

A Contemporary Theatre—Seattle



Waiting for the Parade

by John Murrell

July 1—22, 1982

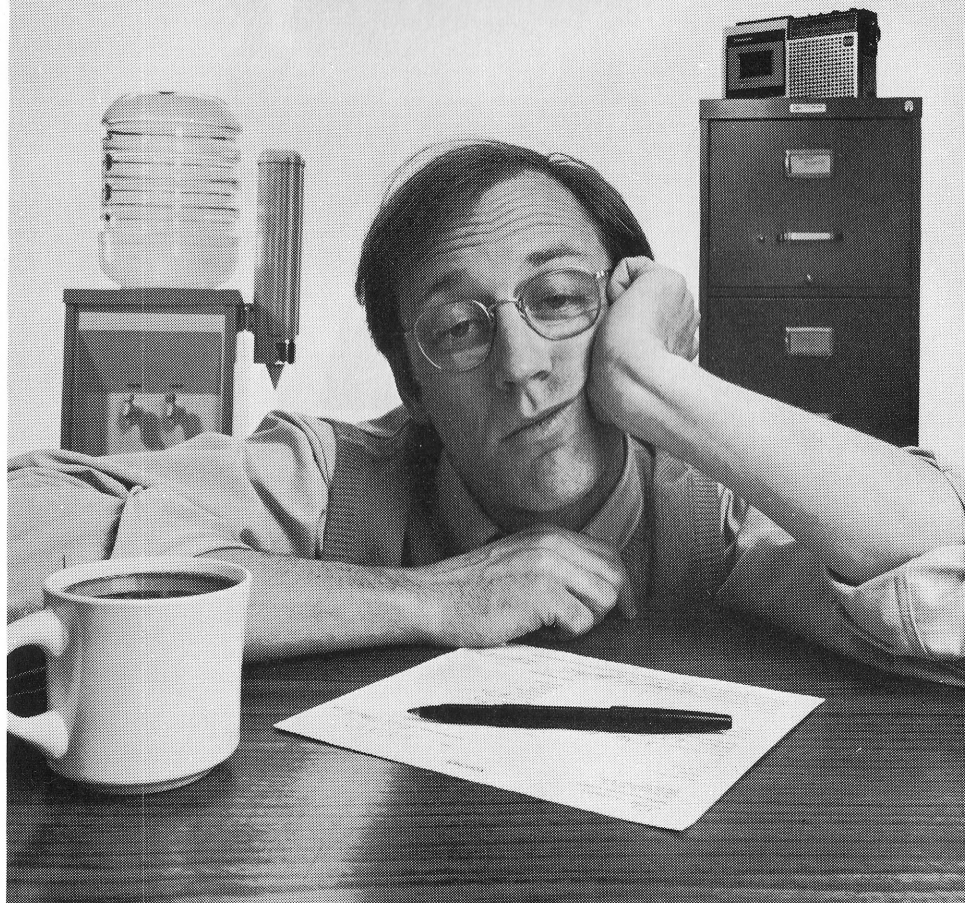
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A Contemporary Theatre

Gregory A. Falls
Producing Director

Phil Schermer
Producing Manager

Susan Trapnell Moritz
Administrative Manager

presents

Waiting for the Parade

by **John Murrell**

July 1-22, 1982

Director Richard Edwards
Set Designer Bill Forrester
Costume Designer Sally Richardson
Lighting Designer
& **Technical Director** Phil Schermer
Stage Manager Bonita M. Ernst

THE CAST

Catherine Suzy Hunt
Janet Mara Scott-Wood
Margaret Lyn Tyrrell
Eve Ursula Meyer
Marta Kathryn Mesney

THE TIME: 1939 - 1945

THE PLACE: Calgary, Alberta

There will be one 15-minute intermission.

Presented by special arrangement with Samuel French, Inc. Originally produced at Alberta Theatre Projects in Calgary. 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, PONCHO, and regional businesses which generously support ACT through contributions to the Corporate Council for the Arts (CCA).

