

# ARTS

## LINE

Volume I, No. 2

June, 1983



NIGHT POEM  
O. S. S. A. B. A. W.



June 2 - 23, 1983

## **A Contemporary Theatre**

**Gregory A. Falls**  
Producing Director

**Phil Schermer**  
Producing Manager

**Susan Trapnell Moritz**  
Administrative Manager

presents

# **The Dining Room**

**by A. R. Gurney, Jr.**

|                           |                       |
|---------------------------|-----------------------|
| <b>Director</b>           | Lou Salerni           |
| <b>Set Designer</b>       | Scott Weldin          |
| <b>Costume Designer</b>   | Marian Hill Cottrell  |
| <b>Lighting Designer</b>  | Christopher Beardsley |
| <b>Technical Director</b> | Phil Schermer         |
| <b>Stage Manager</b>      | Joan Kennedy          |

*There will be one 15-minute intermission.*

Produced by special arrangement with Samuel French, Inc. *The Dining Room* was first produced Off-Broadway by Playwrights Horizons in 1982. 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

|                           |  |                     |
|---------------------------|--|---------------------|
| <b>1st Actor</b> .....    | Father, Michael, Brewster, Grandfather, Stuart,<br>Gordon, David, Harvey and Host .....  | Rick Tutor          |
| <b>2nd Actor</b> .....    | Client, Howard, Psychiatrist, Ted, Paul, Ben, Chris,<br>Jim, Dick and Guest .....        | Bill terKuile       |
| <b>3rd Actor</b> .....    | Arthur, Boy Architect, Billy, Nick, Fred, Tony, Standish<br>and Guest .....              | Malcolm Hillgartner |
| <b>1st Actress</b> .....  | Agent, Mother, Carolyn, Sandra, Margery, Beth, Kate,<br>Claire, Woman and Ruth .....     | Suzy Hunt           |
| <b>2nd Actress</b> .....  | Annie, Grace, Peggy, Nancy, Sarah, Aunt Harriet,<br>Emily and Woman .....                | Peggy Schoditsch    |
| <b>3rd Actress</b> .....  | Sally, Girl, Ellie, Aggie, Winkie, Dora, Old Lady, Helen,<br>Meg, Bertha and Guest ..... | Jahnna Beecham      |
| <b>Understudies</b> ..... | Mark Drusch, R. A. Farrell, Cheryl Whitener,<br>Kathleen Worley                          |                     |

## Notes About the Play

### From Director Lou Salerni

"Dad, I want to come home. I want to take my children to the Zoo, and the Park Lake, and the Art Gallery, and all those things you and Mother used to do with all of us. I want to start again, Dad. I want to start over again."

—Meg, *The Dining Room*

What the young married daughter wants is what we all want sometimes: to be able to turn back the clock, to undo the ravages of time and distance and to restore faded memories of a more innocent time—a time when peace was real and what was familiar embraced us in soft, reassuring warmth.

We long to be protected from the world "out there"—at least the part of it that moves too fast or seems strangely mysterious and unfriendly. And even if the peace and calm we seek to return to never really

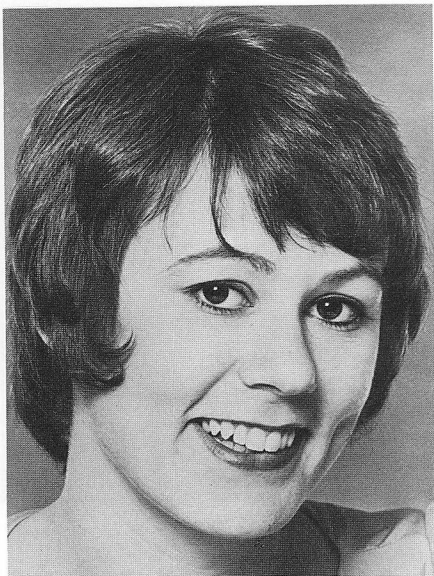
existed, we pretend it did because we *need* it to have been there.

The irony encompassed in our "need" is that we know if we were allowed to return home we wouldn't want to stay there for very long once we arrived. It is precisely that duality which so fascinates A.R. Gurney in *The Dining Room*: the longing to go back and the desire to grow beyond the confines of the past. What A.R. Gurney reminds us is that what we leave behind can never really be left anywhere. We are not free from our

histories—the places we loved or thought we loved, the people we touched or longed to, the dreams we formed or abandoned.

