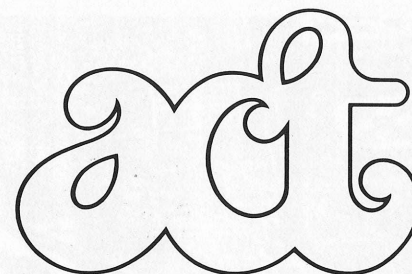
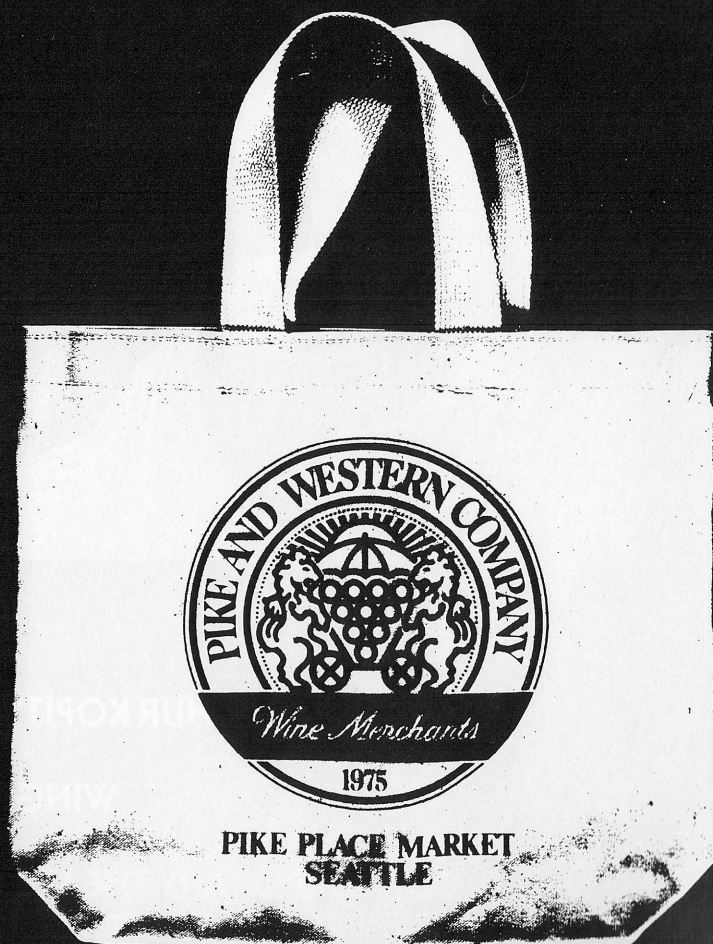


**ARTHUR KOPIT'S**

**WINGS**

**A CONTEMPORARY THEATRE  
16TH SEASON  
SEATTLE, 1980**

*Serving Your Taste*



A CONTEMPORARY THEATRE

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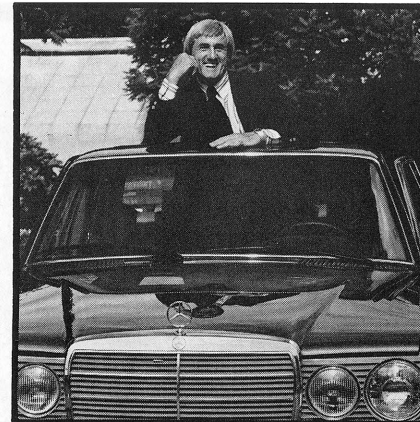
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Vol. XVI No. 4

Cover art by Marcia Pomeroy

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# WINGS

July 31 - August 23, 1980

Director	John Dillon
Set Designer	Bill Raoul
Costume Designer	Susan Tsu
Lighting Designer/Technical Director	Phil Schermer
Properties Designer	Shelley Henze Schermer
Original Music/Sound Design	Joseph Seserko
Production Stage Manager	Eileen MacRae Murphy
Stage Manager	Michael Weholt

### THE CAST

Emily Stillson	Eve Roberts
Doctor	Tony Amendola
Doctor	Robert John Zenk
Nurse	Calliandra Austin
Nurse	Nina Wishengrad
Amy	Katherine Ferrand
Billy	John Procaccino
Mr. Brownstein	Glenn Mazen
Mrs. Timmins	Marjorie Nelson

*Wings* is performed without an intermission

Caution: A strobe light is used in this performance.

