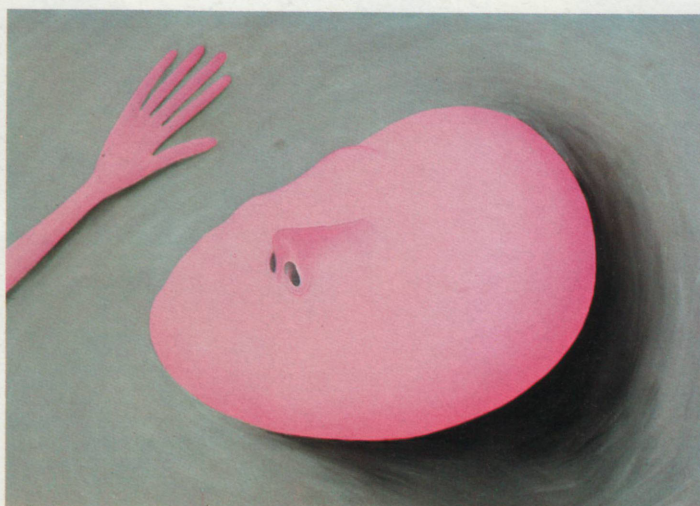


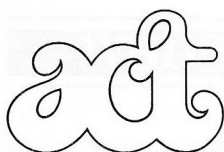
ARTS

LINE

Volume I, No. 4

August, 1983





A Contemporary Theatre

Gregory A. Falls
Producing Director

Phil Schermer
Producing Manager

Susan Trapnell Moritz
Administrative Manager

presents

Educating Rita

by Willy Russell

July 28 - August 18, 1983

Director	Sharon Ott
Set Designer	Robert Dahlstrom
Costume Designer	Shay Cunliffe
Lighting Designer	Jeff Robbins
Sound Designer	Carmine Simone
Technical Director	Phil Schermer
Stage Manager	Joan Kennedy

Produced by special arrangement with Samuel French, Inc. *Educating Rita* was first produced at The Warehouse, London, by the Royal Shakespeare Company, June 10, 1980, and subsequently at the Piccadilly Theatre, London. 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, by PONCHO, and by the Corporate Council for the Arts (CCA).

THE CAST

Frank Eberle Thomas
Rita Gale Garnett

THE PLACE: A first-floor room in a university in the north of England.

THE TIME: The present. The action takes place over the course of one year.

There will be one 15-minute intermission.

Understudies: Lee Corrigan and Nina Wishengrad

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

Notes About The Play

From Director Sharon Ott

Educating Rita comes to us from England, where it was commissioned by the Royal Shakespeare Company to be performed in their Warehouse Theatre. It premiered at the Warehouse in 1980 and was then quickly transferred to the West End, where it received several major theatre awards from the London critics.

Willy Russell, the author, was born in Liverpool in 1947, and *Educating Rita* comes from his own experience. He left school at 15, when the rest of the world seemed convinced that every Liverpool lad played the guitar and every "Liver bird" wanted to be Cilla Black. Russell did, in fact, write songs for himself and for the rock group he was with. And it was not until he decided at the age of 20 to coach himself through the "O" and "A" level exams and take a teacher training course that he began to write plays. His own search for the proper "education" parallels that of his character, Rita.

I am delighted to be directing *Educating Rita* because the piece successfully blends



Sharon Ott

two time-proven elements of the theatre of which I happen to be particularly fond—the *Pygmalion* story of the waif who receives an

"education" from her mentor and returns to him a sense of love and self-esteem; and the zany comic heroine, the Billie Dawns of *Born Yesterday*, those wonderful gutsy ladies who aren't afraid to see themselves for what they are and to make positive changes in their lives. It seems to me that making the choice to make a change is the real lesson of "education," and it is a happy one.

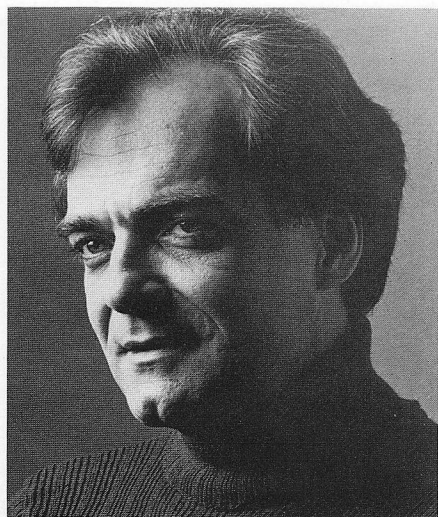
A note on the Open University: The Open University received its Royal Charter in 1969 and was based on Sir Harold Wilson's concept of a "university of the air," where all could receive the education they desired without regard to previous academic background. Admission is decided on a "first-come, first-served" basis. Open University students do not attend a campus, but study at home using special textbooks and radio and television broadcasts. During each course, students submit written exercises to a tutor, and at the end of each course sit a three-hour examination. Course credits are applied toward a bachelor's degree.

