

**SAM SHEPARD'S**

**BURIED CHILD**

**A CONTEMPORARY THEATRE**

**16TH SEASON**

**SEATTLE, 1980**



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A CONTEMPORARY THEATRE

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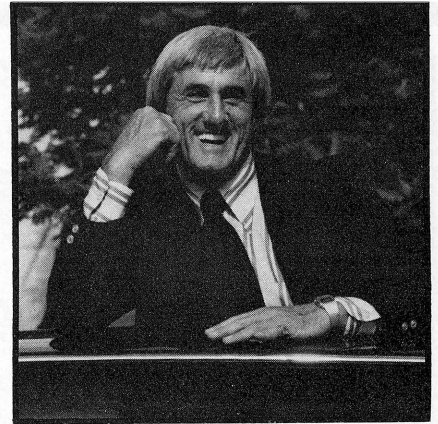
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Vol. XVI No. 5

Cover art by Marcia Pomeroy

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## A Contemporary Theatre

Gregory A. Falls

Artistic Director

presents

Sam Shepard's

# BURIED CHILD

August 28 – September 20, 1980

Director	Robert Loper
Set Designer	Scott Weldin
Costume Designer	Julie James
Lighting Designer	Donna Grout
Properties Designer	Shelley Henze Schermer
Technical Director	Phil Schermer
Original Music	Joseph Seserko
Production Stage Manager	Eileen MacRae Murphy
Stage Manager	Michael Weholt

### THE CAST, IN ORDER OF APPEARANCE

Dodge	Ben Tone
Halie	Marjorie Nelson
Tilden	Ted D'Arms
Bradley	Mark Jenkins
Vince	R. Hamilton Wright
Shelly	Nina Wishengrad
Father Dewis	Clive Rosengren

(Understudy: Robert John Zenk)

THE TIME: The Present  
THE PLACE: Illinois

THERE WILL BE TWO 10-MINUTE INTERMISSIONS

• • •  
First presented in New York City in 1978.

## JOIN A LIVELY GROUP!

### STAY AROUND AFTER THE SHOW!

Many people have taken advantage of the opportunity to share their thoughts and feelings about the first four plays of our 16th season by participating in our series of special discussions with scholars, actors and other interested persons. You are invited to join in as well!

**DISCUSSION DATES** are on Sundays with discussions immediately following the 2:30 p.m. matinees, at approximately 4:30 p.m. You do not have to attend the performance that day to participate in the free discussion, and you are encouraged to bring your friends, too. The only date remaining is September 14 for *Buried Child*. There will be no discussion for the final show of the season.

**MODERATOR** for the 1980 discussions is Charles Frey of the Department of English at the University of Washington. He and we will be waiting to hear from you. Join us!

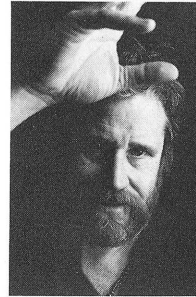
For information about *Buried Child* and each of the six productions of ACT's 16th season, consult your "Playfacts" section of the April/May Backstage subscriber newsletter. If you are not an ACT subscriber, a copy of "Playfacts" may be obtained by calling the ACT Office at 285-3220.



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# The Company



### TED D'ARMS

(Tilden) just played "Walter Morley" in *Artichoke* and appeared last season in ACT's *Otherwise Engaged* and previously in *Henry IV, Part I*, *One Flew Over The Cuckoo's Nest*, and *Dracula*. Last winter he opened the new Denver Center Theatre of the Performing Arts as "Ahab" in *Moby Dick Rehearsed*. He was featured in Intiman Theatre's productions of *Heartbreak House*, *Uncle Vanya* and *Dance of Death*, and in The Seattle Repertory Theatre's *Saint Joan*, *Richard II* and *The Price*. At the Oregon Shakespearean Festival he played the title roles in *Oedipus Rex* and *Antony and Cleopatra*. Ted's film credits include Stanley Kramer's *The Runner Stumbles* and Bruce Wilson's *Doubles*, in which he played the lead. He has directed productions at the Bathhouse and Skid Road Theatres, plus for The Empty Space Association and Centerstage in Federal Way. He is also a professional photographer whose work has been widely published and exhibited.