The Company

SUZY HUNT (Catherine) appeared on our mainstage last season as "Libby Custer" in *Custer*. She also played the roles of "Belle" and "Mrs. Cratchit" in our 1980 and 1981 presentations of *A Christmas Carol* and was a member of the 1981 Young ACT Company. Suzy's other local credits include "Abbie" in *Desire Under the Elms* and "Mary" in *Vanities*, both at Tacoma Actors Guild, plus "Maggie" in the American premiere of *Big Maggie* and "Jenny Diver" in *Threepenny Opera* at Skid Road Theatre, and "Louise" in *Father's Day* at the Bathhouse Theatre.

KATHRYN MESNEY (Marta) this season has appeared as "Gail Herrick" in *Fridays* and as "Mrs. Prynne" in *Da*. Kathryn has acted and taught acting in both New York and Los Angeles, and is now a Seattle resident. She appeared in three plays-in-process at The Seattle Repertory Theatre, *An Ounce of Prevention*, *Salvation Now*, and *American Dreams, Lost and Found*, as well as in *Dance of Death*. Her other credits include "Gisele" in *The Workroom* and "Aunt Charlotte" in *Bonjour La Bonjour* at The Empty Space; "Annie Sullivan" in *The Miracle Worker* at Poncho; "Emily Brent" in *Ten Little Indians* at Tacoma Actors Guild, and "Mrs. Webb" in *Our Town* at Snoqualmie Falls Forest Theatre. Kathryn heads the theatre vocal training program at Cornish Institute and is a member of *None of the Above*.

URSULA MEYER (Eve) was a member of the 1982 Young ACT Company and this mainstage season has played "The Yellow Peril" in *Da* and "Kay Strong" in *Fridays*. She is a graduate of the U.W.'s Professional Actors Training Program and has worked with Conservatory Theatre Company, the Women's Theatre, and as an understudy for The Seattle Rep. Ursula also appeared as "Cha Cha" in Skid Road Theatre's production of *Grease*. She spent three summers with the Colorado, Illinois, and Idaho Shakespeare Festivals, performing such roles as "Juliet," "Rosalind," and the "Fool" in *King Lear*. In addition, Ursula currently teaches theatre dance and dialects at the University of Washington.

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.

MARA SCOTT-WOOD (Janet) is making her first appearance at ACT. She recently completed a residency with The Virginia Stage Company, where she played the title role in *Leavings* and a principal role in *Whatever Became of Love*, both world premieres. Her Seattle-area credits include "Mama Rose" in *Gypsy*, "Anne Bonney" in *The Ballad of Mary Reade*, and "Araminta" in *The Philanthropist* at Bathhouse Theatre; plus *Strider* at The Seattle Rep, *Misalliance* at C.T.C., and *Cabaret* at Skid Road Theatre. Mara also spent two years with the American Theatre Workshop in Frankfurt, Germany, in the European premieres of such works as *One Flew Over The Cuckoo's Nest* and *Man of La Mancha*. She produced a dozen American plays and musicals at The Frankfurt Playhouse as well.

LYN TYRRELL (Margaret) made her first appearance at ACT this season, playing "Mother" in *Da* and then "Virginia Herrick" in *Fridays*. She is familiar to Northwest audiences for her work in such roles as "Mother Superior" in *Agnes of God* at The Empty Space and "Myra Bruhl" in *Deathtrap* at the Tacoma Actors Guild. Lyn also appeared in Pioneer Square Theatre's presentations of *Suicide in B^b* and *Home Again, Kathleen*. She was part of the Montana Repertory Theatre Company's 1981 eight-state tour, appearing as "Eleanor of Aquitaine" in *Lion In Winter* and "Catherine Petkoff" in *Arms and the Man*.