WHO'S WHO



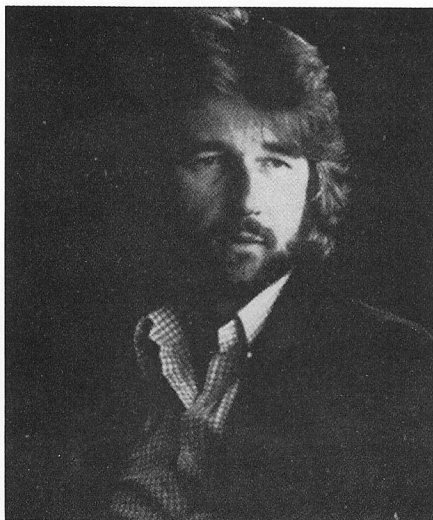
Gale Garnett

GALE GARNETT (*Rita*) played "Kitty" in the Broadway production of *Ulysses In Nighttown* and has Off-Broadway credits ranging from her one-woman show, *Gale Garnett & Company*, to the title role in *Josephine: The Mouse Singer*, "Terry" in *Ladyhouse Blues*, and "Belle" in *Jesse & the Bandit Queen*, among others. Ms. Garnett has worked in leading regional theatres across the U.S. and Canada, and this is her first appearance in the Northwest. Her many credits include "Meg" in *Crimes of the Heart* at the Citadel Theatre; "Maggie" in Folger Theatre's *Teeth 'N' Smiles*; "Vera" in *Duck Hunting* at Arena Stage; "Ruth" in *The Effect of Gamma Rays...* at the St. Lawrence Centre in Toronto; and several productions with the Stratford Shakespeare Festival in Ontario. She has appeared in over 65 television and film productions, including *Tribute* with Jack Lemmon, for which she received a Canadian Academy Award nomination, plus *King of Kensington*, *Norman Corwin Presents, Kojak*, *Hangin' In*, and *Run Stranger Run*.



Eberle Thomas

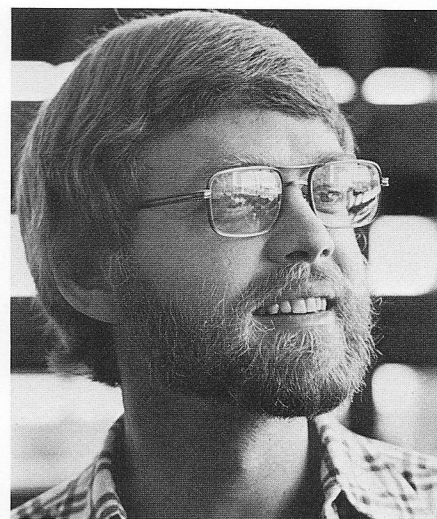
EBERLE THOMAS (*Frank*) is also making his first appearance in the Northwest. He spent 12 seasons with the Asolo State Theatre in Florida, where he performed in more than 40 roles and served as co-artistic director. His work there has ranged from the title role in *Richard III* and "Benedick" in *Much Ado About Nothing* to "Alvaro" in *The Rose Tattoo*, "Lenny" in *The Homecoming*, "Nick" in *The Time of Your Life*, and "Arnolphe" in *The School for Wives*. He also has appeared in such roles as "Robert" in *Betrayal* with the Cincinnati Playhouse in the Park, "Gaev" in *The Cherry Orchard* at the Missouri Repertory Theatre, and "Sir Toby Belch" in *Twelfth Night* at the Great Lakes Shakespeare Festival. In New York his work has included "Lennox" in *Macbeth* and "Lord Gray" in *Richard III* at the New York Shakespeare Festival, "Kavanaugh" in The Phoenix Theatre presentation of *Abe Lincoln in Illinois*, "Little Brat" in the New York City Opera Company's *Susannah*, and many other roles. His television credits include *Search for Tomorrow* and *All My Children*, while his film work includes *The Student Body*.



