

EXCLUSIVE
*Interview with Broadway
Producer James Nederlander*

ARTS

LINE

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May, 1983





A Contemporary Theatre

Gregory A. Falls
Producing Director

Phil Schermer
Producing Manager

Susan Trapnell Moritz
Administrative Manager

presents the
West Coast Premiere
of

The Dresser

by **Ronald Harwood**

May 5 - 26, 1983

Director	Jay Broad
Set Designer	Shelley Henze Schermer
Costume Designer	Susan Min
Lighting Designer	Jody Briggs
Sound Designer	Carmine Simone
Technical Director	Phil Schermer
Stage Manager	Bonita M. Ernst

THE CAST, in order of appearance

Norman	Robert Blumenfeld
Her Ladyship	Gwen Jackson
Madge	Jahnna Beecham
Sir	Donald Ewer
Irene	Livia Genise
Geoffrey	Robert Loper
Oxenby	Anthony Motzenbacker
Gloucester	Jerry Harper
Kent	Dick Arnold
Albany	Lee Corrigan
Stage Hand	Nelsen Beim Spickard
Understudies:	<i>Norman</i> — Anthony Motzenbacker; <i>Her Ladyship</i> , <i>Irene</i> — Jahnna Beecham; <i>Sir</i> — Robert Loper; <i>Geoffrey</i> , <i>Oxenby</i> — Lee Corrigan

THE PLACE: A theatre in the English provinces.

THE TIME: January, 1942

ACT I: Before curtain-up

ACT II: After curtain-up

There will be one 15-minute intermission.

Produced by special arrangement with Samuel French, Inc. *The Dresser* was first produced at the Royal Exchange Theatre, Manchester, England, on March 6, 1980. 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 by PONCHO and by the Corporate Council for the Arts (CCA).

Notes About the Play

The Dresser is a play about single-minded belief in civilization. It is concerned with an extinct species: the actor-manager who formed and financed his own acting company and toured the English-speaking world. Men—like Edwin Booth, John Drew, Kean, Henry Irving, Macready, O'Neill, Garrick, and others—who played the great roles at night and in the morning counted the receipts, paid the bills, hired the supporting players and fired the offenders.

Such men believed that the classics were fundamental to human existence, and that acting was a great and noble pursuit. The very best were men of enormous achievement. About them, Hazlitt said: "If they and their colleagues were musicians they would be known as 'Virtuosi' or 'Maestri'; in the theatre, for want of a better phrase, they are known as great actors." Coleridge wrote about one of them, "To see Kean was to read Shakespeare by flashes of lightning."

Ronald Harwood, the author of *The Dresser*, wrote the following in his introduction to the play:

"The tradition of actor-management made a deep impression on me. I came to understand that from the early 18th century until the late 1930's the actor-manager was the British Theatre. He played from one end of the country to the other, taking his repertoire to the people. Only a handful ever reached London; their stamping-ground was the provinces and they toured under awful physical conditions. They developed profound resources of strength, essential if they were to survive. They worshipped Shakespeare, believed in the theatre as a cultural and educative force, and saw themselves as public servants.

"Nowadays, we allow ourselves to laugh at them a little and there is no denying that their obsessions and single-mindedness often made them ridiculous; we are inclined to write them off as megalomaniacs and hams; we accept, too readily I think, that their motto was 'le theater c'est moi.' The truth of the matter is that many of them were extraordinary and talented men; their gifts enhanced the art of acting; they nursed and kept alive a classical repertoire which is the envy of the world, and created a magnificent tradition which is the foundation of our present-day inheritance."

Tonight's play is concerned with one of these men and his belief that his work is vital, even in the face of Hitler's bombs. He speaks his creed as he heads for the stage to play *King Lear* while sirens wail and incendiaries blaze in the lobby...

"Bomb, bomb, bomb us into oblivion if you dare, but each word I speak will be a shield against your savagery, each line I utter protection from your terror." ■

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.

