

# ARTS

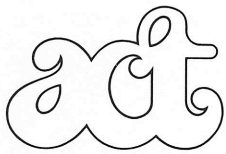
## LINE

Volume I, No. 3

July, 1983







# A Contemporary Theatre

**Gregory A. Falls**  
Producing Director

**Phil Schermer**  
Producing Manager

**Susan Trapnell Moritz**  
Administrative Manager

presents

## Crimes of the Heart

by Beth Henley

June 28 - July 21, 1983

<b>Director</b>	M. Burke Walker
<b>Set Designer</b>	Bill Forrester
<b>Costume Designer</b>	Shay Cunliffe
<b>Lighting Designer</b>	Donna Grout
<b>Technical Director</b>	Phil Schermer
<b>Stage Manager</b>	Bonita M. Ernst

ACT I: Later afternoon

ACT II: That evening

ACT III: The following morning

**THE PLACE:** Kitchen of the Magrath sisters' house, Hazlehurst, Mississippi.

**THE TIME:** In the fall, five years after Hurricane Camille.

*There will be one 15-minute intermission.*

*Crimes Of The Heart* was originally produced by Actors Theatre of Louisville, Inc., in February of 1979. It received its New York premiere at the Manhattan Theatre Club in 1980. Produced on the Broadway stage by Warner Theatre Productions, Inc./Claire Nichtern, Mary Lea Johnson, Martin Richards, Francine Lefrak. 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 the Corporate Council for the Arts (CCA).



## THE CAST

in order of appearance:

**Lenny McGrath** ..... Rebecca Wells

**Chick Boyle** ..... Patricia Miller

**Doc Porter** ..... Malcolm Hillgartner

**Meg Magrath** ..... Suzanna Hay

**Babe Botrelle** ..... Kathy Danzer

**Barnette Lloyd** ..... Brian Faker

**Understudies:** *Barnette*—Eric Hagerman; *Chick, Lenny*—Mary Ellen Hansen; *Meg, Babe*—Sheri Lee Miller; *Doc*—Daniel Renner.

## Notes About The Play

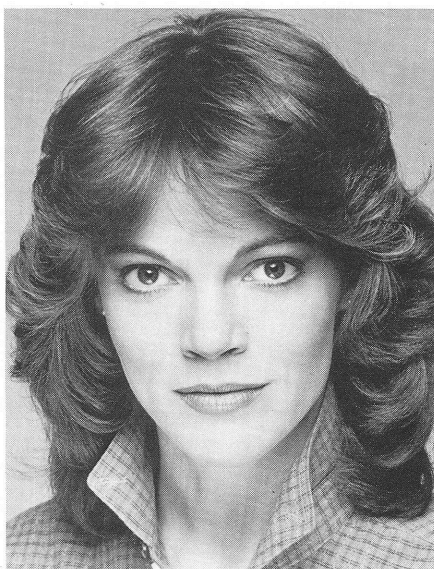
From Director M. Burke Walker

I grew up in Virginia, and most of my family still lives there. The opportunity to direct, for the first time, a Southern play brings with it a rush of memories: some firsthand, dim recollections of a young boy; some merely snapshot memories from family albums—some photographs of places I never went, people I never met—like my Granddaddy Burke.

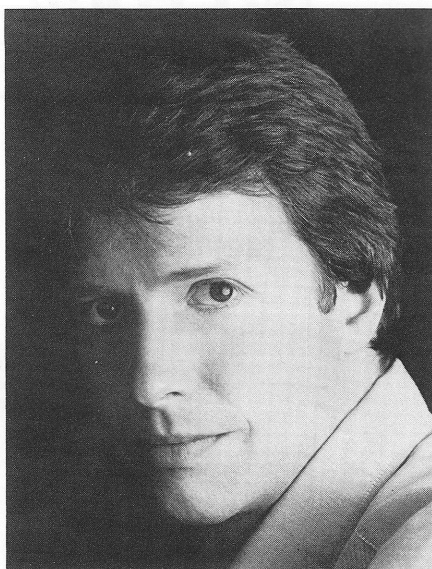
Grandparents were always very important in my great scheme of things. From Hertford, North Carolina, came Montroville Bowen Walker and his wife, Ina Litchfield, whom, to her dying day, he always called “Miss Ina.” Up in Richmond were my Nana, Blanche Woodcock Burke, and her husband, Harvey Burke.