Willy Russell

DIRECTOR SHARON OTT has served for four years as Resident Director with The Milwaukee Repertory Theatre, where she most recently staged *Buried Child*, which this summer toured to Japan. Last year she directed Intiman's presentation of *The Shadow of a Gunman*. Her many credits with The Milwaukee Rep include *Of Mice and Men*, *Mother Courage*, *A Streetcar Named Desire*, and *Boesman and Lena*. She co-directed *Dead Souls* and *Kingdom Come* with John Dillon, our 1980 guest director of *Wings*. Ms. Ott also staged *Medal of Honor Rag*; *At Fifty*, *She Discovered the Sea*; *How I Got That Story*; and others at the Court Street Theatre. She also has directed at the North Light Repertory in Chicago, the Actors' Theatre of St. Paul, the GeVa Theatre in Rochester, the Williamstown (Mass.) Theatre Festival, and Milwaukee's Skylight Opera and Theatre X, where she was Associate Artistic Director. Her work in New York includes productions at The Manhattan Theatre Club, the Astor Place

Theater, and the Performing Garage, where she directed and designed the Theatre X production, *A Fierce Longing*, which received an Obie Award for production design.



Robert Dahlstrom

PLAYWRIGHT WILLY RUSSELL was born in Whiston, Liverpool, in 1947. He left school at 15 to write and perform original songs, but returned to study "O" and "A" levels and to take a teacher training course. At about age 20 he also began writing plays. A drama group at his college took some of Russell's works to the Edinburgh Fringe Festival, where John McGrath saw them and put Russell in touch with the Everyman Theatre. At the same time he was working on his first television play, *King of the Castle*. His first "break" came with the musical *John, Paul, George, Ringo...and Bert*, which transferred from the Everyman to London's Lyric Theatre in 1974. He also co-authored the screenplay of *Band on the Run*, commissioned by Paul McCartney, and continues to write for television as well as for the stage. The Royal Shakespeare Company commissioned *Educating Rita*, which they premiered at The Warehouse in 1980. It was then moved

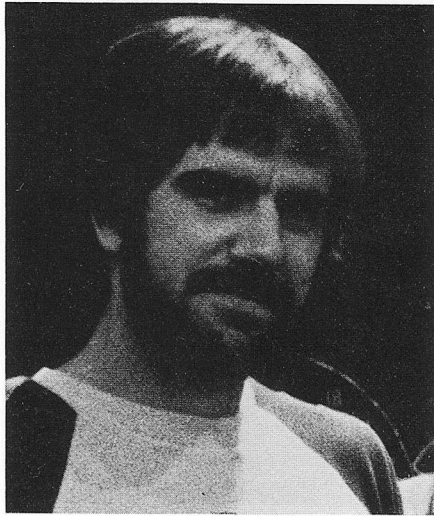
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Shay Cunliffe

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to the Piccadilly Theatre, where it ran for over 600 performances and garnered several major awards.



Jeff Robbins

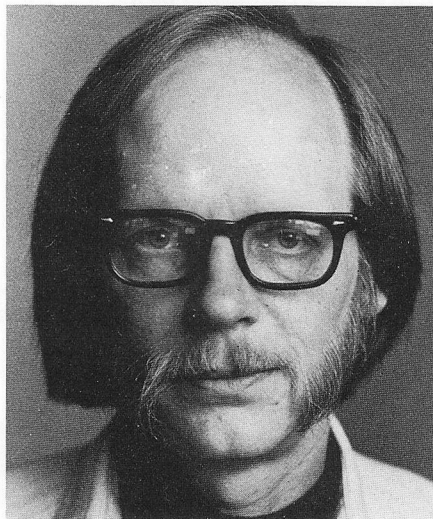
SET DESIGNER ROBERT DAHLSTROM has been designing both scenery and lighting for The Seattle Repertory Theatre and Intiman since 1973. This is his first production at ACT. His score of credits with The Rep include *Major Barbara*, *An Enemy of the People*, *Side By Side* By Sondheim, *Romeo and Juliet*, and *Skin of Our Teeth*, and next season he will design *Huckleberry Finn* and *As You Like It*. At Intiman his work was seen in *Medea*, *The Wild Duck*, *The Way of the World*, *Heartbreak House*, and *The Rose Tattoo*, and will be seen again this season in the upcoming *The Ribadier System*. He also will be designing the Seattle Opera's presentation of *The Ballad of Baby Doe*. Robert has been an associate professor and designer at the University of Washington School of Drama since 1971, where he has designed more than 40 productions. He designed *Man and Superman* and *Knock, Knock* at A. C. T. in San Francisco as well.