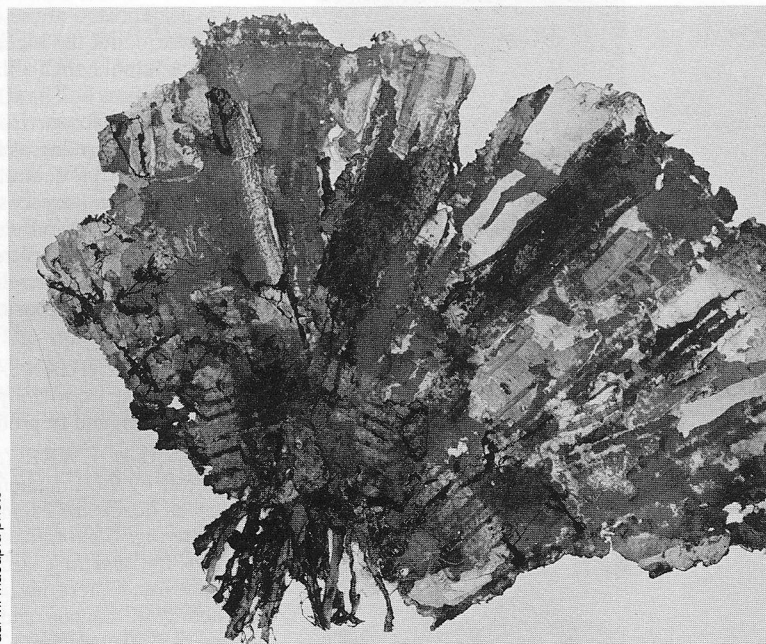
During the run of *The Dresser*, we present the mixed media work of Peggy Conklin. These pieces primarily use acrylic paint and handcast linen and cotton rag with a basic handmade paper technique. Some also include ink, graphite, powdered pigment, pastel, roplex, assorted yarns and threads, and other materials. The artist feels these can be used two-dimensionally in relief form or as three-dimensional cast sculpture.

"The work originates from my experience as a painter and my continuing effort to diversify and strengthen the expression of my imagery," she said. "The early work with handcast paper began as an attempt to combine my own poetry with symbols in my paintings. Some of the pieces are reminiscent of old manuscripts, parchment, and cave drawings. They are like archeological remnants or messages, their surfaces suggesting gathered and layered meanings which are seen, felt, and interpreted without words."

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

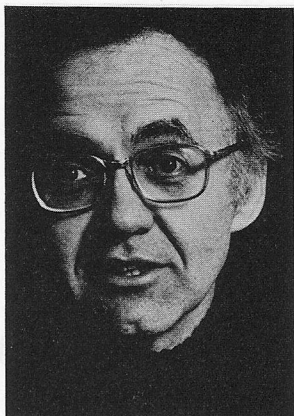
Art In The Lobby

"Northwest Garden #6," handcast fiber, 1983, by Peggy Conklin



Paul M. Macapia photo

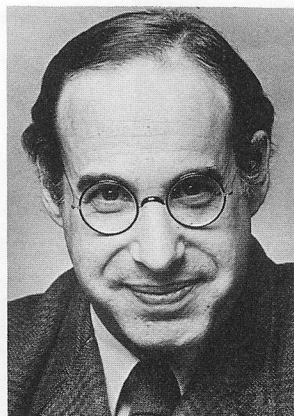
The Company



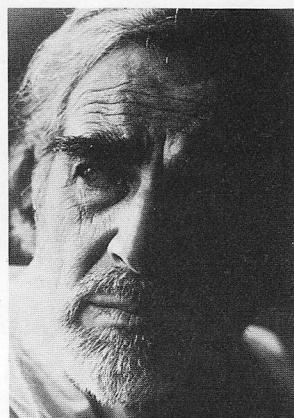
Dick Arnold



Jahnna Beecham



Robert Blumenfeld



Lee Corrigan

DICK ARNOLD (*Kent*) was last seen on our mainstage in 1976, appearing in *The Time of Your Life* and *Desire Under the Elms*; the previous year he played "Caruther" in *The Resistible Rise of Arturo Ui*. In his thirty years on the stage he has performed in over 200 productions, including in the national company of *Inherit the Wind* and extensive credits with stock, Off-Broadway, Off-Off-Broadway, and dinner theatres. Locally his work has included The Seattle Rep's *Uncle Vanya*, *A Penny for a Song*, *Much Ado About Nothing*, *The Master Builder*, and *An Enemy of the People*. He also performed with Black Arts/West, The Cirque, and in Tacoma Actors Guild's *Who's Happy Now*. His many television and film credits include *Frances*, *The Secret Life of John Chapman*, and HBO's *Barefoot in the Park*.

JAHNNA BEECHAM (*Madge*) returns to Seattle from the Arizona Theatre Company, where she recently 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 *The 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.

ROBERT BLUMENFELD (*Norman*) is making his Northwest stage debut in this production. He played the Nazi-hunter "Lieber" in *Portage* and "Professor Jonas, owner of a flea circus" in *The Great Magoo* this past season with the Hartford Stage Company. He also spent three seasons with the American Shakespeare Festival in Stratford and three seasons touring with the National Theatre of the Deaf. Robert also has performed at the McCarter Theatre, A. C. T. at Adelphi, PAF Playhouse, Rochester Shakespeare Theatre, and the George Street Playhouse. Robert's numerous New York stage credits include *Othello* at Broadway's ANTA Theatre, "Osher" in the New York Shakespeare Festival's presentation of *The Dybbuk*, "Van Helsing" in *Dracula* at the Equity Library Theatre, the "Uncle" in Drew Kalter's *The Farewell Party*, plus leading roles with the American Jewish Theatre at the 92nd St. Y.