### MARK JENKINS

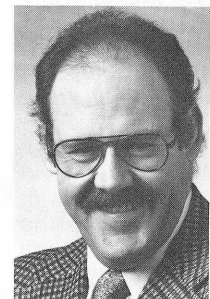
(Bradley) is making his first appearance at ACT in this production. He appeared as "Zan" with Michael Moriarity in last season's Broadway production of *G.R. Point*. Among his other stage credits are "Eben" in *Desire Under the Elms*, "Clark Davis" in *Short Eyes* at the L.A. Actor's Theatre, "Aston" in *The Caretaker* at the Actor's Studio, and "Moore" in the award-winning west coast premiere of *The Changing Room*. Mark has guest starred in many television shows, including *Hawaii Five-O*, *Barnaby Jones*, *The FBI*, *Then Came Bronson*, and others. He starred in the latest version of the *Dr.*

*Kildare* series. His film roles include the lead in the John Korty film, *Riverrun*, plus roles in *The Andromeda Strain*, *Dr's Wives* and *Apocalypse Now*. Mark began his stage career with Joseph Papp's New York Shakespeare Festival and he is now a member of the Actor's Studio.



### MARJORIE NELSON

(Halie) just appeared in *Wings*, as "Mrs. Timmins," and before that concluded a successful run of *Home* at the Ethnic Cultural Theatre. She also recently produced and directed a Barry Pritchard theatre piece for "City Fair." Marjorie was in the 1975 ACT world premiere production of *Quiet Caravans*. In addition to performing with all major theatres in the Seattle area, Marjorie is a founding member of The Floating Theatre Company, where she has been actively engaged for the past three seasons and appeared in several plays of Samuel Beckett both in Seattle and in Vancouver, B.C. She also played "Mother Courage" for the University of British Columbia. In Hollywood and on and off-Broadway in New York, Ms. Nelson worked professionally for many years before coming to Seattle to join The Seattle Repertory Theatre in its first season. This fall she may be seen in the original drama *Southern Cross* for KING-TV. London trained, she also teaches the Alexander technique in Seattle.

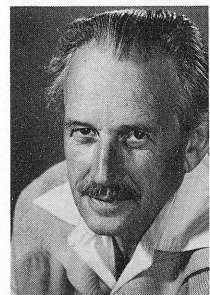


### CLIVE ROSENGREN

(Father Dewis) is making his first appearance at ACT in this production but was seen locally as "Leo Herman" in the 1976 Cirque Dinner Theatre presentation of *A Thousand Clowns*. Clive has spent several years performing



in regional theatres throughout the country and especially in the midwest with such groups as Minneapolis' Cricket Theatre, the Actors' Theatre of St. Paul, and the Great Lakes Shakespeare Festival. Earlier this year he played "Mitch" in *A Streetcar Named Desire* and "Con Melody" in *A Touch of the Poet*. His many other credits include "Cokes" in *Streamers*, "Joe" in *The Shadow Box*, "Harry Bales" in *The Sea Horse*, "Andrew Wyke" in *Sleuth*, the "Duke of Venice" in *Othello*, and "Willy Loman" in *Death of a Salesman*.



**BEN TONE**

(Dodge) has appeared in many ACT productions, including as "Gramps" in *Artichoke* this season. He was also in *When You Comin' Back, Red Ryder?*, *Moonchildren*, *The Resistible Rise of Arturo Ui*, *Streamers*, and last season's *Holy Ghosts* and *The Water Engine*. He was in The Seattle Repertory Theatre's production of *The National Health*. His off-Broadway credits are extensive and he has acted in many New York television shows, including four *Hallmark Hall of Fame* productions. Ben currently teaches acting, mime and creative dramatics at Montana State University, where he recently performed the title role of *King Lear*.



