

A Contemporary Theatre—Seattle



The Gin Game

by D.L. Coburn

July 29—August 19, 1982

A Contemporary Theatre

Gregory A. Falls
Producing Director

Phil Schermer
Producing Manager

Susan Trapnell Moritz
Administrative Manager

presents

The Gin Game

by **D.L. Coburn**

July 29 - August 19, 1982

Director Joy Carlin
Set Designer Scott Weldin
Costume Designer Marian Cottrell
Lighting Designer Donna Grout
Technical Director Phil Schermer
Stage Managers Michael Weholt & Debra J. Sanderson

THE CAST

Fonsia Dorsey Julie Follansbee
Weller Martin Ben Tone

THE PLACE: The unused sun porch of a home for the aged

THE TIME: Act I, Scene 1: Sunday afternoon, Visitors Day
Scene 2: Sunday afternoon, one week later
Act II, Scene 1: The following evening, shortly after dinner
Scene 2: The following Sunday afternoon

There will be one 15-minute intermission.

Presented by special arrangement with Samuel French, Inc. Originally presented by American Theatre Arts in Los Angeles on September 28, 1976, then at the Actors Theatre of Louisville in October, 1977. This production is supported, in part, by a grant from the Washington State Arts Commission and by the National Endowment for the Arts in Washington, D.C., a Federal agency. ACT also gratefully acknowledges support by the King County and Seattle Arts Commissions and PONCHO.

The Company

JULIE FOLLANSBEE (Fonsia) is making her first appearance at ACT. She most recently played "Mrs. Constable" in *In The Summer House* by Jane Bowles at La Mama in New York. She has appeared at the Long Wharf in New Haven and at the Manhattan Theatre Club in New York City, and was "Ruth" in a revival of *Epitaph For George Dillon* at the Actors Playhouse. Two of the roles she has most enjoyed playing are "Lady Bracknell" in *The Importance of Being Earnest* and "Madame Arkati" in *Blythe Spirit*. Ms. Follansbee began her career in early television when it was broadcast live, playing leading roles under the direction of Sidney Lumet and Arthur Penn, and she worked at the Actors Studio with Lee Strasberg. She also has appeared in films directed by Lumet and Mike Nichols.

BEN TONE (Weller) has appeared in many ACT productions, most recently as "Dodge" in *Buried Child* and "Gramps" in *Artichoke* during our 1980 season. He repeated the role of "Dodge" last summer with the West Coast Actors' production of *Buried Child* at the Waterfront Theatre in Vancouver, B.C. He also appeared in The Seattle Repertory Theatre's production of *The National Health*. Mr. Tone has extensive Off-Broadway credits and also appeared in four Hallmark Hall of Fame productions. He currently teaches acting, mime and creative dramatics at Montana State University, where last year he directed his own adaptation of Charles Dickens' *A Christmas Carol*, casting twenty local children. He hopes to retire from teaching and directing soon, in order to devote full time to acting.

DIRECTOR JOY CARLIN's work at ACT was made possible through the Seattle Trust Guest Artists Program. Her many acting and directing credits include work with the Oregon Shakespearean Festival; the American Conservatory Theatre in San Francisco, where she has been a leading actress, director and teacher since 1970; and most recently The Berkeley Repertory Theatre, where she staged *The Diary of Anne Frank* and appeared as "Emily" in *The Belle of Amherst*, "Lyubov" in *The Cherry Orchard*, and "Louise" in *After The Fall*. She also has performed with The Second City and in such television and film productions as *Street Music*, *The People*, and *Smile*.

Signatures

GALLERY/DESIGN

601 Queen Anne Avenue North
Seattle, WA 98109
(206) 282-9801

Every day 11 a.m. - 7 p.m.
Fri. 11 a.m. - 9 p.m.

Mr. Tone's hair by Rosalie Cantrell:
University Salon - Beki Sindelar
with special thanks to Cathy Sander
Ms. Follansbee's wig by Debra Fleming.