LEE CORRIGAN (*Albany*) moved to the Northwest from Hollywood. He appears in stage, film and tv productions.

DONALD EWER (*Sir*) will be remembered by ACT audiences for his performances in *Absurd Person Singular*, *Relatively Speaking*, *Sleuth*, *The Resistible Rise of Arturo Ui*, and *In Celebration*. Since his last appearance here he has been directing and acting in Canada and the U.S., including work at Players State Theatre in Miami, The Alliance Theatre in Atlanta, Toronto's St. Lawrence Centre, A. C. T., and Arena Stage. Last summer he was seen, with Tammy Grimes, in *Blithe Spirit* at Stratford, which



Donald Ewer



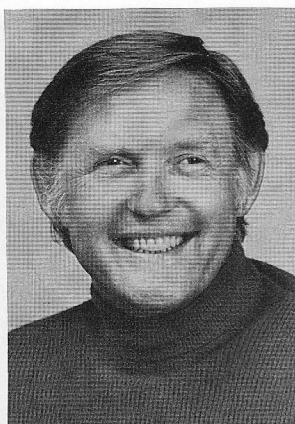
Livia Genise

was moved to Toronto for a six-week run, and he has just completed a special pay-tv production of *Pygmalion*, in which he plays "Doolittle" to Peter O'Toole's "Higgins" and Margot Kidder's "Eliza." He studied at the RADA and has played more than 200 roles in London, at resident theatres throughout this country and Canada, and on radio and tv. He received an Obie Award in 1970 for *Saved* and a Carbonell Award in Florida for *The Imaginary Invalid*. His Broadway credits include *Alfie*, *Under Milk Wood*, and *One in Every Marriage*. He also has toured in productions of *The Caretaker*, *Hadrian VII*, and *Girl In My Soup*.

LIVIA GENISE (*Irene*) appeared on Broadway in *Via Galactica* and in the role of "Rizzo" in *Grease*. Off-Broadway she was seen in *Summer and Smoke* at the Roundabout Theatre and *New Girl in Town* with the Equity Library Theatre. Her extensive work in stock and at dinner theatres includes such roles as "Aldonza" in *Man of La Mancha*, "Hodel" in *Fiddler on the Roof*, "Lilli" in *Carnival*, and "Charlie" in *Goodbye, Charlie*. She also appeared in *The Bacchae* and *Brigadoon* with the Pacific Conservatory of the Performing Arts. Among her numerous television credits are appearances on *Hill Street Blues*, *WKRP in Cincinnati*, *Three's Company*, *Days of Our Lives*, and several others. Locally, she appeared at The Seattle Rep as "Shivaree" in *Shivaree*. This is her first appearance on the ACT stage.

JERRY HARPER (*Gloucester*) played "Dr. Emerson" in our 1981 presentation of *Whose Life Is It Anyway?* His many stage credits include work with Chicago's Goodman Theatre and the Candlelight Dinner Theatre, The Actors Workshop in San Francisco, several years working on stages in the Hollywood area, and performances from Nassau to the Black Hills Playhouse in Custer, South Dakota. Among Jerry's numerous television credits are *M*A*S*H**, *MacMillan and Wife*, *Bonanza*, *Mod Squad*, *Judd for the Defense*, and dozens of others. His film work includes *The Stone Killers*, *Once Upon A Dead Man*, *Sam Hill*, and *Free To Be*. He has also done substantial commercial work.

GWEN JACKSON (*Her Ladyship*) returns to ACT for the first time since her 1979 performance in *Man and Superman*. Seattle



Jerry Harper

audiences have seen her recently at The Empty Space, where she played "Meg" in *The Actor's Nightmare* and the title role in *Sister Mary Ignatius Explains It All For You*. She also played "Eliza Gant" in *Look Homeward, Angel* and "Mary Agnes Thurber" in *Jabberwock*, both with the Lyric Theatre & Conservatory. Among her other recent credits are "Halie" in *Buried Child* and "Brigot" in *Gossip* at the Cricket Theatre in Minneapolis. Gwen is also known to Northwest theatregoers from her performances in Oregon, including her one-person show for the Oregon Repertory Theatre entitled *As I Am Woman*, in which she portrayed ten Shakespearean women.