Judging from a youthful photograph, I always bore the closest physical resemblance to Granddaddy Burke, who was a lay preacher and—I was to learn only recently—a director of community theatre. He was also a police officer, and Rudolph E. Dissie shot him dead when my mother was 13. This Dissie killed two other people that day and went to the chair for it, and the only mention my Nana ever made of the incident was how Harvey’s pack of Virginians got so covered in blood... *Crimes Of The Heart* feels like familiar territory and I, for one, intend to enjoy the visit. ■





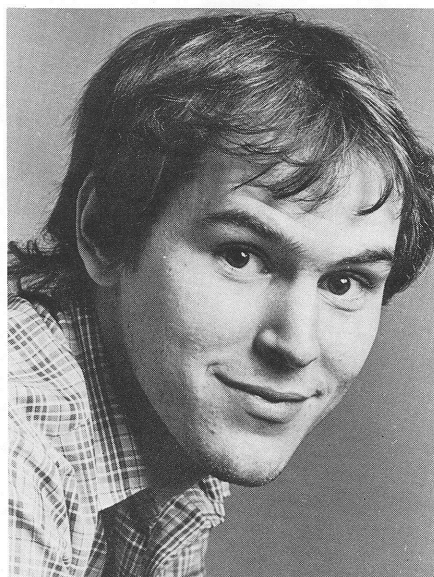
Kathy Danzer



Malcolm Hillgartner



Patricia Miller



Brian Faker



Suzanna Hay

## The Company

**KATHY DANZER** (*Babe Botrelle*) appeared as "Meg Magrath" in the Broadway production of *Crimes Of The Heart*. Her other credits in New York include work at the New York Shakespeare Festival, Playwrights Horizons, the Performance Ensemble at Lincoln Center, and New Dramatists. Her many regional credits include a season with the Asolo Touring Theater; "Laura" in John Ford Noonan's *Getting Through The Night* at the Williamstown Theatre Festival; "Hermia" in *A Midsummer Night's Dream* for the Montana Repertory Theatre, which later toured to the Actors Theatre of Louisville; and "Polly" in *The Gingerbread Lady* at Merrimack Regional Theatre. Kathy also was a guest artist at the University of North Dakota, where she played "Arlene" in *Getting Out*, "Ruth" in *Blithe Spirit*, and "Yvonne" in *A Flea in Her Ear*.

**BRIAN FAKER** (*Barnette Lloyd*) has been seen at several Northwest theatres, but this is his first appearance at ACT. He performed at The Seattle Repertory Theatre in *Two Gentlemen of Verona* and *Romeo and Juliet*, as well as in The Rep's New Plays-in-Process readings of *My Uncle Sam* by Len Jenkins, *The Duel* by David Guild, and Michael Weller's *The Ballad of Soapdy Smith* and *23 Years Later*. He played "Dennis" in *Loot* at the Oregon Contemporary Theatre and "Cricket" in *Cricket on the Hearth* at Tacoma Actors Guild. Brian also appeared as "Red" in *The Ransom of Red Eye* at Poncho Theatre, where he most recently was seen as "Hosiah" and "Ricky" in the world premiere of Suzan Zeder's *Mother Hicks*.

**SUZANNA HAY** (*Meg Magrath*) is making her first appearance in Seattle. She played "Kay Sadler" in *Whose Life Is It Anyway?* with Mary Tyler Moore on Broadway, a role she also has played in stock and at regional

theatres. Her many regional theatre credits also include "Irene" in *The Dresser* at the Cincinnati Playhouse in the Park and "Diana" in *Miss Lulu Bett* at The Milwaukee Rep. Suzanna's other stage credits include such roles as "Adele" in *A Woman of Paris*, "Rosalind" in *As You Like It*, "Annie" in *Sgt. Musgrave's Dance*, "Julia" in *A Delicate Balance*, and "Goldie" in *The Flowering Peach*. She studied for two years at the London Academy of Music and Dramatic Arts and holds a B.A. in drama from Baylor University.