And while we are fond of reminding ourselves that the world is ever-changing and unpredictable, we sometimes forget that one constant remains: our need for a sustaining sense of community, of belonging to a family where membership cannot be revoked and where no matter how we screw up our lives someone will be there to embrace and comfort us in our pain.

# The Company

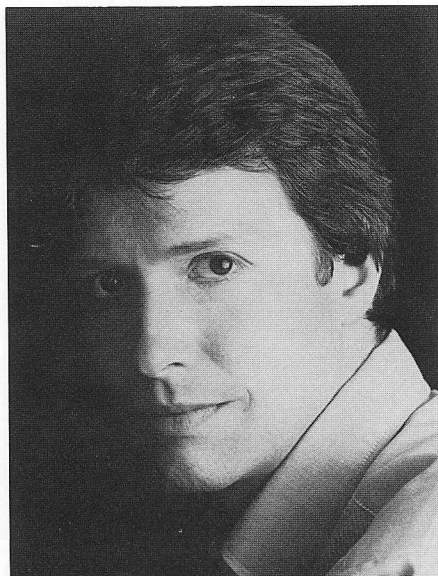


Jahnna Beecham

**JAHNNA BEECHAM** (3rd Actress) played "Madge" in our season opener, *The Dresser*. She has recently returned to Seattle from the Arizona Theatre Company, where she played "Sonja" in *Uncle Vanya*. Jahnna has worked with The Empty Space, Intiman, and Tacoma Actors Guild. Favorite roles include "Sally" in *Talley's Folly*, "Viola" in *Twelfth Night*, "Minnie Powell" in *Shadow of A Gunman*, and "Mimi" in *The Workroom*. Her stage credits include work with The Milwaukee Repertory, Berkeley Repertory, The Oregon Shakespearean Festival, and The Pioneer Memorial Theatre. She has toured extensively in the western U.S. and performed in several television and radio commercials.

**MALCOLM HILLGARTNER** (3rd Actor) has worked regionally for The Milwaukee Rep, The Oregon Shakespearean Festival, PCPA, and Pioneer Square Theatre. Seattle audiences will remember him as "Max" in *Bent* and "McBrian" in *Comedians* at The Empty Space. He was a member of Intiman'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 Rep he appeared in *Ah, Wilderness!* He has done numerous television and radio commercials.

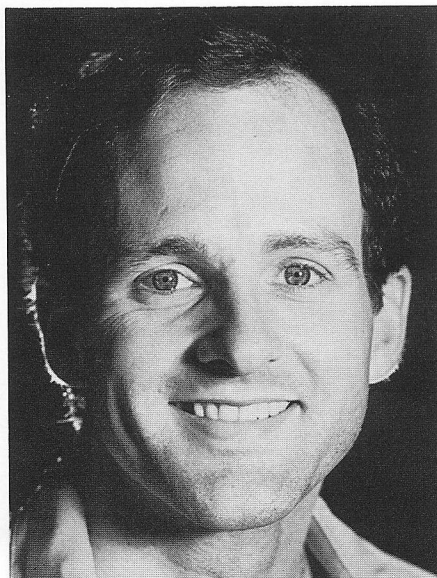
**SUZY HUNT** (1st Actress) most recently appeared in The Empty Space Theatre's world premiere of *The Return of Pinocchio* by Richard Nelson. She also performed there as "Dorine" in *Tartuffe*. She was last seen on our mainstage as "Catherine" in *Waiting for the Parade* last season. Her previous ACT credits include "Libby" in *Custer*, "Belle" and "Mrs. Cratchit" in our 1980 and 1981 presentations of *A Christmas Carol*, and as a member of the 1981 Young ACT Company. At Intiman Theatre she performed as "Gina" in *The Wild Duck* and appeared in their highly acclaimed production of *A Dream Play*. She played the title role in