**NINA WISHENGRAD**

(Shelly) appeared as the "Nurse" in *Wings* and at ACT last season as "Rita" in *The Water Engine*. Nina was a member of the 1979/80 Young ACT Company, playing "Meg Murray" in *A Wrinkle in Time* and "Ghost of Christmas Past" in *A Christmas Carol*. Other appearances in Seattle include *Fiddler on the Roof* and *Zorba* at the Cirque Dinner Theatre and the Conservatory Theatre Company's

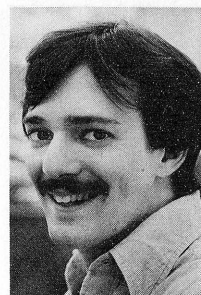
production of *Twelfth Night*. Nina holds a degree in directing from Carnegie-Mellon University and, prior to moving to Seattle, served as Director of Communications on the staff of Carnegie-Mellon Theatre Company. Nina has performed a variety of roles with companies ranging from San Francisco's A.C.T. to the classic Kyogen Theatre of Japan. Off-stage, she and actor Bob Zenk form *Ads-Libbed*, a freelance copy writing and performing team creating broadcast commercials.



**R. HAMILTON WRIGHT**

(Vince) is making his first appearance on the ACT mainstage, but is well-known to Seattle audiences from his work with The Empty Space Association, Bathhouse Theatre and The Seattle Repertory Theatre. At Empty Space he appeared in *Angel City*, *School for Clowns* and *Illuminatus*, plus other shows. This past season he played "Grumio" in The Rep's presentation of *The Taming of the Shrew*. His original adaptation of Raymond Chandler's *Bay City Blues* was produced at the Bathhouse Theatre in 1979 and, for the past two summers, he has co-authored and co-directed *Ming the Rude* and *Ming Strikes Back*, two touring plays for the Seattle Department of Parks and Recreation.

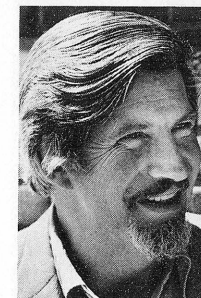
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**ROBERT JOHN ZENK** (Understudy) played a "Doctor" in *Wings* and "Brother Seamus" in ACT's world premiere of *Catholics*. ACT audiences have seen Bob in a variety of roles, including "Mark" in *The Shadow Box* and "Morton Gross" in


last season's *The Water Engine*. He has also appeared in *A Christmas Carol* for the past three years, playing "Fred," the "Ghost of Christmas Present," "Mr. Fezziwig," and others. Bob also performed at the Kennedy Center in Washington, D.C., in 1976 as "Washington," "Revere," "George III," "Burgoyne" and "Jefferson" in *The Liberty Dance of Henry Sparrow*, written in commemoration of the Bicentennial. He again appeared at the Kennedy Center in 1979 as part of The Young ACT Company's presentation of *The Odyssey*. In addition to collaborating on *Ads-Libbed*, Bob is a

railroad historian, photographer, modelmaker and consultant.




**DIRECTOR ROBERT LOPER**

is a veteran of many seasons at ACT. He directed *Otherwise Engaged* in 1979 and *The Shadow Box* in 1978, and is well-known as an actor and director for The Seattle Repertory Theatre and the Oregon Shakespearean Festival. He is also a member of the School of Drama faculty for the University of Washington. At ACT, Bob directed *Of Mice and Men*, *In Celebration*, *The Cole Porter Revue*, *Old Times*, *The Boys in the Band*, *Under Milk Wood*, and *Desire Under the Elms*. He performed last year in a special faculty-cast presentation of *Waiting for Godot* at the University of Washington and was recently seen in *Home* at the Ethnic Cultural Theatre.

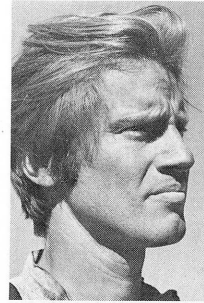


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### PLAYWRIGHT SAM SHEPARD

was awarded the 1979 Pulitzer Prize for *Buried Child*. He was born in 1943 in Fort Sheridan, Illinois, and went to high school and college in California. He now lives with his wife, O-Lan, and son, Jessie Mojo, in Marin

County just north of San Francisco, where he raises Appaloosa horses. He is the playwright-in-residence at San Francisco's Magic Theatre. In addition to the Pulitzer Prize, he has also won eight Obie Awards for Distinguished Playwriting, plus awards from the Rockefeller and Guggenheim Foundations, and the CBS Fellowship at the School of Drama at Yale University. Among Mr. Shepard's best known works are *La Turista* (1967), *Operation Sidewinder* (1970), *The Tooth of Crime* (1972), and *The Curse of the Starving Class* (1977). In 1969 he teamed up with Michelangelo Antonioni to write the screenplay for *Zabriski Point* and he starred in the Academy Award-winning film *Days of Heaven*.