Carmine Simone

COSTUME DESIGNER SHAY CUNLIFFE this summer returns to ACT for a second time and designed our last production, *Crimes of the Heart*. Last season she designed *Fridays*. Shay usually is 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 *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 JEFF ROBBINS is the technical director of The Empty Space Theatre, which he rejoined in 1980 after two years of technical direction at The Oregon Shakespearean Festival. His long association with The Empty Space includes lighting designs for *Filthy Rich*, *Tartuffe*, *Gossip*, *But-*

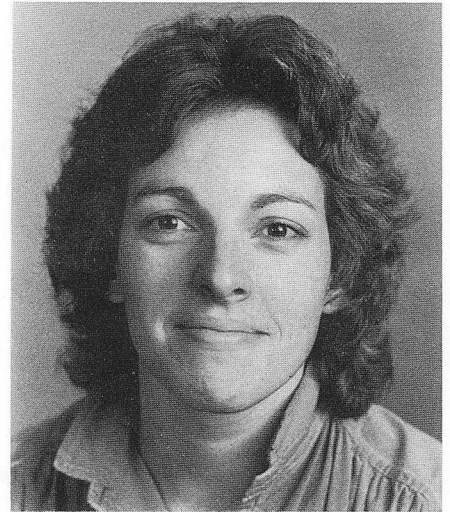


Phil Schermer

ley, *The Paranormal Review*, *Still Life*, and *The Clown Show*, among others. Last year Jeff also designed lighting for *Home Again*, *Kathleen* at Pioneer Square Theater and *Boy Meets Girl* at The Bathhouse, and recent productions of *Dracula* at Poncho Theatre and *Of Mice and Men* at the Perseverance Theatre in Alaska.

SOUND DESIGNER CARMINE SIMONE is currently working in the Seattle area as a freelance lighting and sound designer. He designed the sound for our season opener, *The Dresser*, and for The Seattle Repertory Theatre's 1982 "Other Season." Carmine's most recent lighting design credits include the Northwest Asian-American Theatre's production of *A Song For A Nisei Fisherman*, *Nourish the Beast* with The Group, and Seattle Civic Light Opera's *The Most Happy Fella*. He is working with Poncho Theatre's Summer Stage as an instructor and as technical director. His other design credits include work with the Pioneer Square Theater and Tacoma Actors Guild.

STAGE MANAGER JOAN KENNEDY returns to ACT for her second season and stage managed *The Dining Room*. Last year she worked on our productions of *Da*, *Waiting for*



Joan Kennedy

the Parade, and *The Greeks*. During the past two off-seasons she has worked for The Seattle Rep, 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 Stage Company, the Champlain Shakespeare Festival, and the Boston Ballet.