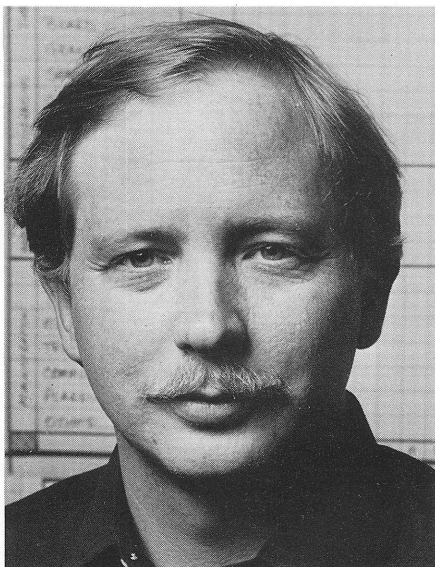
**MALCOLM HILLGARTNER** (*Doc Porter*) just made his ACT debut in our production of *The Dining Room*. He has worked regionally for The Milwaukee Repertory Theatre, The Oregon Shakespearean Festival, PCPA, and Pioneer Square Theatre. Seattle audiences saw him as "Max" in *Bent* and "McBain" in *Comedians* at The Empty Space Theatre. He was a member of Intiman Theatre's company for three seasons, appearing as "Davoren" in *Shadow Of A Gunman* and "Horace" in *School For Wives*, among other roles. At The Seattle Repertory Theatre he appeared in *Ah, Wilderness!* Malcolm has done numerous television and radio commercials.

**PATRICIA MILLER** (*Chick Boyle*) was last seen as "Mary" in *Vanities* at the Chelsea Westside Theatre in New York, as well as in the Boston, Atlanta, and national tour productions of that show. This is her first appearance in Seattle, but her extensive credits in regional and repertory theatres around the country include *Tobacco Road*, *One Flew Over the Cuckoo's Nest*, *After The Fall*, *Dracula*, *Comedy of Errors*, and *The Country Wife*. Patricia has worked in commercials and daytime television too. She is originally from Vidalia, Georgia, and received her BFA in theatre from the University of Georgia. She





Rebecca Wells



M. Burke Walker



Beth Henley

currently lives in New York and has studied with Uta Hagen and Stella Adler.

**REBECCA WELLS** (*Lenny Magrath*) is just back from New York, where she toured her one-woman show, *Permanent Wave*, with the Performing Artists for Nuclear Disarmament Caravan. She is a founding member of P.A.N.D. in both Seattle and New York. Last fall Rebecca made her Northwest debut in The Empty Space Theatre's *Sister Mary Ignatius Explains It All For You* and also appeared there in *Actor's Nightmare*. Her regional credits include roles at The Quaih Theatre in New York City; Theatre by the Sea in Portsmouth, New Hampshire; Portland Stage Company in Maine; and The Next Move in Boston, as well as work in Colorado and Louisiana. Her film and television credits include *Whose Life Is It Anyway?*, *Copacabana* for HBO, and *Parole*, an NBC pilot. Rebecca recently received a King County Arts Commission touring grant for her one-woman show, *Splittin' Hairs*. She also is at work on a play about a 12-year-old beauty queen and has received a commission to write a one-act play for The Empty Space.

**DIRECTOR M. BURKE WALKER** is founder and artistic director of The Empty Space Theatre. This is the sixth production he has directed at ACT. His most recent work here was our 1980 production of *Artichoke*, and prior to that he directed *The Sea Horse*, *One Flew Over The Cuckoo's Nest*, *Streamers*, and *When You Comin' Back, Red Ryder?* Burke is a graduate of Middlebury College in Vermont and the University of Washington, where he received his master's degree in theatre/directing. Since moving to Seattle in 1966 he has directed dozens of productions, including *American Buffalo*, *Hooters*, *A Prayer For My Daughter*, *Oregon Gothic*, *The*

*Misanthrope*, *Butley*, *The Woods*, *Come-dians*, *Mensch Meier*, and the recent world premiere of *The Return of Pinocchio*.

**PLAYWRIGHT BETH HENLEY** received the 1981 Pulitzer Prize for *Crimes Of The Heart*, her first play, as well as a New York Drama Critics' Circle Award. Her first three plays have all been set in her native Mississippi, including *The Wake of Jamey Foster* and *The Miss Firecracker Contest*. Ms. Henley is a graduate of Southern Methodist University and now lives in Los Angeles. She reportedly has completed a screenplay of *Crimes Of The Heart* and is now working on a new play about a Southern debutante.