PLAYWRIGHT D.L. COBURN received the 1978 Pulitzer Prize for *The Gin Game*. For the past several years, he has worked as a marketing and advertising consultant for clients in New York, Mexico and Texas. He was raised in Baltimore, but moved to Dallas in 1968. He describes himself as a Civil War buff, a glider pilot, and an avid baseball fan and player. His only other acknowledged play is called *Blue Water Cottage*, which has not been published.

SET DESIGNER SCOTT WELDIN last season designed our productions of *Billy Bishop Goes To War* and *Getting Out*. Prior to that, his work was seen on our mainstage for *Buried Child*, *Artichoke*, and *Otherwise Engaged*. He received his M.F.A. in design from the University of Washington and has designed for Conservatory Theatre Company, Poncho Theatre, The Cirque, and The Empty Space. Scott is currently 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 MARIAN COTTRELL has constructed ACT costumes for the past six seasons, although this is the first time her designs have been seen on our mainstage. At The Empty Space, her design credits include *Heat*, *Angel City*, *The Amazing Faz*, and the world premiere of *Oregon Gothic*. Most recently she designed *Cabaret* for Central Washington University and she also has designed for Seattle Junior Programs, The Palace, and filmmaker Jeff Meyer. Marian studied costume design at the University of Washington.

LIGHTING DESIGNER DONNA GROUT served for two seasons as ACT's assistant lighting designer. Her credits here include *Buried Child*, *Wrinkle In Time*, *Billy Bishop Goes To War*, and two productions of *Eclectic*. Donna is a graduate of the University of Washington School of Drama. Her work for the 1980 season of The Group, at the Ethical Cultural Theatre, includes lighting for *Primary English Class*, *Getting Out*, *Medal of Honor Rag*, and *The People*.

TECHNICAL DIRECTOR PHIL SCHERMER is ACT's Production Manager. In the past seventeen years, Phil's lighting design credits have included *Loose Ends*, *Custer*, *Cat on a Hot Tin Roof*, *Wings*, *Fanshen*, *The Club*, *The Engine*, *A Christmas Carol*, *Shadow Box*, and many others. At The Empty Space Theatre, he designed lighting for *American Buffalo*, *A Prayer for My Daughter*, *Heat*, and *Dusa*, *Stas and Vi*. He also has designed lighting for The Seattle Repertory Theatre and its 2nd Stage, and designs sets for ACT, the 2nd Stage, and The Empty Space.

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STAGE MANAGER MICHAEL WEHOLT came to ACT in 1971 as an apprentice. Since then he has stage-managed numerous productions, including *Makassar Reef* and *For Colored Girls...*, and acted in several others, including *Plaza Suite* and *The Water Engine*. He also stage-managed 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. Just prior to the opening of *The Gin Game*, Michael left us to enter the Playwrights Workshop at the University of Iowa.

STAGE MANAGER DEBRA J. SANDERSON came to ACT in 1980 as a Production Assistant and this is her first ACT mainstage production as Stage Manager. Among the shows she has worked on here at ACT are *Buried Child*, *Billy Bishop Goes To War*, *For Colored Girls...*, and *Fridays*, and she stage managed our 1981 Backstage production of *Doors*. Debra is a 1980 University of Washington graduate in stage managing and directing. She has also worked with The Group, CTC and Poncho Theatre.

ADMINISTRATIVE MANAGER SUSAN TRAPNELL MORITZ was appointed to her present position on June 1st. She comes to ACT from two years as general manager of Dance Theatre Seattle, where previously she served as educational director. Her work experience ranges from a stint in Paris as a UNESCO bi-lingual aide to writing and editing positions in the Washington, D.C., area. She worked with the National Urban League and also taught English to youngsters in Algeria. Ms. Moritz holds a B.A. in

French from the University of North Carolina and has completed her M.A. coursework in dance education at George Washington University. She also attended the University of Lyon in France.