ROBERT LOPER (*Geoffrey*) is well known as an actor and director here at ACT and with The Seattle Repertory Theatre, The Empty Space, and The Oregon Shakespearean Festival. He was seen here last as "Mr. Justice Millhouse" in *Whose Life Is It Anyway?*. This past season he appeared at The Seattle Rep in *The Front Page* and as "Montague" in *Romeo and Juliet*. Among Bob's many directing credits here are *Billy Bishop Goes to War*, *Buried Child*, *Otherwise Engaged*, *The Shadow Box*, *In Celebration*, *Of Mice and Men*, *The Cole Porter Revue*, *Old Times*, *Boys in the Band*, *Under Milk Wood*, and *Desire Under the Elms*. He is a member of the faculty of the School of Drama at the University of Washington.

ANTHONY MOTZENBACKER (*Oxenby*) is also making his first stage appearance in the Northwest. His recent work has been in the Los Angeles area, where his credits include "Algernon" in *The Importance of Being Earnest* at South Bay Repertory Theatre, "Sherlock Holmes" in *The Hound of the Baskervilles* with the Hollywood Actors Theatre, plus CAST/Safe Harbor productions of *The Merchant of Venice* and *Hedda Gabler*. His other credits range from "Robert" in *Betrayal* to "Karl Marx" in *The Condition of Engels Question* and "Baptista" in Marowitz's *The Shrew*. Anthony is understudy for "Norman" in this production as well.

NELSEN BEIM SPICKARD (*Stage Hand*) is making his ACT debut in this production. He appeared in the 1982 Oregon Shakespearean Festival in *Henry V*, *Romeo*

and *Juliet*, *Comedy of Errors*, *The Survivors*, and *The Hatfield Connection*. His Seattle credits include "John the Baptist" in *Godspell* and "Snoopy" in *You're A Good Man, Charlie Brown* and he has worked with The Seattle Rep, Conservatory Theatre Company, Musicomedy and many community theatres.

DIRECTOR JAY BROAD's credits range from Broadway to resident theatres in all parts of the country. For six years he was Artistic Director of PAF Playhouse on Long Island, where he helped launch such premiere productions as *Vanities* and *Gemini*. For five years he was Artistic Director of Theatre Atlanta, the first resident professional theatre in the South. He recently staged *Goodnight, Grandpa* with Milton Berle in New York, as well as the national tour of *The 1940's Radio Hour*. Mr. Broad is a playwright, whose *Conflict of Interest* was seen at ACT in 1973. His Seattle-area credits include *Jacques Brel...* at The Seattle Rep and a reading of his own play, *White Pelicans*, at Intiman. He wrote the book for the musical *Red, White and Maddox*, which he also directed on Broadway and as a tv special. Among his other plays are *The Killdeer* and *The Great Big Coca Cola Swamp In The Sky*, and he wrote the book for the Broadway musical *Play Me A Country Song*. In addition to serving as playwright-in-residence at Arizona State University, as a consultant to the N.E.A., and as a lecturer at Yale, he is past president of the National Theatre Conference and has served on the governing boards of the Society of Stage Directors and Choreographers, the U.S. Institute of Theatre Technology, the American Theatre Association, and the American National Theatre Academy.

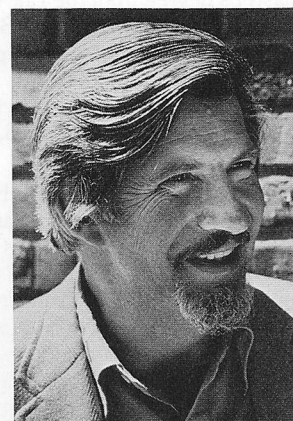
SET DESIGNER SHELLEY HENZE SCHERMER was ACT's property master for eight years, through 1981, and has designed numerous productions here, including both sets and costumes for *The Greeks* last season. She also designed sets and props for *A Christmas Carol* and previously the sets for *Catholics*, *Starting Here*, *Starting Now*, *Man and Superman*, *Fanshen*, *Ladyhouse Blues* and others. For The Young ACT Company, Shelley designed sets and masks for *The Odyssey* and *A Wrinkle In Time*, the masks for *The Pushcart War*, and the entire 1981 production of *Ali Baba and the Forty Thieves*. Most recently her work was seen in Bathhouse Theatre's *Big Broadcast (Episode Two)*. Locally she also has designed for The Seattle Rep, The Empty Space, the Palace Theatre, and the Floating Theatre Company.

