

A Contemporary Theatre Seattle 1981

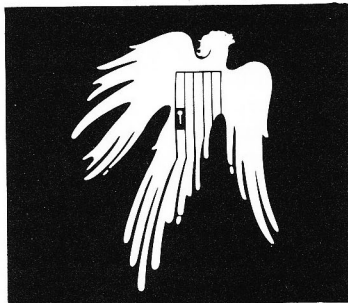


GETTING OUT

by Marsha Norman

June 4-June 27

A Contemporary Theatre



Gregory A. Falls
Producing Director

Louise Campion
Cummings
Administrative Manager

Phil Schermer
Production Manager

GETTING OUT

by Marsha Norman
June 4 - 27, 1981

Director	Gregory A. Falls
Set Designer	Scott Weldin
Costume Designer	Nanrose Buchman
Lighting Designer	Jody Briggs
Properties Designer	Shelley Henze Schermer
Technical Director	Phil Schermer
Production Stage Manager	Eileen MacRae Murphy

THE CAST, in order of appearance

Arlene	Elaine Bromka
Arlie (Arlene's younger self)	Cynthia Darlow
Guard Caldwell	David Mong
Bennie	Nesbitt Blaisdell
Guard Evans	Daniel Daily
Doctor	R. A. Farrell
Mother	Sheila Crofut
School Principal	Laurel Watt
Ronnie	Jeffrey Covell
Carl	David Hunter Koch
Warden	Rod Pilloud
Ruby	Hersha Parady
Understudies:	Daniel Daily - Guard Caldwell; Cameron Dokey - Arlie; R.A. Farrell - Warden; Maureen Kilmurry - Arlene, Ruby, Principal; David Mong - Guard Evans, Carl, Doctor; Rod Pilloud - Bennie; Laurell Watt - Mother.

THE TIME: The present

THE PLACE: An apartment in a run-down section of downtown Louisville, Kentucky

There will be one 15-minute intermission.

The Company

NESBITT BLAISDELL played "Reno" in our season opener, *Custer*. He is a member of New York's Colonaides Theatre Lab, where he created such roles as "Captain D'Orsini" in *Moliere in Spite of Himself*, which he recently performed at the Hartman Theatre Company in Stamford, CT, and as "Belcher" in the PBS film *Guests of the Nation*. Nesbitt also has appeared with the Goodman Theatre, the American Shakespeare Theatre, The Milwaukee Rep, the Hartford Stage, and the Harold Clurman Theatre in New York.

ELAINE BROMKA just came from the off-Broadway revival of *Inadmissible Evidence*, starring Nicol Williamson. She's also appeared with the New York Shakespeare Festival, Manhattan Theatre Club, The Actors Studio, and Ensemble Studio Theatre in the premiere of Michael Weller's *Split*. Television credits include *Playing for Time* with Vanessa Redgrave; *Omnibus*; *Sesame Street*; *Hindenburg*, *Ship of Doom*; and *Catch a Rainbow*, for which she won an Emmy. Ms. Bromka has played major roles at the Long Wharf Theatre, Hartford Stage, O'Neill Playwrights Conference, Actors Theatre of Louisville, Berkshire Theatre Festival, and Folger Theatre Group, among others. She toured for two years with the National Theatre of the Deaf.

SHEILA CROFUT is making her ACT debut. She played "Mildred Berger" in The Empty Space's New Plays Forum presentation of *The Healer* and "Mary Anne" in Seattle Project's *Three Women*. Sheila's other credits include work with Actors Alley in L.A., the Guthrie Theatre, San Francisco's Actors Workshop, and South Coast Repertory where she played "Dora" in *Equus*, "Juno" in *Juno and the Paycock*, and "Amanda" in *Glass Menagerie*.

DANIEL DAILY appeared in ACT's 1980 production of *A Christmas Carol* and toured with The Young ACT Company in *The Pushcart War*. He is a graduate of the U.W. Professional Actors Training Program and has appeared at The Skid Road Theatre, Conservatory Theatre Company, and The Empty Space. His roles have included "Semyon" in *The Suicide* and the title role in *Tartuffe*, plus "The Priest" in *The Runner Stumbles*, "Bottom" in *A Midsummer Night's Dream*, "Macduff" in *Macbeth*, and "Tony" in *You Can't Take It With You*. Daniel understudied the male ensemble roles in *Custer*.