## 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 three 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 dates remaining are August 17 for *Wings* and 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 *Wings* 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.



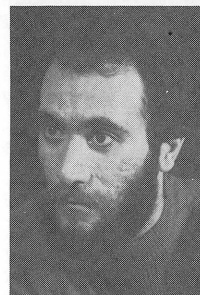
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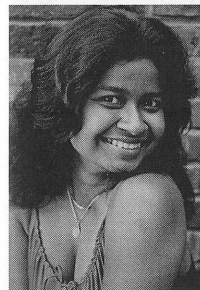
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# The Company



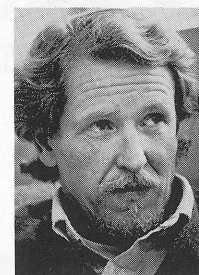
**TONY AMENDOLA** (Doctor) played "Brother Kevin" in *Catholics* this season and appeared earlier this year in The Seattle Repertory Theatre's productions of *Taming of the Shrew* and *Enemy of the People*. Tony is a veteran of numerous productions at the Oregon Shakespearean Festival, including his portrayals of "Strindberg" in the west coast premiere of *Night of the Tribades*, "Gonzalo" in *The Tempest*, "Gregers" in *Wild Duck*, "Devery" in *Born Yesterday*, and "Friar Timoteo" in *Root of the Mandrake*. Tony spent several years with Philadelphia's Stage Three, appearing in productions of *The Homecoming*, *The Crucible*, *Waiting for Godot*, *Back County Crimes*, and *Six Characters*. His other regional credits include "Mercutio" in *Romeo and Juliet*, "Philip" in *King John*, and "Iachimo" in *Cymbeline*.



**CALLIANDRA AUSTIN** (Nurse) is making her professional debut in this production. She has appeared in numerous productions at the University of Washington, in summer stock. Among her roles are "Alais" in *Lion In Winter*, "Mrs. Gibbs" in *Our Town*, "Anna" in *Biedermann and the Firebugs*, "Sally" in *You're A Good Man, Charlie Brown*, "Mrs. Watermelon" in *On The Gloaming*, "Third Interviewer" in *Interview*, and "Dorimene" in *Forced Marriage*. Calliandra was a candidate for the Irene Ryan Scholarship in 1979 and she is an accomplished pianist. She also appears on Cablevision's Saturday night *Video Show* and *Wednesday Women*.



**KATHERINE FERRAND** (Amy) appeared last season as "Violet" in ACT's *Man and Superman* and as "Ginny" in the 1976 ACT production of *Relatively Speaking*. She recently was seen as "Desdemona" in Intiman Theatre's production of *Othello* and earlier this year as "Kate" in The Seattle Repertory Theatre's *The Taming of the Shrew*. She has played leading roles in other mainstage productions at The Rep, including "Maggie" in *Cat on a Hot Tin Roof*, and three productions at the Second Stage. Katherine has also appeared with The Empty Space Association and in numerous productions of the Floating Theater Company, of which she is a charter member. She has performed on Broadway and for six years was a leading member of the Tyrone Guthrie Theatre in Minneapolis. Her regional credits include Cleveland's Great Lakes Shakespeare Festival, Michigan's Houghton Lake Playhouse, the Indiana Repertory Theatre, Bucks County Playhouse and the Chanhassen Dinner Theater in Minneapolis. She received her master's degree in theatre from the University of Michigan, worked with the APA-Phoenix under a Professional Theatre Scholarship, and was featured in the PBS series, *The Canterbury Tales*.



**GLENN MAZEN** (Mr. Brownstein) appeared in ACT's presentation of Brian Moore's *Catholics*, and played "Archie" in *Artichoke*. His work has been seen locally at Intiman Theatre, The Empty Space Association, Skid Road Theatre, and the Bathhouse Theatre, as well as at ACT. He has directed *Marat/Sade*, *Happy Birthday*, *Wanda June*, *Angel City*, and others. His

acting has taken him from the Oregon Shakespearean Festival to the Citizens Repertory Company in Glasgow, Scotland, to Lincoln Center Rep in New York, the American Conservatory Theatre in San Francisco, plus many points in-between. He was seen by ACT audiences as "James Joyce" in *Travesties* and "Duke Frederick" in *As You Like It*. He has played a broad range of roles from "Jamie" in *Moon For The Misbegotten*, "Teach" in *American Buffalo*, "Frank Elgin" in *Country Girls*, "Robert" in *A Life In The Theatre*, to most recently "Eddie Waters" in The Empty Space production of *Comedians*.