Malcolm Hillgartner



Peggy Schoditsch



Bill terKuile



Suzy Hunt

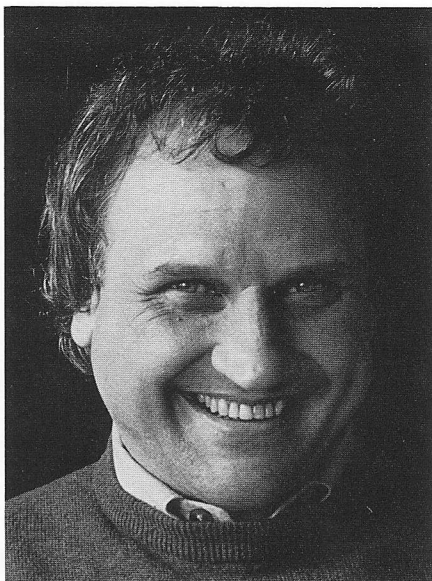
*Filumena* at Tacoma Actors Guild and major roles there in *Desire Under the Elms* and *Vanities*. Suzy also played "Maggie" in the U.S. premiere of *Big Maggie* and "Jenny Diver" in *Threepenny Opera* at Skid Road Theatre, as well as "Louise" in *Father's Day* with the Bathhouse Theatre.

**PEGGY SCHODITSCH** (2nd Actress) made her Northwest debut recently as "Emma" in the Tacoma Actors Guild production of *Betrayal*. She spent the past two seasons as a member of the company of The Guthrie Theatre in Minneapolis; her many roles there include "Mrs. Gibbs" in *Our Town*, "Amelia" in *Wild Oats*, "Violet" in *The Tavern*, and "Mrs. Cratchit" in *A Christmas Carol*. Prior to that she toured nationally and internationally with the National Theatre of the Deaf and appeared with such theatres as the American Conservatory Theatre, California Actors Theatre and the Pacific Conservatory of the Performing Arts. In San Francisco she performed the role of "Nurse Ratched" in the long-running *One Flew Over The Cuckoo's Nest*. Her television appearances include a guest role on "Sesame Street" and the PBS Special, "Who Knows One."

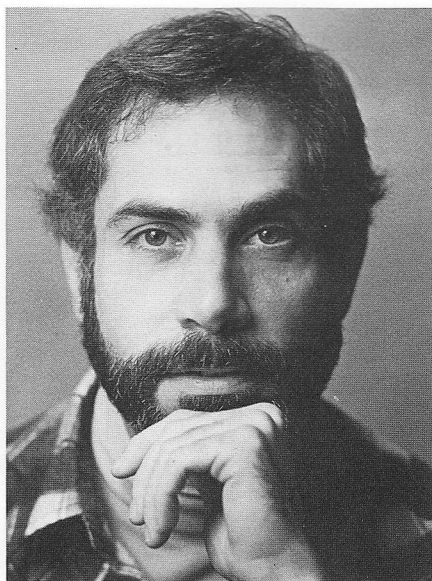
**BILL terKUILE** (2nd Actor) holds a Master's degree from the Professional Actors Training Program at the University of Washington and was a member of the 1983 Young ACT Company. Last year he played "Fred" in *A Christmas Carol* here, and he was "Ben" in our 1981 ACT Backstage presentation of *Doors*. Bill spent two seasons with The Oregon Shakespearean Festival, where his roles included "George" in *Philadelphia Story*, "Slim" in *Of Mice and Men*, and "Boyet" in *Love's Labour's Lost*. He was seen in *Romeo and Juliet* with The Seattle Rep this past season and also played "Horace" in *Little Foxes* at Tacoma Actors Guild and "Peadar Minogue" in Skid Road Theatre's *Sharon's*

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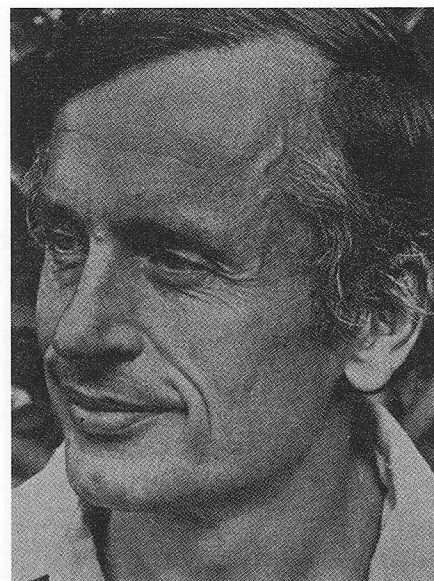




Rick Tutor



Lou Salerni



A.R. Gurney, Jr.