**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*. Since then he has designed more than a dozen productions here, including *Waiting For The Parade* last season, *Whose Life Is It Anyway?* the year before, and prior to that *Travesties*, *Absurd Person Singular*, and others. His work also has been seen recently in *Comedy of Errors* at Poncho Theatre and in The Empty Space presentations of *Tartuffe* and *Sister Mary Ignatius Explains It All For You*. Bill has worked with the Seattle Symphony and the Montana Repertory Theatre, and presently serves on the faculty of the University of Washington's School of Drama.

**COSTUME DESIGNER SHAY CUNLIFFE** this summer returns to ACT for a second time. She designed *Fridays* here last year. Shay is usually based in New York City, where this season she designed John Ford Noonan's new play, *Some Men Need Help*, Off-Broadway and for cable television, and



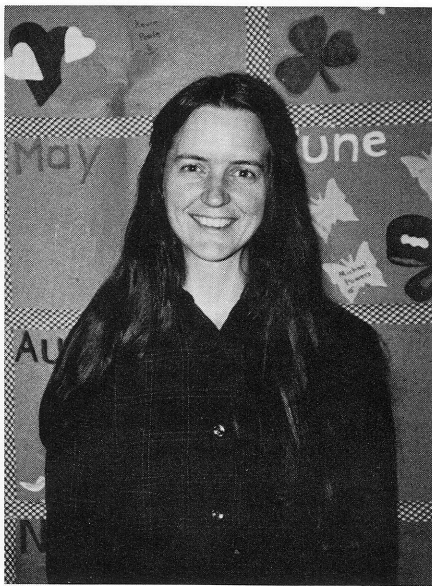
Bill Forrester



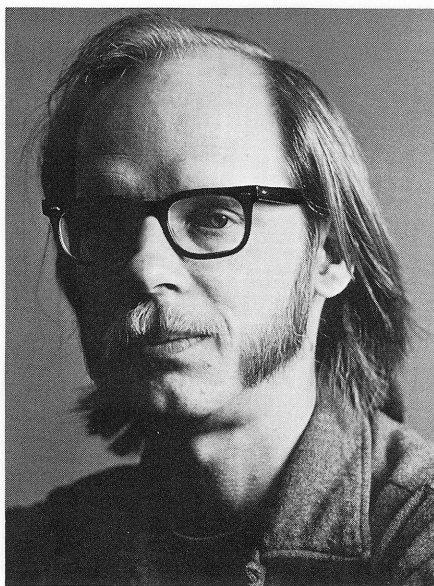
Shay Cunliffe

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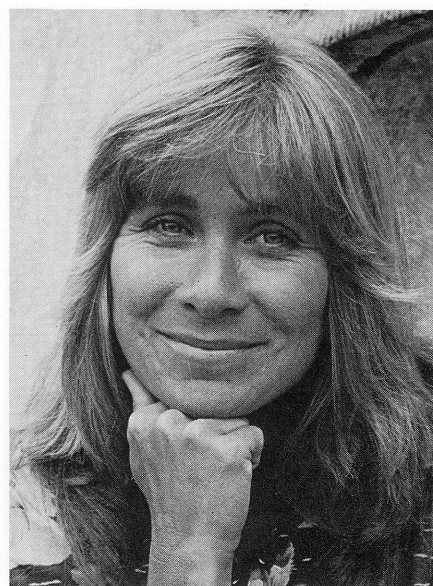




Donna Grout



Phil Schermer



Bonita M. Ernst

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*Cold Storage*, also for television. She was the assistant designer at Radio City Music Hall of the current *Porgy and Bess* revival, and of *On Your Toes*, *You Can't Take It With You*, and *Passion*, all now running on Broadway. Shay received her degree in drama at the University of Bristol in England and later completed her studies in costume design at Lester Polakov's Studio in New York.