COSTUME DESIGNER SUSAN MIN previously served as ACT's costumer and she designed our mainstage production of *Loose Ends* in 1981. Her most recent work was seen in *Filumena* at Tacoma Actors Guild. She also served a stint as resident designer for Bathhouse Theatre, where her credits include *A Midsummer Night's Dream*, *Peer Gynt*, *Josephine: the Mouse Singer*, and *The Threepenny Opera*. At Empty Space, her

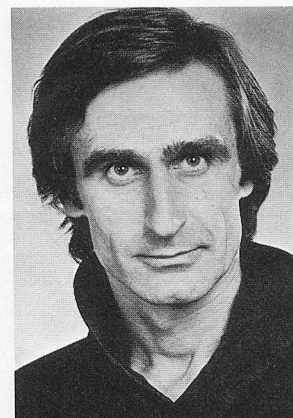
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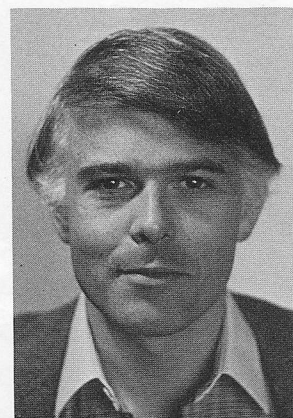
Gwen Jackson



Robert Loper



Anthony Motzenbacker



Nelsen Beim Spickard

(continued from page 17)

work included *Twelfth Night*, *Voice of the Mountain*, *Comedians*, and *The Misanthrope*. Susan also has worked with The Seattle Rep, Intiman, The Oregon Shakespearean Festival, A.C.T. in San Francisco, the Pacific Conservatory for the Performing Arts, St. Paul's Chimera Theatre and Center Theatre in New Hampshire.

LIGHTING DESIGNER JODY BRIGGS is ACT's assistant technical director. His many credits here at ACT include last season's productions of *Da* and *Fridays* and previously *For Colored Girls...*, *Whose Life Is It Anyway?*, *Holy Ghosts*, *Man and Superman*, *Henry IV Part 1*, *Absurd Person Singular*, *Your Own Thing*, *The Indian Experience*, and *You're A Good Man, Charlie Brown*. Jody holds a master's degree from the University of Washington and a B.F.A. from Boston University. He has designed sets and lighting for more than 75 theatre productions, musicals and dance performances in stock and regional theatres across the U.S. and Canada.

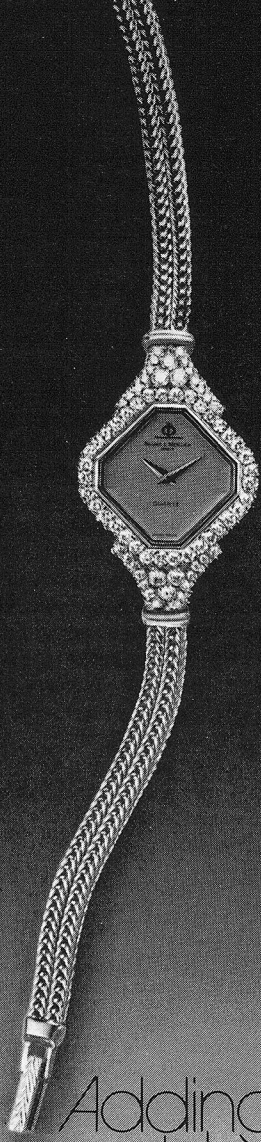
TECHNICAL DIRECTOR PHIL SCHERMER is ACT's Producing Manager as well. In the past seventeen years his lighting design credits have included *The Greeks*, *Loose Ends*, *Custer*, *Catholics*, *Wings*, *Fanshen*, *The Club*, *The Water Engine*, *A Christmas Carol*, *The Shadow Box*, and many others. At 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 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 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.



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Assistant Designers/Props . **Nancy Provence,**

Renee D. Reilly

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POST-PLAY DISCUSSION

A free informal discussion of *The Dresser* will take place in the theatre on Sunday, May 8th, 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.

THANK YOU!

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

Don Klovstad

Mac Perkins

Mark Madison

Joseph Seserko

U. W. Drama Department

U. W. Undergraduate Library

Media Department

Cornish Insitute

The Cincinnati Playhouse in

the Park

NOTICE

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 lobbies only.

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THE DRESSER

Ronald Harwood

May 5 - May 26

THE DINING ROOM

A. R. Gurney, Jr.

June 2 - June 23

CRIMES OF THE HEART

Beth Henley

June 30 - July 21

EDUCATING RITA

Willy Russell

July 28 - August 18

A SOLDIER'S PLAY

Charles Fuller

August 25 - September 11

CLOUD NINE

Caryl Churchill

September 22 - October 13

**Wigs
by
Joyce Degenfelder**