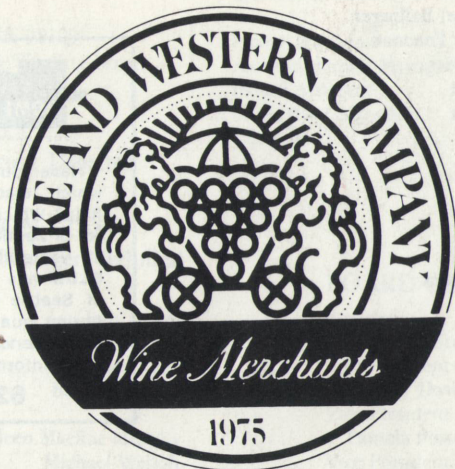


A Contemporary Theatre Seattle 1981



LOOSE ENDS

by Michael Weller August 27-September 19



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LOOSE ENDS

by Michael Weller August 27-September 19



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A Contemporary Theatre



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Producing Director

Phil Schermer
Production Manager

Louise Campion
Cummings
Administrative Manager

LOOSE ENDS

by Michael Weller

August 27 - September 19, 1981

Director	Richard Edwards
Set & Properties Designer	Shelley Henze Schermer
Costume Designer	Susan Min
Lighting Designer & Technical Director	Phil Schermer
Stage Manager	Michael Weholt

THE CAST

in order of appearance

Paul	John Procaccino
Susan	Heidi Helen Davis
Janice	Maureen Kilmurry
Balinese Fisherman	Christopher Wong
Doug	Allen Nause
Baby Jake/Baby Matty	Nicholai Beck
Ben	Daniel Mahar
Selina	Clare Nono
Russell	R. A. Farrell
Lawrence	Steven Rose
Phil	David Colacci

Understudies: Daniel Daily—Paul & Russell; Cameron Dokey—Janice & Maraya; R. A. Farrell—Doug, Ben & Lawrence; Steven Rose—Phil

Presented by special arrangement with Samuel French Inc.

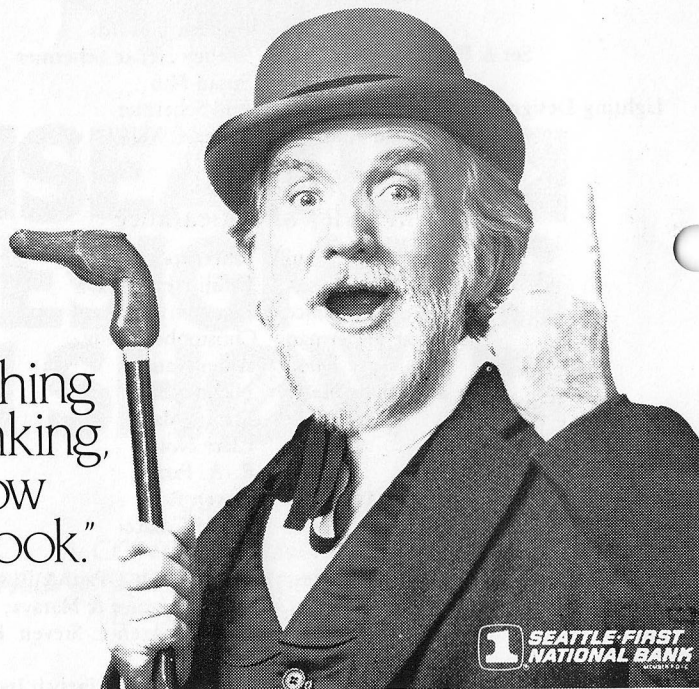
LOOSE ENDS

THE PLACE & TIME

- Scene 1: A beach in Bali, 1970
- Scene 2: Doug and Maraya's yard in New Hampshire, 1971
- Scene 3: Back yard of Paul and Susan's apartment house, Boston, 1973
- Scene 4: Paul and Susan's living room, Boston, 1974

One 15-minute intermission

- Scene 5: Central Park, New York, 1975
- Scene 6: Paul and Susan's living room on Central Park West, 1977
- Scene 7: The terrace of Paul and Susan's apartment, Central Park West, 1978
- Scene 8: A cabin in New Hampshire, 1979



"For something
new in banking,
you know
where to look."