CYNTHIA DARLOW played "Jan" in the Broadway hit, *Grease*. Her off-Broadway credits include *This Property Is Condemned*, *Unexpur-*

gated Memoirs of Bernard Mergendeiler, and *Clytemnestra*. Cynthia appeared as "Hermia" in *A Midsummer Night's Dream*, "Ophelia" in *Hamlet*, and in other featured roles with the National Shakespeare Company, and played "Mrs. Hardcastle" in *She Stoops to Conquer* at Ford's Theatre. Her other credits include *Mother Courage*, *Oh What A Lovely War*, *Marat/Sade*, *Our Town*, and *Dark of the Moon*. She also has performed in several radio productions and this is her first appearance at ACT.

R. A. FARRELL played "Lt. Harrington" in *Custer* and has appeared several times in ACT's *A Christmas Carol*. He toured with The Young ACT Company in *The Forgotten Door* and *A Wrinkle In Time*, and appeared on the main stage in *Fanshen*. With The Seattle Rep, he performed in *Strider* and in the in-progress productions of *Salvation Now* and *American Dreams, Lost and Found*. At Intiman, R. A. played "Montano" in *Othello* and "Humphrey" in *The Lady's Not For Burning*; at The Empty Space, he appeared in *Zastrozzi*. He also has performed at The Cirque, The Oregon Shakespearean Festival, and with several other theatres around the country.

DAVID HUNTER KOCH appeared in *Custer* and performed in the 1981 Young ACT Company production, *The Pushcart War*. He is also familiar to ACT audiences for his part in the inaugural ACT Backstage production, *Seattle Eclectic*. Last year, he performed on ACT's behalf at the opening of The 5th Avenue Theatre. Among David's Seattle area credits are "Roger" in *Grease* at The Skid Road and *Jacques Brel*... at the Conservatory Theatre Company. Before coming to Seattle, David performed for seven years as a musician touring the west coast and Canada.

DAVID MONG was first seen on our mainstage in *A Christmas Carol* last year. He understudied "Reno" in our season opener, *Custer*, and also was a member of the 1981 Young ACT Company. David appeared in The Seattle Rep's *St. Joan* and *Eminent Domain*, plus in several roles with The Bathhouse Theatre and The Empty Space Theatre. His portrayals include "Prince Dewlaps" in *Ming Strikes Back*, "John Dalmás" in *Bay City Blues*, and "Father Chase" in *Oregon Gothic*. He also appeared in the BBC television production, *Ten Who Dared: Jedediah Smith*.

HERSHA PARADY returns for her fourth appearance on the ACT mainstage. She appeared in *The Trial of the Catonsville Nine* in 1972 and played "Stella" in *A Streetcar Named Desire* and "Suzie" in *Hot L Baltimore* in 1974. For three years, Hersha portrayed "Alice Garvey" in

television's *The Little House on the Prairie*, and she has appeared in several made-for-tv films over the past few years. She continued her stage work, in ten Equity Waiver productions, and has received a Los Angeles Drama Critics Nomination and three Dramalogue Awards for Best Actress.

ROD PILLOUD played "George Yates" in *Custer* and previously appeared on our mainstage in *Catholics*, *Of Mice and Men*, and *The Resistible Rise of Arturo Ui*. His other area credits include appearances with The Seattle Rep and The Empty Space, and he recently spent three seasons with The Milwaukee Rep. Among Rod's numerous film appearances are the PBS film *Wilder, Wilder* and NBC's *The Last Convertible*. Rod has directed more than 50 productions in regional theatres and is an accomplished composer, with scores that include "Astarte" for the Joffrey Ballet, winner of an ASCAP Popular Music Award.

LAUREL WATT is making her first ACT appearance, but is known to Seattle audiences for her title role performance in the Brass Ring Theatre's *Auntie Mame*. She also played "Blanche" in *A Streetcar Named Desire* and "Millie" in *Hot L Baltimore* for Brass Ring, "Madame Beaurevere" in *Shot in the Dark* at Centerstage, and "Hilary" in The Empty Space's New Plays Forum presentation, *The Healer*. In 1978, she appeared in *The Master Builder* at The Seattle Rep. Her other credits include work with the Pasadena Playhouse, San Francisco's City Theatre, and the Metro Theatre Company and the York Theatre in Vancouver, B.C.