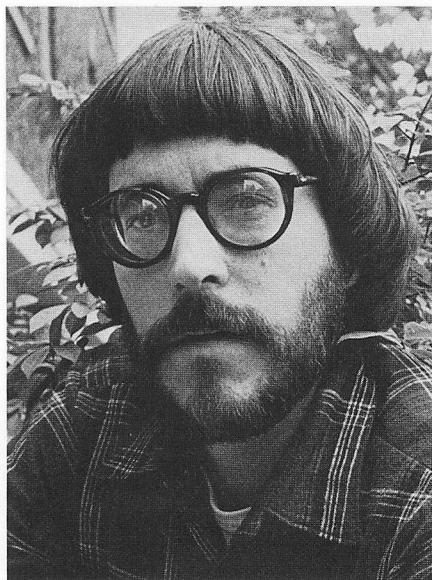
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*Grave*. At Intiman, his credits include *A Touch of the Poet*, *School For Scandal*, *Anti-gone*, and *The Wild Duck*.

**RICK TUTOR** (1st Actor) is appearing in his third production at ACT. He played "Desmond Drumm" in last year's season opener, *Da*, and "Brother Martin" in our 1980 world premiere of *Catholics*. Rick is the Founding Artistic Director of the Tacoma Actors Guild, where he has directed/acted in 15 productions during TAG's four-year history. He holds a Ph.D. in theatre from Wayne State University, where he was an acting fellow with the Hilberry Repertory Company. He also has participated in more than 35 productions over the past dozen years at the University of Puget Sound's Inside Theatre.

**DIRECTOR LOU SALERNI** has been Artistic Director of The Cricket Theatre in Minneapolis since 1976 and to date has directed 30 productions there. Last season he staged their highly successful productions of *The Gin Game*, *True West*, and *Betrayal*, for which he received a Drama Critics Circle Award. Mr. Salerni is a recipient of a Shubert Playwriting Award and was recently guest director for The Krannert Center for the Performing Arts, the Players State Theatre in Miami, and the Elitch Gardens Theatre in Denver. He has served as consultant to the National Endowment for the Arts, the Minnesota State Arts Board, and The Playwrights' Center of Minneapolis. During The Cricket Theatre's 1982/83 season, Mr. Salerni directed *American Buffalo*, *Terra Nova*, and *Clarence Darrow*, which is scheduled for an encore presentation in July at the Denver Theatre Center.

**PLAYWRIGHT A. R. GURNEY, JR.** was born Albert Ramsdell Gurney, Jr. (known thereafter as Pete) in Buffalo, New York, the son of affluent parents. He decided against going into his father's real estate and insurance business and announced this fact at the dining-room table when he was eight. After attending St. Paul's Preparatory School, he



Scott Weldin



Marian Hill Cottrell

went on to Williams College, where he began as a pre-med student and finished as an English major. Following three and a half years in the Navy as a special services officer, where he primarily wrote shows for the entertainment of servicemen, he earned his graduate degree at the Yale School of Drama. For the past two decades, Mr. Gurney has been teaching American literature and the humanities at M.I.T. During summer vacations, he has written a new play or novel annually. The Seattle Repertory Theatre held a reading of his *What I Did Last Summer* in 1982. Some of his other plays are *Scenes From American Life*, *Who Killed Richard Corey?*, *The Middle Ages*, and *The Golden Fleece*.

**SET DESIGNER SCOTT WELDIN** last season designed our production of *The Gin Game*. Prior to that, his work was seen on our mainstage for *Billy Bishop Goes To War*, *Getting Out*, *Buried Child*, *Artichoke*, and *Otherwise Engaged*. Scott 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. He 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 HILL COTTRELL** most recently designed *Betrayal* for the Tacoma Actors Guild. ACT audiences have enjoyed her work since 1975, and last season she designed our production of *The Gin Game*. At The Empty Space Theatre, Marian's design credits include the world premiere of Barry Pritchard's *Oregon Gothic* plus *Angel City*, *The Amazing Faz*, and *Heat*. She also has designed for Seattle Junior Programs and The Palace Theatre, as well as worked with The Seattle Repertory Theatre, Bathhouse Theatre, and Intiman.

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Meredith Kraike

## Art In The Lobby

In 1983 ACT continues its policy of providing space in its upper lobby to individual artists. ACT feels this gives our 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. Purchases of Art in the Lobby directly benefit the theatre.

