in several productions for the Megaw Theatre (L.A.), including Aldous Huxley's THE GIACONDA SMILE, A DELICATE BALANCE, A TASTE OF HONEY, and SOLITAIRE, DOUBLE SOLITAIRE. With a Ph.D. in theatre history from the University of Southern California, Kim has also been seen in various offerings at the Caffe Cino and Cafe LaMama in New York.



ALLEN NAUSE (*Dave*) recently played "Jack Tanner" in *MAN AND SUPERMAN* on ACT's stage. He has also appeared as

"George Herringbone" in the Bathhouse Theatre's production of *HERRINGBONE*. A frequent performer at the Empty Space Association, his roles there have included "Joshua Creffield" in *OREGON GOTHIC*, "Wheeler" in *ANGEL CITY*, "Raulito" in *LANDSCAPE OF THE BODY*, "Baxter" in *GOSSIP*, "Jack" in *PRAYER FOR MY DAUGHTER*, and "Gabriel" in *BONJOUR LA, BONJOUR*. Allen has performed and taught at the Oregon Shakespearean Festival for two years. His roles there included "Benedick" in *MUCH ADO ABOUT NOTHING*, "Edmund" in *KING LEAR*, and "Bob Acres" in *THE RIVALS*. He was also a member of the Nancy Spanier Dance Theatre and appears in the Stanley Kramer film *THE RUNNER STUMBLES*.



CECELIA RIDDETT (*Davina Saunders*) is happy to return to her birthplace of Seattle after a long absence: she left when she was

three months old. In the interim she has had a busy career, including playing "The Yellow Peril" in the World Premiere of *DA* at the Olney Theatre in 1972; "Peggy Jones" in *A CONFLICT OF INTEREST* at the Arena Stage in Washington, D.C., "Kathy" in *VANITIES* at the Studio Arena in Buffalo, "Isabel" in *RING AROUND THE MOON* at the Wayside Theatre and "Elma" in *BUS STOP* at St. Clement's. Her most recent appearance in a new play, *VICTORIA'S CLOSET*, at the I.R.T. She has appeared on most of the TV soap operas, made dozens of national commercials, and played "Patsy Jefferson" in *THE ADAMS CHRONICLES*. Cecelia graduated from Barnard Collage as a French major and did graduate work in Drama at Catholic University of America.



PLAYWRIGHT SIMON GRAY was born on Hayling Island, England, in 1936. He is the author of *BUTLEY* as well as *OTHER-*

WISE ENGAGED, two plays which were tremendous hits both in London and on Broadway. He considers himself primarily a teacher. In an interview with *New York Times* critic Mel Gussow in 1977, Gray said that he continues to teach English literature at Queen Mary College in London despite his success as a playwright because, "There are a lot of dead minds in education. I'm blocking a position." Teaching means more to Gray than writing because, "Teaching is my bloody life. I went to university when I was 17 — and I never left." He has written a number of novels, including "Colmain," "Little Portia," "Simple People" and "A Comeback for Stark," the last written under the pseudonym of Hamish Reade. His plays include *WISE CHILD*, *DUTCH UNCLE*, *THE IDIOT* and *SPOILED*. *CLOSE OF PLAY*, his first original play for The National Theatre, will be produced in 1979.



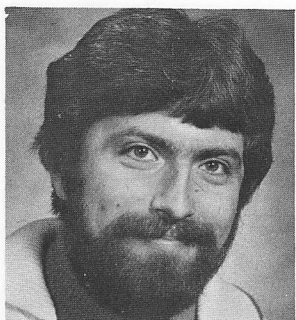
SCENE DESIGNER SCOTT WELDIN received his M.F.A. in Design from the University of Washington in 1979. While a

student he worked as the design assistant and the scenic artist for the Seattle Repertory Theatre and Intiman Theatre Company. He was also the assistant designer for "Woody Guthrie" at the Ford's Theatre in Washington, D.C. His honors and awards include a First Prize from Theatre Crafts Magazine for "Innovative Technical Theatre Practices Competition."



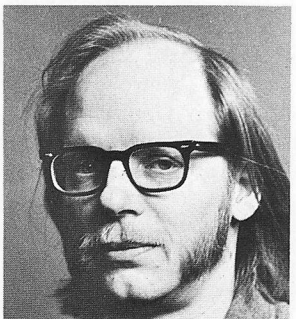
COSTUME DESIGNER SALLY RICHARDSON received her undergraduate degree from Whitman college in drama and her

masters degree from the University of Washington in costume design. She has been ACT's resident costume designer for the last two years. Last year, Sally designed the costumes for the Empty Space's marathon production ILLUMINATUS. She has also recently designed costumes for the Seattle Opera's THE TOY SHOP and Poncho Theatre's DOC MAYNARD.