MAUREEN KILMURRY appeared last year as "Regina" in *The Little Foxes* at the Tacoma Actors Guild and in several productions of The Oregon Shakespearean Festival in Ashland. Her credits include "Rosalind" in *As You Like It*, "Helena" in *A Midsummer Night's Dream*, "Queen" in *Richard II*, and "Elizabeth Imbrie" in *Philadelphia Story*. Maureen also has performed at the Actors' Repertory Theatre in Wisconsin, the New Arts Theatre in Texas, and in several radio and television productions. She understudied the female roles in *Custer*.

DIRECTOR GREGORY A. FALLS is ACT's founder and Producing Director. He has directed more than 50 productions here, including *Catholics*, *Fanshen*, *Henry IV Part I* and *Ballymurphy*. He adapted for the stage and directed *The Pushcart War*, *A Christmas Carol*, *The Odyssey* and *A Wrinkle In Time*, and authored *The Forgotten Door* which The Young ACT Company toured in 1978/79. Greg also founded the Champlain Shakespeare Festival and, for ten years, was Executive Director of the U.W. School of Drama. He is listed in *Who's Who in the American Theatre*

and *Who's Who in the West*.

SET DESIGNER SCOTT WELDIN received his M.F.A. in design from the University of Washington. Last season, his work was seen in our productions of *Buried Child* and *Artichoke*; the previous year, he designed *Otherwise Engaged*. Scott has designed for Conservatory Theatre Company, Poncho Theatre, The Cirque, and The Empty Space, and he is now Designer and Technical Director for the Drama Department of Seattle University. His many honors include a First Prize in Theatre Crafts Magazine's "Innovative Technical Theatre Practices Competition." **COSTUME DESIGNER NANROSE BUCHMAN** spent two seasons as resident designer for the Alaska Repertory Theatre and recently returned there to design *On Golden Pond*. She designed *Bingo*, *Boseman and Lena* and *Vanities* for The Seattle Rep's 2nd Stage and was their assistant costume designer in 1976/77. Nanrose has also designed for Intiman, The Empty Space, and the Palace Theatre. In New York, she designed *The Strange Case of Dr. Jekyll and Mr. Hyde* at Cafe La Mama. She also served as assistant to the set designer for the PBS television series *Decades of Decisions*.

LIGHTING DESIGNER JODY BRIGGS is ACT's assistant technical director and designed lighting for our 1980 season opener, *For Colored Girls*... His previous designs here include *Holy Ghosts*, *Man and Superman*, *Henry IV Part I*, *Absurd Person Singular*, *You're A Good Man, Charlie Brown*, *Your Own Thing* and *The Indian Experience*. Jody holds a master's degree from the University of Washington and a B.F.A. from Boston University. He has designed sets and lights for more than 75 theatre productions, musicals and dance performances in stock and regional theatres across the United States and Canada.

PROPERTIES DESIGNER SHELLEY HENZE SCHERMER has been ACT's property master for eight years. She designed the set for *Custer* this season and previously for *Catholics*, *Starting Here*, *Starting Now*, *Man and Superman*, *Fanshen*, *Ladyhouse Blues*, *A Christmas Carol* and others. For The Young ACT Company, Shelley designed sets and masks for *The Odyssey* and *A Wrinkle In Time*, plus the masks for *The Pushcart War*. She has designed for The Seattle Rep, Intiman, The Empty Space, the Palace Theatre, and the Floating Theatre Company as well.

TECHNICAL DIRECTOR PHIL SCHERMER is also ACT's Production Manager. In the past sixteen years, Phil's lighting designs have included *Custer*, *Catholics*, *Wings*, *Fanshen*, *The Water Engine*, *A Christmas Carol*, *The Club*, *The*

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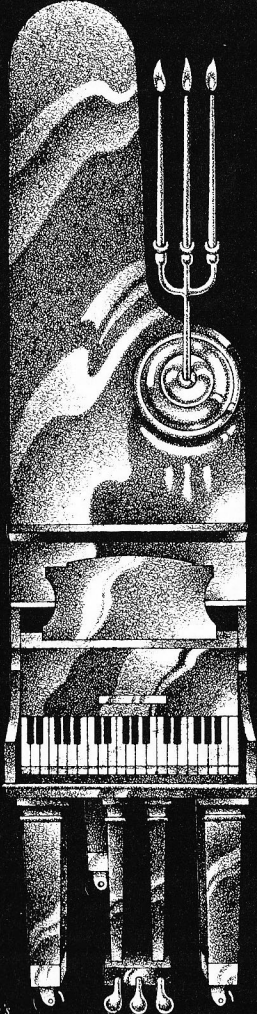
simon's

Restaurant & Piano Bar

After dinner or after a show, our piano bar is the perfect place to relax and enjoy your favorite cocktail with your favorite person.