PRODUCING DIRECTOR GREGORY A. FALLS is the founder of A Contemporary Theatre. He has directed more than 50 productions here, including *Catholics*, *Getting Out*, *Fanshen*, *Henry IV Part 1*, and *Ballymurphy*. He also created five original children's theatre revues and three Christmas shows, plus a scripted version of *The Odyssey* with playwright Kurt Beattie and original scripts of *The Forgotten Door*, *A Wrinkle In Time*, *The Pushcart War*, and *Ali Baba and the Forty Thieves*. For ten years, Mr. Falls was Executive Director of the U.W. School of Drama. He is past president of the National Theatre Conference and the Washington Association of Theatre Artists, a founding board member of the United Arts Council of Puget Sound, and founder of the Champlain Shakespeare Festival.

Sound Design
by
Neil Bestwick

NOTES FROM THE DIRECTOR, JOY CARLIN

This funny and poignant play warns us that the ugly faces we make as children really do freeze just as our parents warned us they would. Our troublesome traits will probably give us trouble all our lives. Worst of all, we might turn down second chances, third chances—even last chances to break the rigid molds. We keep turning down these opportunities even though we desperately hope they'll keep coming our way.

Fonsia and Weller of *The Gin Game* are in the "last chance" phase of this predicament. They struggle with their personalities while at the same time they keep death away by playing cards. How can they save their places on the dim paths they hold so dear unless they beat the devil at one game or another. And who is deviling whom?

Stories, myths and legends tell of the clever souls who find ingenious ways to outwit death. Deals are made, switches are contrived, stalls can be successful. There's the story about Death asking the man what he wants to eat for his final meal. "Strawberries," says the man. "They're out of season," says Death. "I can wait," says the man.

As Leaden as the Aftermath of Wine

As leaden as the aftermath of wine
Is the dead mirth of my delirious days;
And as wine waxes strong with age,
so weighs
More heavily the past on my decline.
My path is dim. The future's
troubled sea
Foretokens only toil and grief to me.
But oh! my friends, I do not ask to die!
I crave more life, more dreams,
more agony!
Midmost the care, the panic, the distress,
I know that I shall taste of happiness.
Once more I shall be drunk on strains
divine,
Be moved to tears by musings that
are mine;
And haply when the last sad hour
draws nigh,
Love with a farewell smile may gild
the sky.

—Alexander Sergeievich Pushkin

(From "Lost Lectures" or "The Fruits of Experience" by Maurice Baring, Copyright © 1932 by Maurice Baring and renewed 1960 by Sir William Gosselin Trower).

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POST-PLAY DISCUSSION: A free informal discussion of *The Gin Game* will take place in the theatre on Sunday, August 1st, following the 2:30 p.m. matinee, at approximately 4:45 p.m. You and your guests are invited to participate, along with members of the company and special guest, Carole Glickfeld, Director of the Mayor's Office for Senior Citizens.

ART IN THE LOBBY

For 1982 ACT continues its policy of providing space in the upper lobby to individual artists. ACT feels this gives its audience a chance to view new visual art work, enhances their theatre experience, and affords ACT the opportunity to be of public service to the greater arts community.

During the run of *The Gin Game*, we present a special exhibit of watercolors by four local artists: Win Bainbridge, Ray Hunter, Meyer Slivka, and Avon John Whitehead.

Win Bainbridge says "versatility" is the key to her work; not trying to paint every detail, but trying to awaken the imagination of those who enjoy her works. She always leaves something undone, "so the viewer not only looks but becomes involved in the creating process."

Ray Hunter's work is very realistic and he is well known for his remarkable portraiture. He is a Bellevue resident who received his B.S. in art education at Eastern Montana College. His award-winning work is now on exhibit and in collections and galleries throughout the Northwest.

Meyer Slivka graduated from San Francisco State College with a major in music and a minor in art. For twenty-five years he performed as a musician with the San Francisco Symphony and Opera, as well as with the Seattle Symphony and Opera. In addition to his artwork, Meyer continues to compose music for various media.

Avon John Whitehead holds a degree in chemistry and feels a watercolor evolves in much the same way as experimental science begins with preconceptions that are "modified as data forces the observer into unorthodox thinking. It is a learning experience influenced by feedback from the already painted, which guides the brush into the unknown. The final result can never be superimposed on the preconceived."