### SET DESIGNER SCOTT WELDIN

received his M.F.A. in design from the University of Washington. While a student he worked as the design assistant and scenic artist for The Seattle Repertory Theatre and for Intiman Theatre Company

and, last fall, designed the sets for the University's opera. He has designed for Poncho Theatre and The Empty Space as well, and is now Designer and Technical Director for the Drama Department of Seattle University. Scott also served as an assistant designer for American Conservatory Theatre in San Francisco. His many honors and awards include a First Prize in *Theatre Crafts Magazine's* "Innovative Technical Theatre Practices Competition." Last

season, Scott designed the set for ACT's presentation of *Otherwise Engaged*. This season he designed ACT's third show, *Artichoke*.



### COSTUME DESIGNER JULIE JAMES

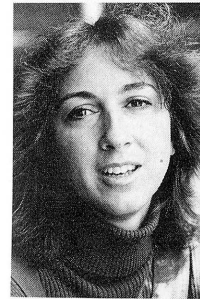
is in her second season as ACT's Costumer. She received her undergraduate degree in drama from the University of Washington and an MFA in costume design from Stanford University.

Before returning to Seattle, Julie taught and designed for Southern Oregon State College in Ashland. In this area her work has been seen with the Cornish Dance Theatre, The Empty Space Association's productions of *Zastrozzi* and *Bonjour La Bonjour*, plus *City Sugar* at The Skid Road Theatre and *Children's Hour* at the Women's Theatre. Last season Julie designed the costumes for ACT's presentation of *Holy Ghosts*.



### LIGHTING DESIGNER DONNA GROUT

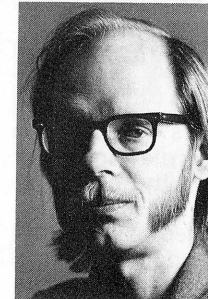
is a graduate of the University of Washington School of Drama. She has worked with the Ethnic Cultural Center, The Empty Space Association, The Seattle Repertory Theatre and ACT in a variety of positions ranging from set work to lighting assistant. Donna's lighting design credits include *Psychosis Unclassified* at The Empty Space Association, the 1979 ACT presentation of *Seattle Eclectic*, and the 1980 residency presentation of The Young Act Company's *A Wrinkle in Time*. She presently serves as assistant lighting designer at ACT and *Buried Child* is her first mainstage lighting design.



### PROPERTIES DESIGNER SHELLEY HENZE SCHERMER

is a graduate of the University of Washington and has been ACT's property manager for seven years. In addition, she designed sets for ACT's productions of *Catholics* this season and *Man and Superman*, *Fanshen*, and *The Fantasticks* last season, plus *Henry IV, Part I*, *Ladyhouse Blues*, and *A Christmas Carol*. Shelley also designed the masks and scenery for The Young ACT Company's productions of *The Odyssey* and *A Wrinkle in Time*. She designed the entire working space of ACT's new cabaret theatre, The Backstage, for its inaugural production *Seattle Eclectic* in January and February of this year. Shelley has designed for The Seattle Repertory Theatre, The Empty Space Association, Intiman, The Palace Theatre and The Floating Theatre Company.

She designed the entire working space of ACT's new cabaret theatre, The Backstage, for its inaugural production *Seattle Eclectic* in January and February of this year. Shelley has designed for The Seattle Repertory Theatre, The Empty Space Association, Intiman, The Palace Theatre and The Floating Theatre Company.



### TECHNICAL DIRECTOR PHIL SCHERMER

received his master's degree from the University of Washington and has been ACT's technical director for the past four and one-half years. He designed lighting for *Catholics* and for *Fanshen*, *The Water Engine*, and *The Fantasticks* last season, as well as for *The Shadow Box*, *Makassar Reef*, *A Christmas Carol*, *Desire Under The Elms*, *The Club*, and many other productions over the last fifteen years at ACT. At The Empty Space Association, Phil designed lighting for *American Buffalo*, *A Prayer For My Daughter*, *Heat and Dusa*, *Stas*, *Fish and Vi*, among others. He has also designed lighting for The Seattle Repertory Theatre and its 2nd Stage, and designed sets for ACT's productions of *Butterflies are Free* and *Fire!*