DIRECTOR RICHARD EDWARDS staged our season opener, *Da*, and last season's *Loose Ends*. He studied direction and assisted Allen Fletcher with the professional actor training program at A.C.T. in San Francisco, where he staged productions of *Mornings at Seven*, *Street Scene*, *Romeo and Juliet*,

The Visit, and *The Crucible*. Richard also was resident director of The Guthrie Theatre for the 1980/81 season. His Seattle-area credits include Pioneer Square Theatre's world premiere of *Home Again, Kathleen*; plus *We Won't Pay, We Won't Pay, Fifth of July*, and *Landscape of the Body* at The Empty Space; the musicals *Something's Afoot* and *The Robber Bridegroom*; and *The Rivals* at the U.W.'s professional actors training program.

PLAYWRIGHT JOHN MURRELL was born in 1945 in the United States, but has lived for many years in Calgary, Alberta, where he completed his education. He is author of *Power in the Blood* (winner of the 1975 Clifford E. Lee National Playwriting Award); *A Great Noise*, *A Great Light*; *Memoir*; *Waiting for the Parade*; and translations of Machiavelli's *Mandragola*, Chekhov's *Uncle Vanya* and *The Seagull*, and Racine's *Bajazet*.

SET DESIGNER BILL FORRESTER made his ACT debut with our 1973 production of *The Decline and Fall of the Entire World As Seen Through the Eyes of Cole Porter*, and this is the twelfth ACT production which he has designed.

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Among his other credits here are *Travesties*, *Absurd Person Singular*, and last season's *Whose Life Is It Anyway?* Bill also has designed for The Empty Space, Poncho Theatre, the Seattle Symphony, and the Montana Repertory Theatre. At present, he serves on the faculty of the University of Washington School of Drama as well.

COSTUME DESIGNER SALLY RICHARDSON alternately designs costumes for Seattle area theatres and creates soft props for The Seattle Repertory Theatre. She has designed costumes for more than 40 productions here at ACT. This past year, her designs were seen at The Empty Space in *Bent* and *Fefu and her Friends* and in Tacoma Actors Guild's production of *Desire Under the Elms*. With this production, Sally rejoins director Richard Edwards, for whom she designed *We Won't Pay, We Won't Pay* and *Landscape of the Body* at The Empty Space.

LIGHTING DESIGNER PHIL SCHERMER is ACT's Producing Manager. In the past seventeen years, Phil's lighting design credits have included *Loose Ends*, *Custer*, *Catholics*, *Wings*, *Fanshen*, *The Club*, *The Water Engine*, *A Christmas Carol*, *The Shadow Box*, and many others. At The Empty Space Theatre, he designed lighting for *American Buffalo*, *A Prayer For My Daughter*, *Heat*, and *Dusa, Fish, Stas and Vi*. He also has designed lighting for The Seattle Repertory Theatre and its 2nd Stage, and designed sets for ACT, the 2nd Stage, and The Empty Space.

SOUND DESIGNER NEIL BEST-WICK designed sound for our production of *Loose Ends* last season. He holds a B.A. from The Evergreen State College, with an emphasis in theatre, audio, and film/video production. He also served as technical advisor to On The Boards for their presentations of Mabou Mines' *Dead End Kids* and C. Meredith Monk's *Best of Choreography Etc.* In addition to working as an independent videographer, Neil was technical designer for a multi-media production of *Birds, Serpents and New Shoes* and sound designer for *Discount Store*, *Kaleidoscope Grey*, and *City of Siege*.

STAGE MANAGER BONITA M. ERNST is in her first season at ACT. She is an M.F.A. graduate of the California Institute of the Arts and has assisted and stage-managed in theatres up and down the west coast. Among the theatres Bonita has worked with are The Seattle Repertory Theatre, The Empty Space, the Mark Taper Forum and the Westwood Playhouse in Los Angeles, the Globe Theatre in Hollywood, and the Great American Melodrama.

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.

ACT is a non-profit, resident professional theatre and a member of the League of Resident Theatres (LORT), the Theatre Communications Group (TCG), and the American Arts Alliance (AAA).