The Company

DAVID COLACCI (Phil) was the "Piano Player" in *Billy Bishop Goes to War* this season. He also appeared on the ACT mainstage as "Charles Lang" in *The Water Engine* and, for two years, played "Fezziwig" in *A Christmas Carol*. He is a three-year veteran of the The Young ACT Company, playing major roles in *The Odyssey*, *The Forgotten Door*, and *A Wrinkle in Time*. David also played "Feste" in *Twelfth Night* and "Hughes" in the world premiere of *Back to Back* at The Empty Space. His other area credits include *Fiddler on the Roof*, *South Pacific*, and *The Odd Couple* at the Cirque Theatre Restaurant.

HEIDI HELEN DAVIS (Susan) is making her ACT debut in this production. She has recently come from California, where she played "Isabella" in the Pacific Conservatory of the Performing Arts' production of *Measure for Measure*, and she is a graduate of the Advanced Training Program of the American Conservatory Theatre (A.C.T.) in San Francisco. During her five years with A.C.T., Heidi played such roles as "Ellie" in *Heartbreak House*, "Vera" in *A Month in the Country*, "Eva" in *Absurd Person Singular*, "Rachel" in *Pantagloize*, and "Alexandra" in Tom Moore's production of *Little Foxes*.

R. A. FARRELL (Russell) played "Lt. Harrington" in *Custer*, the "Doctor" in *Getting Out*, and understudied two roles in *Night and Day*. He has appeared several times in *A Christmas Carol*, toured twice with The Young ACT Company, and also appeared on our mainstage in *Fanshen*. With The Seattle Rep, R. A. performed in *Strider* and in the in-process productions of *Salvation Now* and *American Dreams*, *Lost and Found*. At Intiman, he 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 American Stage Festival, The Oregon Shakespearean Festival, and with other theatres around the country.

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

DANIEL MAHAR (Ben) performed in several ACT children's theatre productions while he was a student at the University of Washington. He has worked with The Empty Space, Skid Road Theatre, and The Seattle Rep, and recently appeared in the Pioneer Square Theatre's presentations of *Suicide in B^h* and *Kid Champion*. Daniel spent a season with the Utah Shakespeare Festival and has Los Angeles stage credits that include "Frankie" in *Birdbath*, "Floyd" in *Domino Courts*, "Gloucester" in *Henry IV, Part 1*, "Angelo" in *Measure for Measure*, and "Zodith" in *Journey of the Fifth Horse*. His film credits include *A Different Story* and *A Force of One*.

ALLEN NAUSE (Doug) appeared in *Custer* this season and previously as "Jack Tanner" in *Man and Superman*, "Dave" in *Otherwise Engaged*, and "Coleman" in *Holy Ghosts*. He played "Eddie Brock" in The Seattle Rep's *Born Yesterday* and his credits at Intiman Theatre include *The Rose Tattoo* and *The Cherry Orchard*. At The Empty Space, he appeared as "Gabriel" in *Bonjour La Bonjour*, "Jack" in *A Prayer For My Daughter*, "Joshua Creffield" in *Oregon Gothic*, and "Wheeler" in *Angel City*. Allen has performed several times with The Oregon Shakespearean Festival and also played the "Prosecutor" in Stanley Kramer's film, *The Runner Stumbles*.

CLARE NONO (Selina) also is making her first appearance at ACT in this production. Her stage credits include Los Angeles productions of *Man of La Mancha*, *Aladdin and His Lamp*, and *Women of the World Unite*. Clare divides her time equally between Seattle and Los Angeles, acting and writing. She co-starred in various roles on television, including appearances on *M*A*S*H*, *Kung Fu*, *Stone*, *Harry-O*, *Ironsides*, *Room 222* and others. She also reported and produced stories for KOMO-TV's *P.M. Northwest* and *TV-4 Newscast*, and she has numerous local and national television commercial credits as well.

JOHN PROCACCINO (Paul) has appeared in numerous ACT productions, including *Wings*, *Catholics*, *Man and Superman*, *Holy Ghosts* and *The Water Engine*. He just completed the run of *We Won't Pay*, *We Won't Pay* at The Empty Space, where his credits also include *Prayer For My Daughter*, *Gossip*, *Landscape of the Body* and *Fifth of July*. At The Seattle Rep, John appeared in *Enemy of the People*, *Taming of the Shrew*, and this past season as "Paul Verrall" in *Born Yesterday*, as well as in the staged reading of Arthur Miller's *The American Clock*. A former student at the Juilliard School in New York, John has performed off-Broadway and with regional theatres in the Midwest, and he appears in Stanley Kramer's film, *The Runner Stumbles*.