LIGHTING DESIGNER PAUL W. BRYAN recently designed the lighting for The Empty Space Association's production of

HOOTERS. He has worked as an electrician, carpenter and associate technical director for ACT for eight 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. He was the lighting designer for STREAMERS and BALLYMURPHY for ACT. Paul is the president of the International Alliance of Theatrical Stage Employees (IATSE) #15.



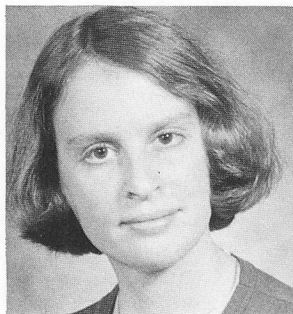
TECHNICAL DIRECTOR PHIL SCHERMER received his master's degree from the University of Washington. Phil has

been ACT's technical director for the past three and a half years. He has designed lighting for THE SHADOW BOX, MAKASSAR REEF, A CHRISTMAS CAROL, DESIRE UNDER THE ELMS and THE CLUB, and many other plays over the last twelve years at ACT. At The Empty Space Association, Phil designed lighting for AMERICAN BUFFALO, A PRAYER FOR MY DAUGHTER and HEAT, among others. He has also designed lighting for The Seattle Repertory Theatre and its 2nd Stage. Phil has also designed sets for BUTTERFLIES ARE FREE and FIRE! at ACT.



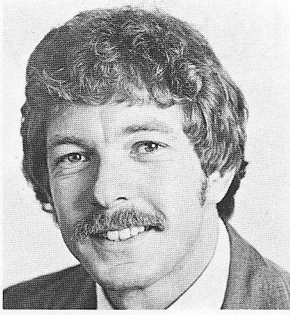
PROPERTY DESIGNER SHELLEY HENZE SCHERMER is a graduate of the University of Washington, and has been

ACT's Property Master for six years. In addition, she has designed sets for ACT's MAN AND SUPERMAN, HENRY IV, PART I, A CHRISTMAS CROL, LADYHOUSE BLUES, and designed the masks and scenery for the Young ACT Company's production of THE ODYSSEY, which played at the Kennedy Center in Wa. D.C. this February. Shelley has also designed for the Seattle Repertory Theatre, Empty Space Association, Intiman, The Palace Theatre and the Floating Theatre Company, and, for a change of pace, was one of the dancers in ACT's production of A CHRISTMAS CAROL last December.



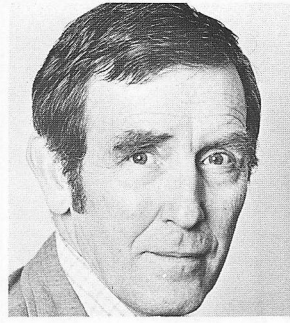
PRODUCTION STAGE MANAGER EILEEN MACRAE MURPHY is in her sixth season as production stage manager for

ACT. In the past eight years, she has stage managed over 45 major productions. 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.



GENERAL MANAGER ANDREW M. WITT has had experience in many facets of theatre as a former actor, stage manager

and director. His directional 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 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 created Seattle's half-price ticket booth operation in the Westlake Mall, TICKETS: TONIGHT.



ARTISTIC DIRECTOR GREGORY A. FALLS is the founder of A Contemporary Theatre, where he directed more than 50 produc-

tions, including HENRY IV, PART I and BALLYMURPHY last season, as well as A CHRISTMAS CAROL, which he adapted, and THE ODYSSEY with the Young ACT Company, which performed this spring at the John F. Kennedy Center. He is the author of this year's new play, THE FORGOTTEN DOOR, which The Young ACT Company toured through the Washington Cultural Enrichment Program. 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.



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BACKSTAGE

with Jack Leahy

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- **TO OUR OPENING NIGHT AUDIENCE . . .** complimentary refreshments and wine are 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.
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- **FIRE REGULATIONS . . .** In the event of the fire alarm sounding, please remain in your seats and you will be directed to your nearest emergency exit from the stage. When exiting from the theatre, please do so in a calm and orderly manner. Do not run.