To purchase art work on display in the upper lobby, contact Michael Eagan in the ACT Office at 285-3220 or the House Manager, Douglas Overstreet.

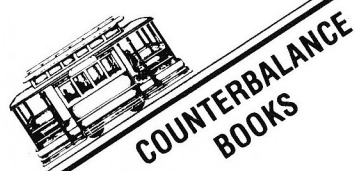
The **Corporate Council for the Arts (CCA)**, with its 250 member businesses, has been a very significant supporter of ACT Theatre over the years. We wish to thank the CCA and recognize its 1982 pledged allocation of \$65,000 to our Sustaining Fund. This represents a 12% increase in business support over the past year. We especially honor the following major contributors to the CCA whose individual gifts amounted to \$10,000 or more:

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This is the last year of ACT's Challenge Grant from the National Endowment for the Arts. If you have not yet made your tax-deductible 1982 contribution to the Sustaining Fund please give generously now.

ACT Challenge Campaign 285-3220
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THANK YOU!

For their assistance with this production, we wish to thank the following:

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photo: SimeNeri

Who are these zany-looking characters?

And why are they coming to ACT November 3-21? You won't believe your eyes when you too experience The Flying

Karamazov Brothers at ACT. Watch for tickets going on sale soon.

Staff

A Contemporary Theatre
P.O. Box 19400, Seattle, WA 98109
Located at First Ave. W. & W. Roy St.
Box Office: 285-5110
Administrative Offices: 285-3220

Gregory A. Falls
Producing Director

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Stage Managers.....**Bonita M. Ernst,**
Debra J. Sanderson,
Michael Weholt
Lead Carpenter (IATSE #15).....**Howard Neslen**
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Skip Templeton
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JEFFREY COVELL (Ronnie) was seen at The Seattle Rep as "Tommy" in AH, WILDERNESS! and as "Ejlif" in AN ENEMY OF THE PEOPLE. He also appeared as the "Pauper" in THE PRINCE AND THE PAUPER and as "Tweedledee" in ALICE IN WONDERLAND at Poncho Theatre. Jeff has studied at the University of Washington School of Drama, where he appeared in WILEY AND THE HAIRY MAN, MACBETH, SOMETHING WITH JAMIE IN THE TITLE and OUTSIDE-IN. He has performed in two full-length radio plays and filmed promotional material for KID'S WORLD.

CAMERON DOKEY (understudy for "Arlie") recently moved to Seattle from Ashland, Oregon, and played "Clara" in Poncho Theatre's production of HEIDI. Her many credits with the Oregon Shakespearean Festival include "Hedvig" in THE WILD DUCK, "Isabelle" in RING 'ROUND THE MOON, "Jo" in A TASTE OF HONEY, "Tillie" in THE EFFECT OF GAMMA-RAYS ON MAN IN THE MOON MARIGOLDS, "Marie David" in NIGHT OF THE TRIBADES, "Phebe" in AS YOU LIKE IT, "Jaquenetta" in LOVE'S LABOURS LOST, and "Moth" in A MIDSUMMER NIGHT'S DREAM.

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POST-PLAY DISCUSSION: A free, informal discussion of GETTING OUT will take place in the theatre on Sunday, June 21st, following the 2:30 p.m. matinee. You and your guests are invited to participate, wlong with members of the cast and guest speaker Edna Goodrich. Ms. Goodrich was superintendent of both the Maple Lane School for delinquent girls and the Purdy Treatment Center for Women. She also served as director of King County's Juvenile Detention and Probation Services and of the King County Department of Youth Services.

KUOW-FM and the Washington State Commission for the Humanities will present a special program on ACT's production of GETTING OUT on Sunday, June 14th, at 7:00 p.m. It will include interviews with members of the cast, the director and designers, and humanist Ann Neel of the University of Puget Sound.

ACT WISHES TO THANK NABISCO, INC., FOR ITS ASSISTANCE WITH THIS PRODUCTION.