STEVEN ROSE (Lawrence) was a member of the 1981 Young ACT Company, performing in *The Pushcart War*, and makes his ACT mainstage debut in this production. Seattle audiences have seen him in *A Comedy of Errors*, *The Lion in Winter*, and The Empty Space's *We Won't Pay*, *We Won't Pay*. He is a graduate of the American Academy of Dramatic Arts and trained with Mummenschanz and The Royal Shakespeare Company. Steven's credits also include "Carlino" in *Wait Until Dark*, "Sigmund Freud" in *A Far Country*, "Frankie" in *Bird bath*, "Andrew Aguecheek" in *Twelfth Night*, "Ragpicker" in *The Madwoman of Chailot*, and "Touchstone" in *As You Like It*.

DIANE SCHENKER (Maraya) is making her first appearance at ACT. She is a graduate of the University of Washington and the Lecoq School in Paris, and has appeared in several productions at The Empty Space since 1975. Among her roles are "Georgiana Tidman" in *Dandy Dick*, "Betty" in *Landscape of the Body*, and "Frances" in the world premiere of *Heads and Tails*.

CHRISTOPHER WONG (Balinese Fisherman) is making his first ACT appearance in this production. He was trained at the American Conservatory Theatre in San Francisco and has worked with the Asian-American Theater Workshop there, as well as with the Asian Exclusion Act here in Seattle.

DIRECTOR RICHARD EDWARDS studied direction and assisted Allen Fletcher with the professional actors training program at the American Conservatory Theatre in San Francisco. He studied acting under John Fernald, former R.A.D.A. principal, and taught acting and voice at Dartmouth College. Following seven years as an actor and stage manager, Richard served three years as Conservatory Manager of A.C.T., then began a career as a freelance director. He was Resident Director of The Guthrie Theatre for the 1980/1981 season. His Seattle-area credits include *We Won't Pay*, *We Won't Pay*, *Fifth of July*, and *The Landscape of the Body* at The Empty Space, plus the musicals *Something's Afoot* and *The Robber Bridegroom*, and he will direct *The Rivals* this fall for the University of Washington.

SET & 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.

LIGHTING DESIGNER & 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 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*.

COSTUME DESIGNER SUSAN MIN was the resident designer for the Bathhouse Theatre's 1981 season and previously served as ACT's costumer. Her credits at The Bathhouse include *The Colleen Bawn*, *The Adding Machine*, *Josephine: the Mouse Singer*, and *A Life in the Theatre*. At the Empty Space her work was seen in *The Misanthrope*, *Comedians*, *The Voice of the Mountain*, *Deadwood Dick* and *Twelfth Night*. Susan has also served with The Seattle Rep, The Oregon Shakespearean Festival, A.C.T. in San Francisco, the Pacific Conservatory for the Performing Arts, Intiman Theatre, and the Ringling Brothers and Barnum and Bailey Circus.

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 Company tour of the western United States. He appeared in productions of *Loot*, *Macbeth*, and *Three Sisters* at the University of Washington, from which he graduated *cum laude* with a degree in playwriting and literature. Michael also appeared in *Cabaret* and *The Lover* at Western Washington State College.

ADMINISTRATIVE MANAGER LOUISE CAMPION CUMMINGS has served ACT for more than five years, as Press & Public Relations Director, then as Public Relations, Marketing & Development Manager. She is now responsible for the income-producing activities of the theatre. Louise is a member of the board of Allied Arts of Seattle and is a past board member of Focus on Parttime Careers. She also teaches arts management for Cornish Institute.

PRODUCING DIRECTOR GREGORY A. FALLS is ACT's founder, and has directed more than 50 productions here, including *Catholics*, *Fanshen*, *Henry IV, Part 1* 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*.

Sound Design by
Neil K. Bestwick

Production slides by
Nick Gunderson.

Additional slides by
Shelley Henze Schermer
and Bill Farley.

Michael Weller



Loose Ends is a contemporary love story about what happened to the young Americans of the 1960's when they moved through the next decade, growing toward careers and marriage. It focuses on one couple's ten-year search for honest love and self-worth, beginning with their meeting on a beach in Bali and ending up in a cabin in New Hampshire.

Loose Ends premiered at Arena Stage in Washington, D.C., in February of 1979. Playwright Michael Weller actually began work on it a couple of years earlier as a commissioned, one-act piece for the Lincoln Center student touring program, to be performed by the Theater Center of the Julliard School. The piece, with the original title of *Split*, reportedly was rejected by the Lincoln Center and first done as a showcase production Off-Off-Broadway. After a complete rewrite and the retitling of it as *Loose Ends*, Weller sent the script to Arena Stage.