"Our theater had become polite voyeurism . . . people running away from their Mums, escaping from life."

Joan Littlewood

In England the art of playwriting bears a not too dissimilar resemblance to volcanic activity insofar as playwrights tend to erupt brilliantly for a short period of time and then slumber peacefully for centuries. In the latter part of the 16th Century and the first part of the 17th, Elizabethan and Jacobean playwrights produced a body of dramatic literature unequaled in history. Again, during the Restoration, the playwrights, reawakened after a deep sleep enforced by Cromwell, gave to the theater a lasting repertoire.

Since then, however, the English speaking theater entered into a two and a half century period of quietude, interrupted only by rebellious outbursts from the Irish — a Sheridan, or Wilde or Shaw. Of course, previous to the mid-point of our century, there were such fine talents as Noel Coward, T.S. Eliot, Graham Greene and Terence Rattigan, but overall, the English theater scene was rather dull and institutionalized. It lacked excitement and vision. Above all, it lacked youth. The playwrights reflected values of an upper-class England that seemed to be frozen on the cricket fields of Edwardian England. They were unable or unwilling to cope with the turmoil of the post-war years. English theater seemed doomed to an endless repetition of farces, thrillers, melodramas, and often unimaginative productions of the classics.

In 1956, however, a play was produced at the Royal Court Theater that brought about a renaissance of theater that shows no signs of abating after twenty years. The play was John Osborne's *LOOK BACK IN ANGER*, and its production symbolized a new power in the theater. After 1956, the English theater underwent a radical change, and the two decades between *LOOK BACK IN ANGER* and the opening of the National Theater witnessed a theatrical vibrancy that can be favorably compared to the dramatic vitality of the Shakespearean years.

While the past two decades have obviously not produced a Shakespeare, they have brought forth a legion of extremely talented playwrights, actors, and directors. John Osborne is succeeded by Harold Pinter. Pinter by Tom Stoppard. Stoppard by Peter Nichols. Nichols by Simon Gray. And Gray by . . . John Osborne, who at age 49 has recently undergone a successful revival in London.

Looking back at the past decade of dramatic production in Seattle, it is not difficult to see the impact of English theater. The Seattle Repertory Theater has produced Tom Stoppard's *JUMPERS*, David Bond's *BINGO*, Peter Nichols' *NATIONAL HEALTH*, and Peter Shaffer's *EQUUS*. Empty Space has done Trevor Griffith's *COMEDIANS*, Simon Gray's *BUTLEY* and Ken Campbell's *ILLUMINATUS!* ACT has produced Pinter's *BIRTHDAY PARTY* and *OLD TIMES*, Stoppard's *TRAVESTIES*, David Storey's *THE CONTRACTOR*, Shaffer's *ROYAL HUNT OF THE SUN*, Nichols' *DAY IN THE DEATH OF JOE EGG*, Allen Ayckbourn's *RELATIVELY SPEAKING* and *ABSURD PERSON SINGULAR*, this season's *FANSHEN* by David Hare, and now Simon Gray's *OTHERWISE ENGAGED*.

Tastes vary, and audience respond in many ways to the contemporary English playwrights. But they *do* respond — with anger, joy, outrage, illumination, and delight. The vision presented may not be the lovable one we would like to carry in our hearts of dear old England, but it's far more theatrically realistic than napping our way through the tea-cups, polite chatter, and insufferably correct manners of pre-war Drawing-Room comedy.

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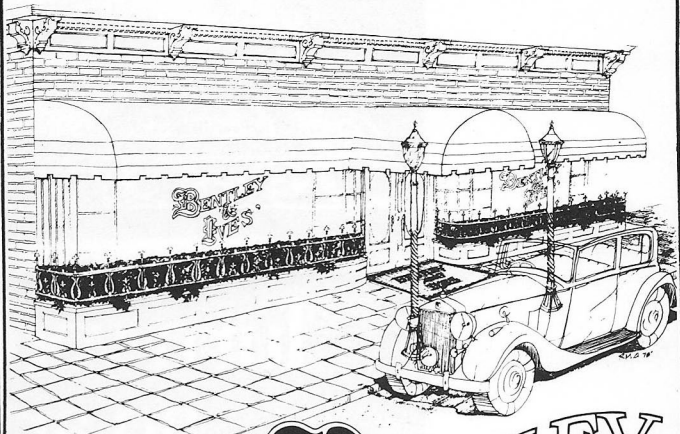
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