**JOHN PROCACCINO** (Billy) appeared as "Fr. James Kinsella" in *Catholics* and last year in ACT's presentations of *The Water Engine*, *Holy Ghosts*, and *Man and Superman*. At The Empty Space Association, John played "Tyrone Power" in *Gossip*, "Durwood Peach" in *Landscape of the Body*, and "Ken Talley" in *5th of July*. This season at The Seattle Repertory Theatre he appeared in *Enemy of the People* as "Billings" and in *Taming of the Shrew* as "Hortensio." A former student at the Juilliard School in New York, John has performed off-Broadway as well as with regional theatres in the Midwest, and he appears in Stanley Kramer's film, *The Runner Stumbles*.



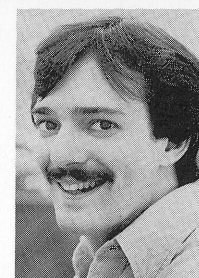
**MARJORIE NELSON** (Mrs. Timmins) just concluded a successful run of *Home* at the Ethnic Cultural Theatre and recently produced and directed a Barry Pritchard theatre piece for "City Fair." Her last performance at ACT was in the 1975 world premiere production of *Quiet Caravans*. In addition to performing 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.



**EVE ROBERTS** (Emily Stilson) last appeared at ACT in the 1978 production of *The Shadow Box*. Most recently she was seen as "Vera" in The Seattle Repertory Theatre's *Pal Joey*. Among Eve's many credits are the Broadway production of *Third Best Sport* and numerous off-Broadway shows in such roles as "Marion Castle" in *The Big Knife* and "Claire" in *Once in a Lifetime*, both under the direction of Peter Bogdanovich. She has appeared in several repertory and regional theatres around the country, performed in night clubs, played "Martha" in *Who's Afraid of Virginia Woolf* in Bergen, Norway, and also played the "Head Nurse" in the film *Cinderella Liberty*. On television her guest appearances include *Lou Grant*, *General Hospital*, *Long Journey Back* and *Kaz*. From 1969 through 1979 she was with the Drama Department of the University of Washington, including five years as an associate professor.



**NINA WISHENGRAD** (Nurse) appeared on the ACT mainstage last season as "Rita" in *The Water Engine* and was a member of the 1979/80 Young ACT Company, playing "Meg Murray" in *A Wrinkle in Time* and the "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 the 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. Offstage, she and actor Bob Zenk form *Ads-Libbed*, a freelance copy writing and performing team creating broadcast commercials.



**ROBERT JOHN ZENK** (Doctor) was last seen at ACT in *Catholics*, in the role of "Brother Seamus." 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.

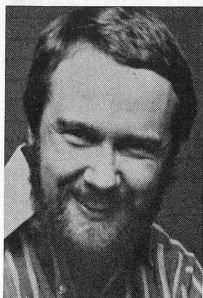


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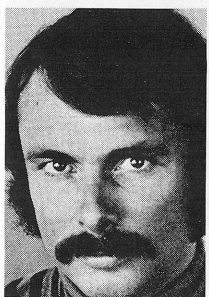
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**DIRECTOR  
JOHN DILLON**

has been the Artistic Director of the Milwaukee Repertory Theater for the past three seasons. Before accepting that position, he spent three years criss-crossing America directing at more than a dozen regional theatres. In the past six years as a director/producer, he has brought new plays to the stage by over two dozen living writers, as well as works by such masters as Shakespeare, Miller, Ibsen, Sartre and Strindberg. His television production *Wilder, Wilder*, produced by WHA-TV in Madison, Wisconsin, was later chosen by PBS for nationwide viewing. A Woodrow Wilson and Danforth Fellow, he was awarded graduate degrees from Columbia and Northwestern universities, and has taught at Hunter College and the National Theatre Institute. A native of the Northwest, John's theatre career has brought him work in England, Ireland, Iran, France, Algeria, Germany, Israel and Japan. Later this summer he will continue his work in Japan on a grant from the Japan-U.S. Friendship Commission.