In New York, *Loose Ends* was presented at Circle in the Square and has also been produced by the Cincinnati Playhouse in the Park and by The Alaska Rep. It is opening at ACT almost simultaneously with its first presentation in London. Universal Pictures has purchased the film rights and Weller, who previously did the screenplays for *Hair* and *Ragtime*, will do the screen adaptation himself.

Michael Weller, referred to by some as "an American Chekhov," received his B.A. in music composition from Brandeis University and went on to do graduate studies in drama at the University of Manchester, England. For eight years, he acted, directed, taught and wrote plays in London before returning to the United States. His play *Moonchildren*, presented at ACT in 1972, is his story of young Americans in the 1960's. His other plays include *Fishing*, *More Than You Deserve* and most recently *Twenty Three Years Later*, presented in January of this year as a play-in-process by The Seattle Rep.

About *Loose Ends*, Weller said: "This [the 1970's] is a great period to chronicle. Never before in human history has the majority of a country had all its basic needs taken care of. That was always a utopian dream. That makes us an experiment in opulence. It's fascinating to observe what goes on once people have been freed from necessity.

"Of course, I write about the times I live in. I happen to find them very interesting. And I write about people my own age, because they are the ones I come into contact with naturally. My plays just come out of the things I'm wondering about or that I see my friends going through. One big difference in *Loose Ends* is that the characters never talk about the public issues that were so important at that point during the 70's. There isn't a word about Watergate, for example. It was a deliberate decision. It seemed to me that the experience of most of the people I knew was quite insular. They were concerned with their own well-being. So I thought it would be false to bring in politics when that wasn't what mattered most in these people's lives.

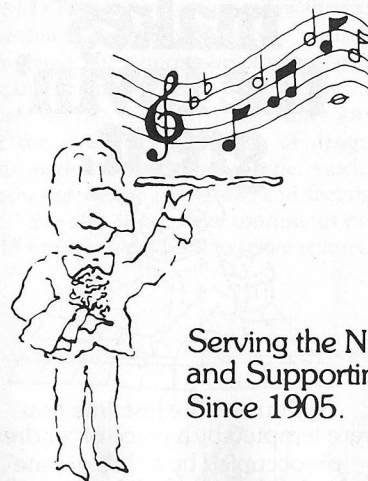
"There are also certain things I was concerned with *not* doing in this play. I wasn't interested in explaining how the characters got where they were. I just wanted to describe them at various stages. In life there are tremendous gaps between the times we see people. Enormous things happen to them and when we do see them, everything has changed. We have just this little period of time to figure them out and try to catch up. Well, I wanted to see if I could write a play that would touch base at certain points over the years and still manage to evoke that in-between time.

"I'm taking a chance. People are used to plays that grab them by the neck and tell them what to think. In *Loose Ends*, I was after something else, something that passes in front of you and for reasons you don't quite understand has this tremendously cumulative effect."

POST-PLAY DISCUSSION: A free informal discussion of *Loose Ends* will take place in the theatre on Sunday, September 13th, following the 2:30 p.m. matinee. You and your guests are invited to participate, along with members of the company and special guest Chip Marshall.

KUOW-FM and the Washington State Commission for the Humanities will present a special program on ACT's production of *Loose Ends* on Sunday, August 30, at 7:00 p.m. A tape recording of that program will also be available at the downtown Seattle Public Library's Literature Department.

ACT gratefully acknowledges support by the National Endowment for the Arts (a federal agency); The Washington, King County, and Seattle Arts Commissions; and PONCHO. In addition, we thank regional businesses which generously support ACT through contributions to the Corporate Council for the Arts (CCA).



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Advertising space for ACT's 1981 *A Christmas Carol* program may now be reserved; deadline for reservations is November 11th. Contact Michael Eagan in the ACT Office, 285-3220.

Christmas In August?

No, but if you wait until November it may be too late. Each year community groups, businesses, civic clubs enjoy the timeless joy of *A Christmas Carol* as a fund-raising event or as a holiday gift to employees, clients, friends. Group discount information, performance times, party options are available now. Call Box-Office group sales coordinator, 285-5110.

Art in the Lobby

ACT's commitment to the growth and development of all the arts in the Northwest is demonstrated during the run of each play by donating space in the upper lobby to individual artists. We believe this gives the audience a chance to view new works, enhances their theatre experience, and affords ACT the opportunity to be of direct 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 on display, contact Michael Eagan in the ACT Office, 285-3220.

During the run of *Loose Ends*, ACT presents the watercolor art of Ruth Drewnany and the fiber art of Linda Vandree. Ruth is a resident of Snohomish and said she "attempts to capture the spirit of the subject for a brief moment across the surface of the paper . . . using as few lines as possible, enforced by loose watercolor washes. When completed, the painting becomes a shared experience inviting the viewer to fill the spaces."