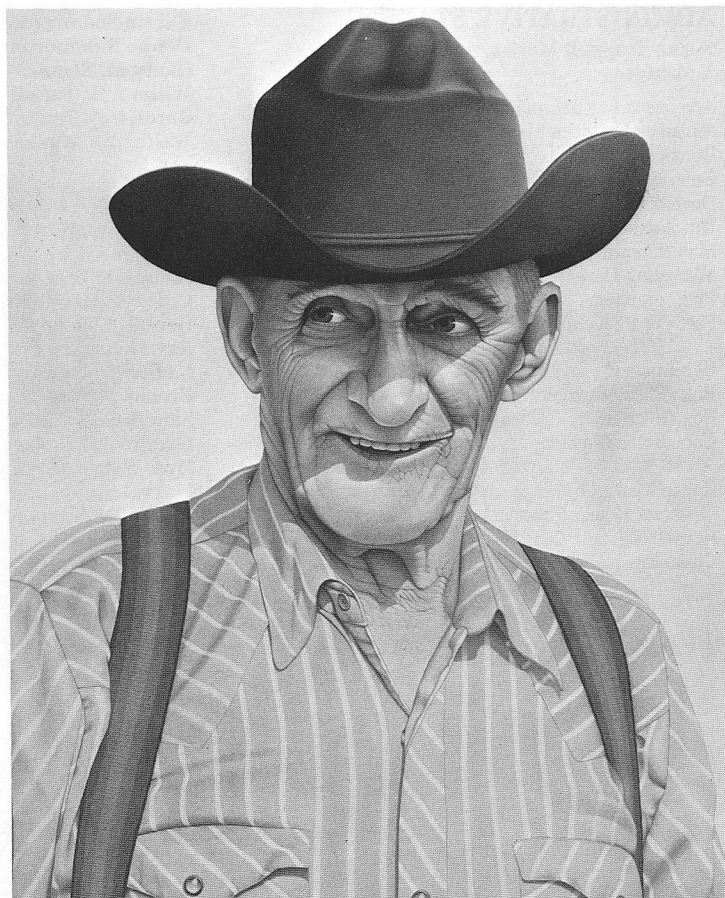
During the run of *The Dining Room*, we present the works of Meredith Kraike and Edward J. Hauser.

Ms. Kraike lives and works in Seattle, but her connections with the theatre go back to her childhood, growing up in Hollywood, California. She holds a B.F.A. from the

Memphis Academy of Arts and an M.F.A. from the University of Oregon. Most of her time is spent painting, and she is currently represented at Stone Press Gallery in Seattle and at Egrets Gallery in Pasadena, California.

Mr. Hauser is a Northwest native and a business graduate of St. Martin's College, near Olympia. Since leaving the business world at age 30 to pursue his art, he has won numerous awards in regional and national shows, primarily for his portraiture. He recently entered the limited-edition wildlife area and currently is on assignment with Capitol Records to produce a classical album cover. He is represented by an agent in Palm Springs, California, but accepts work through his Seattle home as well.

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



Edward J. Hauser



## A Contemporary Theatre

P.O. Box 19400, Seattle, WA 98109

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

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House Manager . . . . . **Nancy Tennenhouse**

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## POST-PLAY DISCUSSION

A free, informal discussion of *The Dining Room* will take place in the theatre on Sunday, June 5th, 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.

## THANK YOU!

ACT wishes to thank the following for their assistance:

The Washington Center, Olympia  
(*The Dresser*)