**PLAYWRIGHT  
ARTHUR KOPIT**

was born on May 10, 1937, in New York City. He has been the recipient of fellowships and grants from Harvard College, the Rockefeller and Guggenheim foundations, the Center for the Humanities at Wesleyan

University, and CBS. Among the many awards honoring his work are the Vernon Rice Award, Outer Circle Award, and honors from the National Institute of Arts and Letters. He was Playwright-in-Residence at Wesleyan in 1975 and 1976. One particularly important distinction he enjoys is that his play, *Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad* was the

very first production of ACT, opening June 9, 1965. In addition to *Oh Dad, Poor Dad, Indians*, and another play titled *Secrets of the Rich*, Kopit is best known for his series of one-act plays published in a volume called *The Day The Whores Came Out To Play Tennis, and Other Plays*, published by Hill and Wang.

**SET DESIGNER BILL RAOUL**

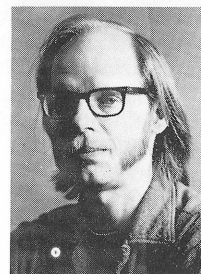
received his master's degree from the University of Washington. He was the technical director for ACT through its first season and designed many productions for the six following seasons, including *Waiting For Godot*, *A Delicate Balance*, *The Fantasticks*, and *Plaza Suite*. With over 200 designs to his credit, Bill is currently teaching at the University of Montana in Missoula. He is also designer for the Montana Repertory Theatre, an organization which tours professional theatre to small towns throughout the West. He has also published a handbook called *Stock Scenery Construction*.



**COSTUME DESIGNER  
SUSAN TSU**

designed ACT's last show, *Artichoke*, and *Othello* recently for Intiman Theatre. Ms. Tsu's talents have been seen at Milwaukee Repertory Theatre, Cincinnati Playhouse, and the Indiana Repertory Theatre.

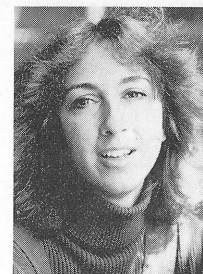
New York audiences have seen her off-Broadway work at the Actors Studio, Manhattan Theatre Club, Interarts Theatre and LaMama E.T.C. She is perhaps best known for her original designs for the Broadway musical *Godspell*. She has been honored with the New York Drama Desk Award, New York Drama Critics Award, New York Young Film Critics Award and the Los Angeles Distinguished Designer Award. For television, Susan designed costumes for the PBS production *Wilder, Wilder*. Currently she is designing *Cyrano* for the MRT and formulating a comprehensive American design exhibit to tour China. Susan's own work is on exhibit at the Carnegie Museum in Pittsburgh.



**LIGHTING  
DESIGNER &  
TECHNICAL  
DIRECTOR  
PHIL SCHERMER**

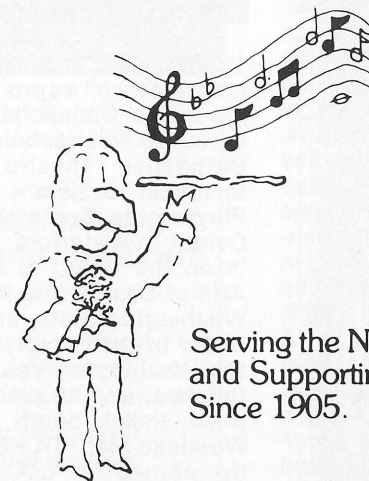
received his master's degree from the University of Washington and has been ACT's technical director for the past four and one-half years. He has

designed lighting for *Catholics* this season and *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!*



**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.



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**ORIGINAL MUSIC/  
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JOSEPH SESERKO**

holds a BFA in music, with university honors from Carnegie-Mellon University in Pittsburgh. In addition to several years of recitals, piano instruction, and accompanist work, he has

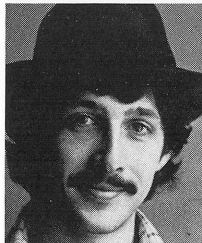
written music for such theatres as La Mama E.T.C. in New York City, the Mixed Blood Theatre in Minneapolis, Seattle's Floating Theatre Company, the Pittsburgh City Players, and others. Joseph's original music has been performed on television in Pittsburgh, in a film by Carnegie-Mellon University, and on record. He also works as a music investigator for the American Society of Composers, Authors and Publishers.