The actors and stage managers employed in this production are members of Actors Equity Association, the union of professional actors and stage managers in the United States.

Taking photographs or making recordings of any kind during the performance is strictly forbidden.



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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 *Waiting for the Parade*, we present the raw silk banners and fabric art of Diana Babbitt and the paintings of Martha A. Scannell. Both are Seattle artists.

Ms. Babbitt said her work reflects "images, designs that interest me, plus the colors and the jewel-like quality of fabric as a medium." Ms. Babbitt also was represented in our Artists At A Contemporary Theatre show at the beginning of this season.

Ms. Scannell's works include oil and water media. "My paintings are of people and places visited. The landscapes vary from city to country, from outside to interior scenes." She said she currently is working on people within the cityscape, primarily with oil and water media.

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.

WHAT'LL YOU HAVE?

ACT is now serving a full selection of alcoholic beverages in the main lobby for 45 minutes before curtain and during intermission. Drinks must be consumed within the designated area only. We hope you enjoy this new service.

THANK YOU!

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

Joy Daniels, Canadian Consulate General in Seattle

Royal Canadian Legion, Seattle Post #32

Odette McShane

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Eyewear by Elegante Eye

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Pike Place Market Salon:

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with special thanks to:

Cathy Sander

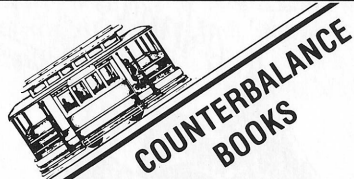
Karen Schroeder

POST-PLAY DISCUSSION: A free informal discussion of *Waiting for the Parade* will take place in the theatre on Sunday, July 4th, 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.

Tues.—Sat., 10 - 8 Sun., noon - 7:30

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NOTES FROM THE DIRECTOR, RICHARD EDWARDS

Just as Hugh Leonard's book, *Home Before Night*, informed our work in the rehearsal hall during the preparation of *Da*, helping us acquire a sense of place and a deeper understanding of the characters in the play, so Barry Broadfoot's *Six War Years 1939-1945—Memories of Canadians at Home and Abroad* has added greatly to our understanding of wartime conditions faced by the women in *Waiting for the Parade*.

This remarkable oral history contains the stories of many who found themselves living through the very era in which John Murrell has set his play. It inspired us to do some of our own interviews, and the experience has enriched us, in addition to unearthing information we have used in our work.

In talking with people about life during the war, we made, along with our interviewees, the nearly universal discovery that details in various time-consuming tasks, such as bandage rolling or equipment assembly, had blurred (banishing us to various archives to retrieve the manuals issued for the appropriate activity) while certain personal experiences involving moments of even the briefest human contact came springing back to life in sharp focus, sometimes as a surprise to everyone.

Priceless memories are back there in our heads, stored in our own memory banks. They stand in refreshing contrast to the political histories we may read, as does this play.

That is one reason why *Waiting for the Parade*, which has been described by British critic Michael Billington as "honest" and capturing "the texture of ordinary hopes and despairs," deserves production. You will find others, depending on what you bring to seeing and hearing it.

(Continued next page)

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(Notes From The Director, continued)

"I think we started at four o'clock and most, or many, of our telegrams would be killed in action, wounded or missing in action. I always remember those telegrams. They'd start out something like this: 'The Department of National Defense regret...'

"If neighbors saw a telegraph boy going up to a house they's usually know. Not all that many people had phones then, the Depression being what it was...Sometimes you'd be in a house and before you'd left there would be a couple of neighbor women or neighbors heading for the house.

"Jesus Christ! When I think of it, what a rotten way to do things. Sending a young punk of a kid on a bike riding down a street so everybody can see him and everybody wondering, 'Is he stopping here?' Or, 'Where will he stop?'"

(Excerpt from Barry Broadfoot's Six War Years 1939-1945 reproduced by permission; published by Doubleday & Company, Inc., Garden City, N.Y.; 1974.



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Producing Director

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