Nightly from 7 p.m.

We're located across from Parkway Plaza, just south of Southcenter. Private dining room available. Reservations, of course. 575-3500.



Art in the Lobby

During the run of *Getting Out*, we present the mixed-media collage art of Nanci L. Carmell and the photographs of William F. Bayley.

Ms. Carmell's work combines things "others discard or simply ignore." She states: "I make tactile as well as visual decisions as my work progresses, and I become more intimate with each piece as it moves toward completion. I want to share this intimacy with those viewing my work, to spark imagination, to draw the viewer into many levels of appreciation—to touch, explore, play, and perhaps see something of themselves." She is represented by the Erica Williams/Anne Johnson Gallery in Seattle.

Mr. Bayley trained as a journalist and is "mostly self-taught as a photographer." His photographs, mostly of people, are from his travels throughout the world. "I feel my experiences in working situations—construction laborer, ship engineer, door-to-door salesman, working on an Israeli kibbutz—have helped create my approach to photography and my subjects. I enjoy working people and am relaxed photographing them."

ACT WISHES TO THANK

Kentucky Fried Chicken

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Shadow Box and many others. At The Empty Space, his lighting was seen in *American Buffalo*, *A Prayer For My Daughter*, *Heat* and *Dusa*, *Stas*, *Fish and Vi*. He has designed lighting for The Seattle Rep and its 2nd Stage as well, plus sets for ACT's productions of *Fire!* and *Butterflies Are Free*.

PRODUCTION STAGE MANAGER EILEEN MACRAE MURPHY has stage managed more than 60 major productions over the past ten years. This is her eighth season with ACT. Her stage management credits include *Wings*, *The Club*, *Travesties*, *Godspell* and others for ACT; *The Madwoman of Chaillot*, *Easter* and *The Tempest* for The Seattle Rep. Eileen holds a master's degree in directing from the University of Washington. For ACT she directed *A Christmas Carol* in 1980, *Fire!* and *The Whistlestop Revue*. Her other directing credits include *Intermezzo*, *Losers*, *Sunday Funnies* and *The Public Eye*.

Staff

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Producing Director Gregory A. Falls

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ADDITIONAL INFORMATION WE WANT TO SHARE WITH YOU

GETTING OUT by Marsha Norman

GETTING OUT is the first produced play by Marsha Norman. Her other plays are THIRD AND OAK ('78), CIRCUS VALENTINE ('79), and THE HOLDUP ('80). She also has written for television and films and is currently working on the book and lyrics for a musical, ORPHAN TRAIN, to be produced this fall.

GETTING OUT won both the Newsday George Oppenheimer Award and the American Theatre Critics Association Award for Best Play of 1979, was selected for Otis Guernsey's "Best Plays: 1978/79," and judged Runner-Up for the Susan Smith Blackburn Prize. Ms. Norman won the 1979 Outer Circle Critics Best Playwright Award for this script.

GETTING OUT was first presented in 1977 at the Actors Theatre of Louisville. Its New York premiere, at the Phoenix Theatre, was in November of 1978. It then ran at the Theatre de Lys for eight months in 1979. In the fall of 1980, it was sent by the U.S. State Department to the Dublin Festival, the Belgrade Festival, and on tour in Israel. It has been performed in Chinese, German, Dutch, Polish, and Swedish.

Ms. Norman wrote: "The idea (for GETTING OUT) came to me while working with disturbed children at the Kentucky Central State Hospital. I was determined it would be truthful about prison...they're built for us all in one form or another."

"To find a way to state the theme of the play is one of the problems of the craft. How exactly do you say to an audience, to yourself, to the character, to the cast and director, to everybody, 'This is what the play is about -- Somebody let me out of here!' -- and say it in a way everybody will understand that she is speaking for everybody who has ever been imprisoned by anything."

Ms. Norman and her husband have left their native Kentucky and are now living in New York City.