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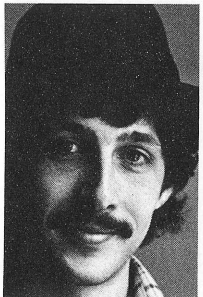




**PRODUCTION  
STAGE MANAGER  
EILEEN MAC RAE  
MURPHY**

is in her seventh season as production stage manager for ACT. In the past nine years, she has stage-managed over 50 major productions. She is a graduate of the

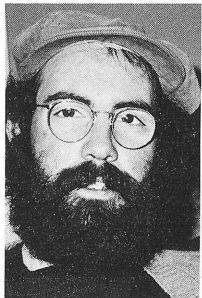
University of Washington where she received her master's degree in directing. In 1976 she directed *Fire!* at ACT; in 1977, the *Whistlestop Review* for The Young ACT Company; and in 1979, ACT's production of *A Christmas Carol*. Among her other directing credits are *Intermezzo*, *Losers*, *Sunday Funnies* and *The Public Eye*. She has acted in productions of *The Crucible*, *Baal*, *Alice in Wonderland*, and *Playboy of the Western World*.



**STAGE MANAGER  
MICHAEL WEHOLT**

came to ACT in 1971 as an apprentice. Since then he has stage-managed and acted in several productions here, including *Plaza Suite*, *Makassar Reef*, *The Water Engine* and the first Young ACT Com-

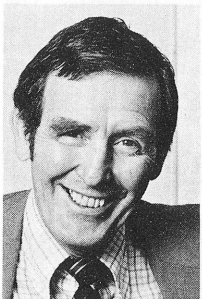
pany tour of the western United States. He appeared in productions of *Loot*, *Macbeth* and *Three Sisters* at the University of Washington, and in *Cabaret* and *The Lover* at Western Washington State College. Michael studied film-making and play writing at the University of Washington.



**ORIGINAL  
MUSIC/RESIDENT  
COMPOSER  
JOSEPH SESERKO**

holds a BFA in music with university honors from Carnegie-Mellon University in Pittsburgh. He has written music for such theatres as La Mama E.T.C. in New York

City, the Pittsburgh City Players, the Mixed Blood Theatre in Minneapolis, Seattle's Floating Theatre Company, the Axis Mime Theatre in Vancouver, B.C., and others. This summer, in addition to composing for *Catholics*, *Artichoke*, *Wings* and *Buried Child* at ACT, Joseph provided original music for the Seattle City Fair production of *City Limits*, the Pioneer Square Theatre's production of Sam Shepard's *Suicide in B<sup>b</sup>*, and the University of Illinois Summer Repertory Festival's production of *Volpone*.



**ARTISTIC DIRECTOR  
GREGORY A. FALLS**

is the founder and Artistic Director of A Contemporary Theatre, where he has directed more than 50 productions, including *Catholics*, *Fanshen* last season and *Henry IV, Part I* and *Ballymurphy* the year before.

He adapted for the stage and directed *A Christmas Carol*, *The Odyssey* and *A Wrinkle in Time* for The Young ACT Company and he is the author of *The Forgotten Door*, which the YAC toured for its 1978/79 season. Greg founded the Champlain Shakespeare Festival in Vermont, where he remained as Artistic Director for four years. For ten years he was the executive director for the School of Drama at the University of Washington. A Fullbright Scholar, he is listed in *Who's Who in the American Theatre* and in *Who's Who in the West*. Among other honors, he received a Gold Medal from ACTF, John F. Kennedy Center, in 1973 for his contribution to American theatre. Last year he was chosen to represent the United States at an international theatre festival in Belgrade, Yugoslavia.