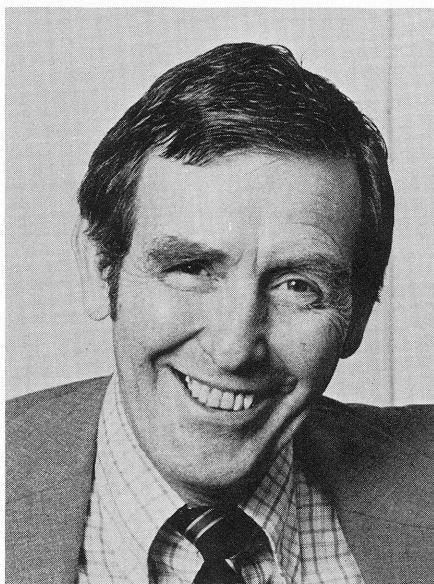
**LIGHTING DESIGNER DONNA GROUT** has worked in various Seattle theatres since graduating from the University of Washington School of Drama. Last season she designed our production of *The Gin Game*. Her credits here also include *Buried Child*, *A Wrinkle In Time*, *Billy Bishop Goes To War*, and two productions for ACT Backstage, *Seattle Eclectic* and "5 x 5." Donna's other local design credits include *Medal of Honor Rag*, *Getting Out*, *The Primary English Class*, *The Price*, and *Home*.

**TECHNICAL DIRECTOR PHIL SCHERMER** is ACT's Producing Manager as well. In the past seventeen years his lighting design credits have included *The Greeks*, *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 sets for ACT, the 2nd Stage and The Empty Space.

**STAGE MANAGER BONITA M. ERNST** returns for her second season here at ACT. Last year she stage managed *Da*, *Waiting for the Parade*, *The Greeks*, and *A Christmas Carol*. She is an M.F.A. graduate of California Institute of the Arts and has stage managed in theatres up and down the West



Susan Trapnell Moritz



Gregory A. Falls

Coast. Among the theatres she has worked with are The Seattle Repertory Theatre, The Empty Space, the Mark Taper Forum and Westwood Playhouse in Los Angeles, the Globe Theatre in Hollywood, and the Old Creamery Theatre in Iowa.

**ADMINISTRATIVE MANAGER SUSAN TRAPNELL MORITZ** came 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 UNESCO bilingual 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 Lyons in France.

**PRODUCING DIRECTOR GREGORY A. FALLS** is the founder of A Contemporary Theatre. He has directed more than fifty productions here, including *The Greeks*, *Catholics*, *Getting Out*, *Fanshen*, *Henry IV Part I*, 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 *Aladdin and the Magic Lamp*, *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.



## Art in The Lobby

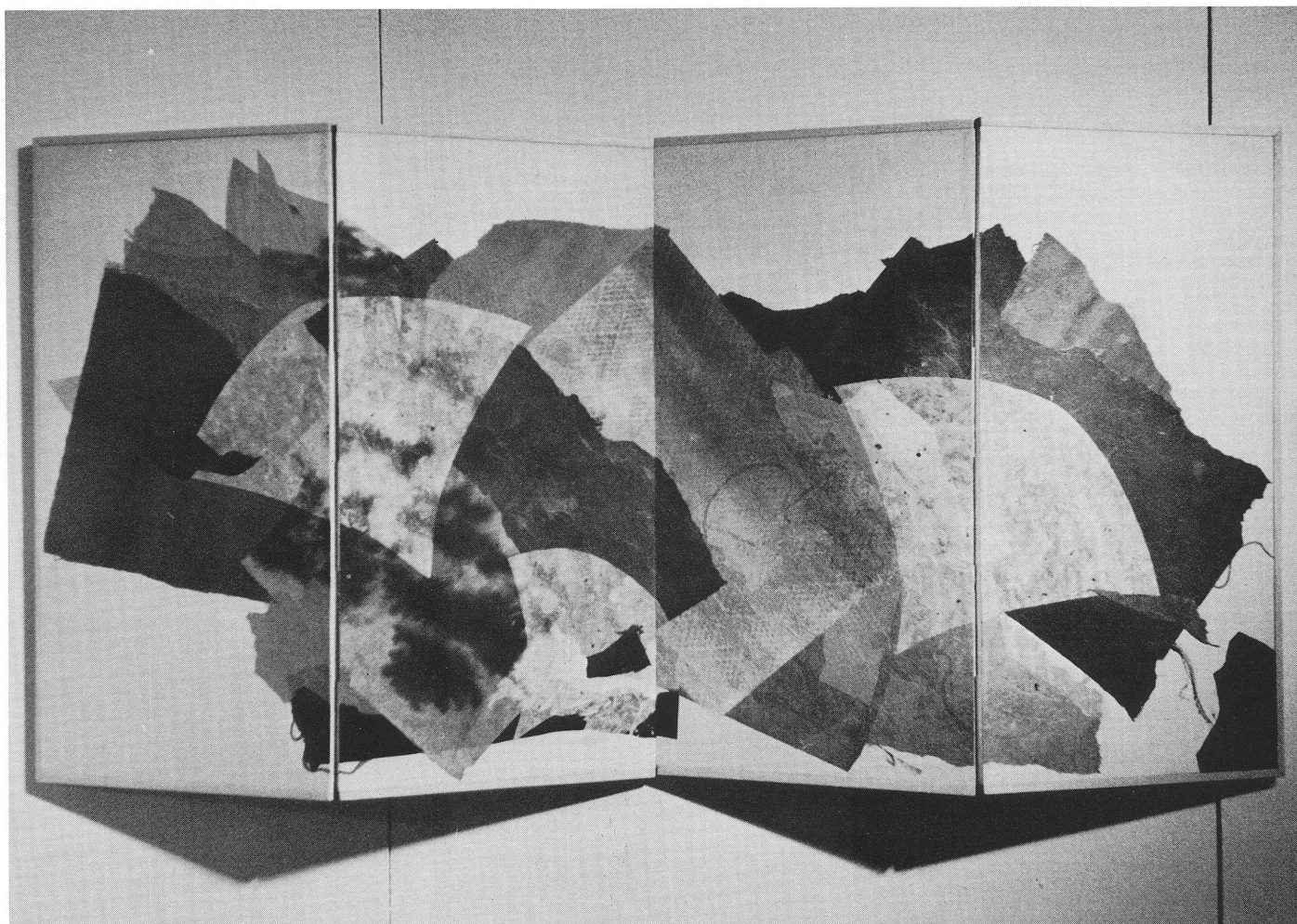
During the run of *Crimes Of The Heart*, we present the works of Janet Ambrogio.