Linda, an Everett resident, stated fiber arts "combine the challenge in creation of design with the fascination of throwing a shuttle, watching the inches of weaving progress, and feeling the fibers." She also enjoys "the continuous exploration of fibers as a medium to create textural hangings."

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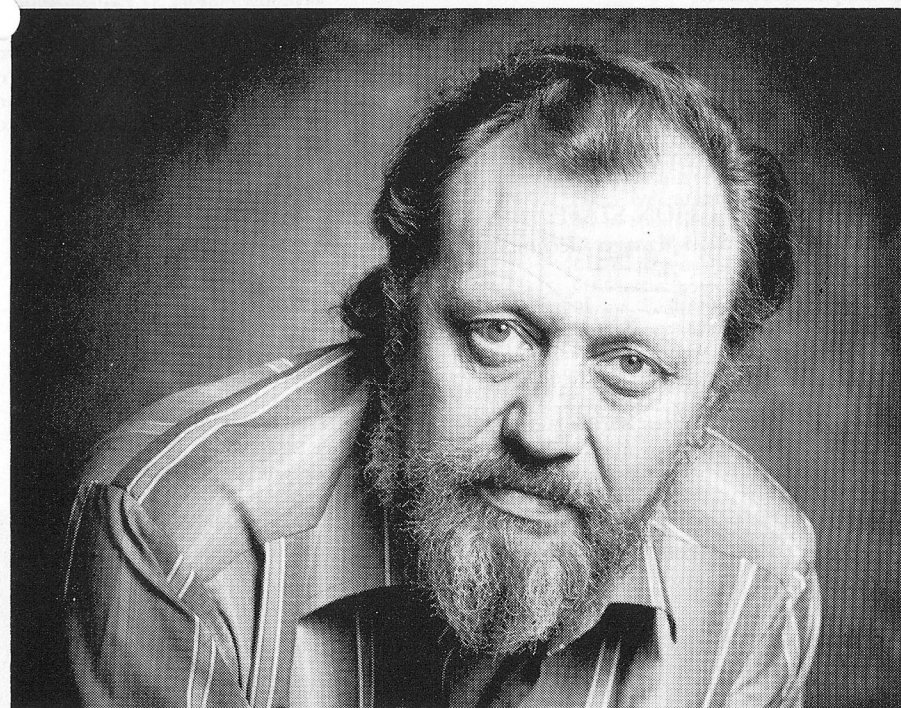
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Next at ACT



Brian Clark

Whose Life Is It Anyway? by Brian Clark

September 24 - October 17, 1981

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Rex Reed, critic for the New York Daily News, called it "... a profoundly touching, often very funny, play that takes an uplifting view of death as an alternative to the hypocrisy of non-living."

Whose Life Is It Anyway? was acclaimed Best Play on the West End (London) for 1977/78 and won Broadway's 1979 Outer Critics Circle Award.

Rex Reed, critic for the New York Daily News, called it "... a profoundly touching, often very funny, play that takes an uplifting view of death as an alternative to the hypocrisy of non-living."

Rex Reed, critic for the New York Daily News, called it "... a profoundly touching, often very funny, play that takes an uplifting view of death as an alternative to the hypocrisy of non-living."

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P.O. Box 19400, Seattle, WA 98109

Located at 1st Avenue W. & W. Roy Street

Box Office: 285-5110

Administrative Offices: 285-3220

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Assistant to Production Manager... Karen P. O'Shea

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New Plays Manager..... Barry Pritchard

Production Stage

Manager..... Eileen MacRae Murphy

Stage Manager..... Michael Weholt

Property Manager..... Shelley Henze Schermer

Carpenters (IATSE # 15)..... Peter Gantt,

Skip Templeton

Costumer..... Julie James

Assistant to the Costume

Designer..... Marian Cottrell

Dresser..... Melissa Borden

Assistant Lighting Designer..... Donna Grout

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Paul Vandevent

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Renee D. Reilly

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Program additions

for LOOSE ENDS

"Maraya" is played by Diane Schenker.

Understudy for "Susan" and "Selina"
is Nina Wishengrad.

Hairpieces by Joyce Degenfelder.

ACT Staff:

Norma Dean, Dresser

Tina Lidnin, Production Ass't.

Maria Margaris, Box Office Ass't.

Anne McCaffrey, Production Ass't.

Bertha Sumner, Bookkeeper