# Stage Hands

**Special thanks to ACT's  
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**New Members:**

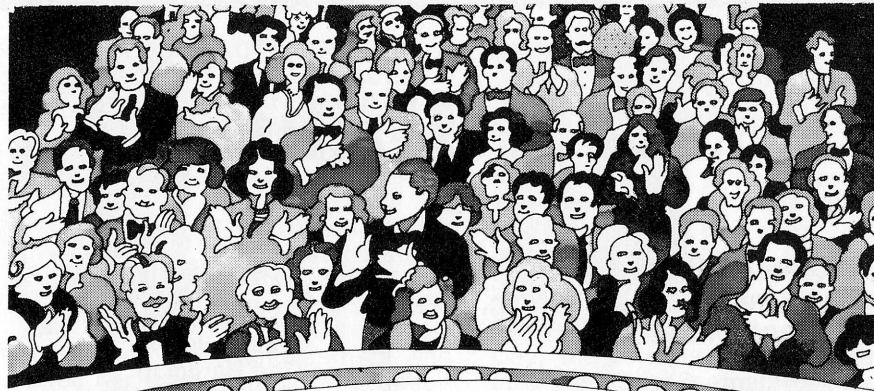
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To sustain this level of activity, the ACT Board of Directors has recognized the need to create a Cash Reserve Fund. Since income and expenses are cyclical, there is an increasing need in mid-season each year to borrow from the bank against future income, and of

course it needs to be paid back with interest. The newly created Cash Reserve Fund will be a revolving account which will be available for short-term investments and for generating new income.

**PONCHO** has pledged \$75,000 over three years to initiate our Cash Reserve Fund. The ACT Board pledges to augment that amount this year with an additional \$90,000 (of the \$200,000 Challenge Campaign goal) raised from individual donors.

Your gift will serve two vital purposes: keeping ACT *lively* by helping to meet current expenses and keeping ACT *alive* into the future by helping create a needed Cash Reserve Fund.

ACT needs contributed support to stay on the "cutting edge" of contemporary theatre. You can help. During 1980-82 all new and increased gifts match ACT's National Endowment for the Arts' Challenge Grant on a 3:1 basis. All contributions match the NEA's Treasury Fund program of support for major theatres.

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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. ACT feels that this gives the audience a chance to view new work, enhances their experience and affords ACT an opportunity to be of public service to the greater arts community. The art work is juried through a committee of the ACT Board of Directors. For further information, call Pamela Powers at 232-6006. For information on the purchase of art displayed in the upper lobby, contact Louise Cummings in the ACT Office, 285-3220.

The art exhibited at ACT during the run of *Buried Child* is by Roberta Glidden. Roberta is a Seattle native whose work was described by *Craft Horizons* as "notable for its richly designed, intricately patterned surface." She develops her ideas in both fabric and clay, and she has exhibited in both media. Ms. Glidden has taught her craft and been a participant in the "Artist-In-Schools" program.

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In addition, ACT gratefully acknowledges support by the Corporate Council for the Arts in Seattle, the National Endowment for the Arts (a Federal agency), PONCHO, and the Washington, King County and Seattle Arts Commissions.

Donor categories are: Producers (\$5,000 and above); Directors (\$2,500 to \$4,999); Centerstage (\$1,000 to \$2,499); Curtain Raisers (\$500 to \$999); Encore (\$250 to \$499); ACTors (\$100 to \$249); and ACTives (\$25 to \$99).

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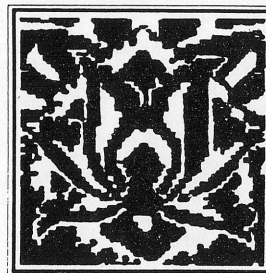
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**BABES IN ARMS** are not permitted.

**SMOKING** in downstairs and outer lobby only.

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

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

**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.

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## A Night On The Town

... for ACT single ticket  
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**Dinner at Mrs. Malia's  
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**just \$16.50/person**

Mrs. Malia's, the gourmet restaurant at 820 Second Avenue, ACT Theatre and Classic KING FM have joined together to offer ACT single ticket buyers a "Night on the Town," including dinner and theatre.

Mrs. Malia's offers you any complete dinner on their menu for just \$8.00, including tax. Gratuities and drinks are extra, of course. Free validated parking is also available in their lot at 3rd and Marion. Dinner will be served at Mrs. Malia's from 5:30-7:00 p.m., giving you plenty of time to get to ACT Theatre for curtain at 8 p.m. Just \$16.50 buys you an elegant meal and an ACT Theatre ticket.

Reservations need to be made at least seven days before the dates on the theatre ticket.

Make reservations at:

**A Contemporary Theatre Box Office**  
100 West Roy, 285-5110

**Mrs. Malia's**  
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**Presented in conjunction with  
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