Ambrogio is best known for her elastic manipulation of color, texture, and abstract form. She often combines exotic papers and dyes with acrylics for uncommon richness and depth. An Ambrogio may begin on canvas, gessoed wood panels, or paper. Finishes may include mat and glass or lacquer to protect textures and fibers, with frames from sleek to traditional. Paintings vary from gem- to wall-sized, and often use multiple panels that

create the illusion of windows looking into an unlimited "colourscape." Recent works have combined these panels into the more traditional format of wall-hung or free-standing screens.

"Formal training taught me what is possible and what is not," Ambrogio said. "My independent studies gave me the freedom to break the rules and achieve the impossible."

To purchase art work on display, contact the House Manager or the ACT Office at 285-3220.



Screen by Janet Ambrogio



## A Contemporary Theatre

P.O. Box 19400, Seattle, WA 98109

Located at 1st Ave. W. & W. Roy St.

Box Office: (206) 285-5110

Administrative Offices: (206) 285-3220

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## POST-PLAY DISCUSSION

A free, informal discussion of *Crimes Of The Heart* will take place in the theatre on Sunday, July 3rd, following the 2:30 p.m. matinee, at approximately 4:45 p.m. You and your guests are invited to attend and participate, along with members of the company.

## SCRIPTS

Scripts of the plays are available at the Literature Department desk, first floor, Seattle Public Library, 4th and Madison.

## CORRECTION

In our program for *The Dining Room*, the credits for Costume Designer Marian Hill Cottrell listed *Oregon Gothic*. This premiere production was written by playwright **Kurt Beattie**, not Barry Pritchard as indicated. We regret this error.

## THANK YOU!

ACT wishes to thank the following for their assistance:

a contemporary caterer  
Pike & Western Wine Merchants

Wigs by  
Joyce Degenfelder

Hair Stylist  
Daniel Keane

## UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of performance.

## NOTICE TO LATECOMERS

As a courtesy to our audience and in consideration of their safety, we cannot permit seating during the performance. Those arriving late or wishing re-entry into the theatre will be seated during pauses, scene changes, and intermission only.

## WARNING

In consideration of other audience members and because of contractual obligations with our artists, the use of any photographic or recording device in the theatre cannot be permitted. The use of flash cameras is both inconsiderate and dangerous to the artists.

Smoking and consumption of food or beverages are permitted in the downstairs main lobby only.