asolo state theatre, Florida

a contemporary caterer

Tacoma Actors Guild

Designer Fabrics

Elegant Eye

Bloomers Flowers & Gifts

Pike & Western Wine Merchants

## UNDERSTUDIES

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

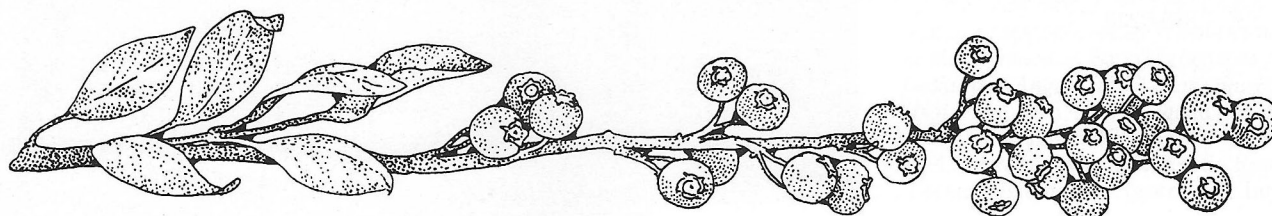
## NOTICE TO LATECOMERS

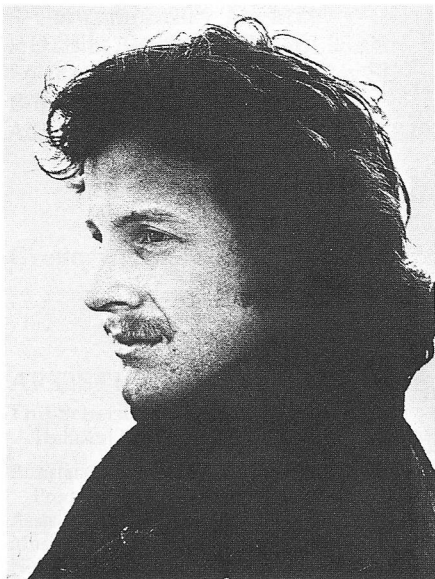
As a courtesy to our audience and in consideration of their safety, we cannot permit seating during the performance. Those arriving late or wishing re-entry into the theatre will be seated during pauses, scene changes, and intermission only.

## WARNING

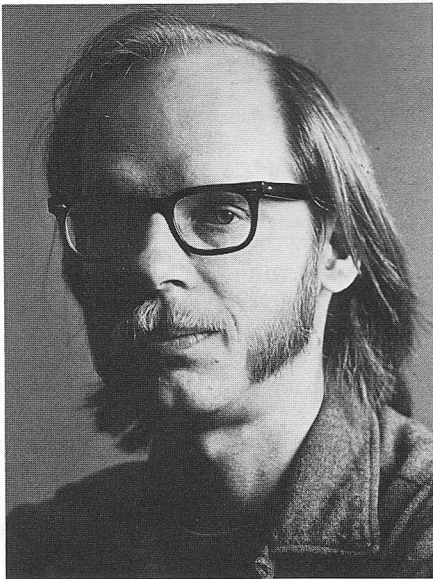
In consideration of other audience members and because of contractual obligations with our artists, the use of any photographic or recording device in the theatre cannot be permitted. The use of flash cameras is both inconsiderate and dangerous to the artists.

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





Christopher Beardsley



Phil Schermer



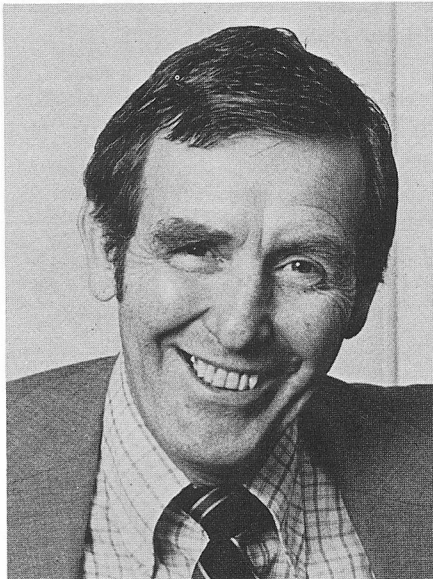
Susan Trapnell Moritz

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**LIGHTING DESIGNER CHRISTOPHER BEARDSLEY** recently relocated to Seattle from Austin, Texas, where he received his B.F.A. at the University of Texas. In the past eight years he has designed lighting in Texas and Colorado and on the East Coast. Among his many design credits for theatre and dance are *Facets*, *The Construct*, *The Unicorn*, *Talley's Folly*, *The Magic Flute*, *The Tingalary Bird*, *Death Trap*, *South Pacific*, and *Godspell*. Christopher recently served as Assistant Lighting Designer for The Seattle Repertory Theatre, where he designed for the new play *Shivaree*. Currently he is based in Seattle serving as technical specifications writer for Pacific Northwest Theatre Associates and continuing as a freelance lighting designer.

**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 JOAN KENNEDY** returns to ACT for her second season. Last year she worked on our productions of *Da*,



Gregory A. Falls

*Waiting for the Parade*, and *The Greeks*. During the past two off-seasons she has worked for The Seattle Repertory Theatre, most recently as assistant stage manager for *Romeo and Juliet*, *Death of a Salesman*, *Translations*, and *The Vinegar Tree*. Joan also stage managed at the Bathhouse Theatre for its 1980/81 season and for the Skid Road Theatre's production of *Frankenstein*. She holds a B.A. in theatre from the University of Vermont and has worked for the Portland (Maine) Stage Company, the Champlain Shakespeare Festival, and the Boston Ballet.

**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 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 *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.