**PRODUCTION  
STAGE MANAGER  
EILEEN MAC RAE  
MURPHY**

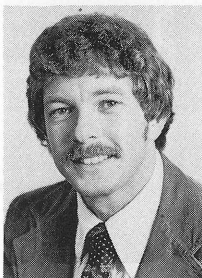
is in her seventh season as production stage manager for ACT. In the past nine years, she has stage-managed over 50 major productions. She is a graduate of the

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, directed 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.



**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, as well as productions for theatre groups in Connecticut and 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 the Arts Alliance of Washington State, and on the Advisory Board of the Factory of Visual Arts and the Washington Volunteer Lawyers for the Arts; and he created Seattle's half-price ticket booth operation in the Westlake Mall, TICKETS: TONIGHT. Andy earned a B.A. in theatre from Wesleyan University and a M.A. in drama acting/directing from the University of Washington. He has also served as an arts management consultant for FEDAPT, the Foundation for the Extension and Development of the American

Professional Theatre, the Arts Alliance of Washington State, and to other organizations in Washington, Colorado and Oregon.



**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.



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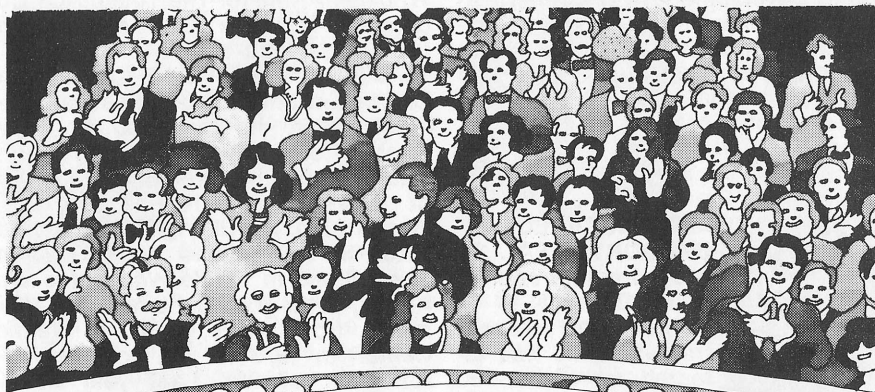


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The YAC is also one of the most honored companies in the nation,

having been invited to perform at the Kennedy Center and at other regional and international children's theatre festivals. Nearly every production of The YAC has been an original script or adaptation.

In February and March of this year, ACT presented The Young ACT Company "in residence" on our mainstage, partially supported by the Sustaining Fund. Contributions to this year's Challenge Campaign will enhance that vital support. Children's theatre is another demonstration of ACT's leadership in contemporary theatre.

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.

### GREAT THEATRE COSTS MONEY

Send your contribution today to:

A Contemporary Theatre 100 W. Roy St. Seattle, WA 98119

## 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 *Wings* is by Adrienne Salinger and by Mark Frey.

Adrienne is a Seattle artist who has been working with color photography for four years. Her work has been included in group exhibitions and one-person shows in California, Oregon, Washington, and New Mexico. Ms. Salinger works with a 2¼ camera, using dye transfer and Cibachrome techniques. She is interested in "juxtaposition of form and color and working with architectural abstractions."

Mark Frey is also a Seattle artist working in photography. His work has been exhibited throughout the Northwest and recently was included in the *New Photographs* show in Ellensburg. His photographs are concerned with "the interaction between people and the natural environment, using water as a symbolic element, exploring both our visual perceptions and the often contradictory meanings we associate with that environment."

Act is pleased to be the host of the Seattle Junior League's Northwest Art Collection this summer. This extraordinary exhibit is hanging in the lower lobby of the theatre.

## More Modern than Ballet

Special guest artists and Bill Evans Dance blend **flamenco** (Teo Morca, Aug. 13-14), **ballet** (balletinas Cynthia Gregory and Christine Sarry, Aug. 26, 27, 28), and **jazz** (percussionist Freddie Waits, Sept. 26, 27). Celebrity Series tickets for 3 performances as low as \$15. Call **322-3733** for a modern experience.

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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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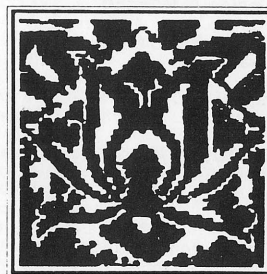
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