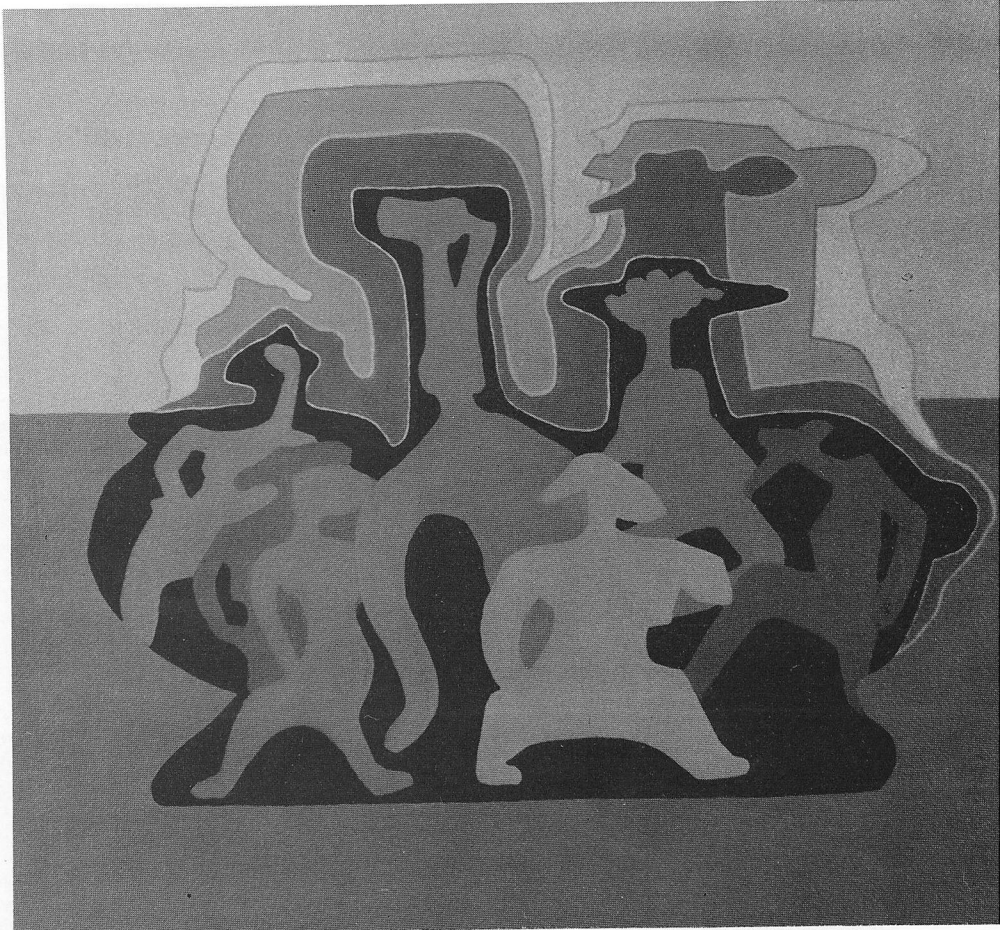
TECHNICAL DIRECTOR PHIL SCHERMER is ACT's Producing Manager as well. In the past seventeen years his lighting design credits have included *The Greeks*, *Loose Ends*, *Custer*, *Catholics*, *Wings*, *Fanshen*, *The Club*, *The Water Engine*, *A Christmas Carol*, *The Shadow Box*, and many others. At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

(continued on page 18)



Susan Trapnell Moritz

Art In The Lobby



Gloria Gunn Prince



Stephen L. Shriver

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 *Educating Rita*, we present the art work of Stephen L. Shriver and of Gloria Gunn Prince.

Mr. Shriver, whose works have been shown in several local galleries, describes himself as "primarily a Californian, though now living in Seattle." He was born in Connecticut and returned there for a bachelor's degree in studio art from Wesleyan University. Since moving to Seattle, he has devoted himself to painting, while studying with Pioneer Square painter Rob Herlitz.

Ms. Prince received a B.A. in Far East History and her B.F.A. in painting, both at the University of Washington. She also studied in Europe, and her work has been exhibited in numerous Northwest shows.

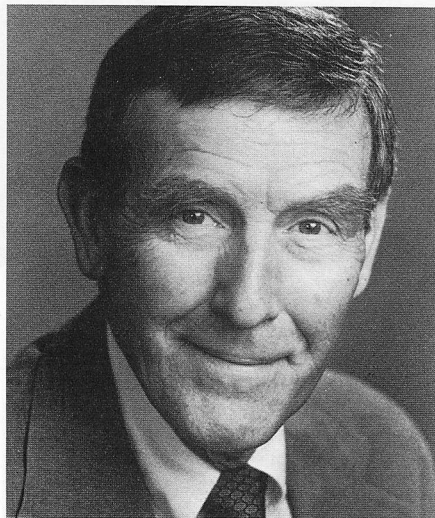
"By using symbolic female forms confined by barriers," she wrote, "I'm trying to convey the continued growth of women today, with humor and in spite of cultural restrictions, using harmonious colors to suggest psychologically their inner-emotional strength and stability."

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

(continued from page 16)

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.

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.



Gregory A. Falls

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.

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

Gregory A. Falls, Producing Director

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Susan Trapnell Moritz,
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Administrative Assistants **Jeannie Falls,**
Abigail Hare
Administrative Intern **Janice Dilworth**
Administrative Secretary **Robert Haynes**
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Controller **Eileen Takeuchi**
Development Coordinator .. **Ann-Marie Spata**
Development Assistant **Nancy Cushwa**
Mail Room Supervisor **Leontine Gilyard**
Mail Room Intern **Steven Bishop**
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Receptionist **Leah Stewart**
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Box Office Staff **Cameron Dokey,**
Robert Lee, Kay Ray,
Faye B. Summers
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Eden Stewart
House Manager **Nancy Tennenhouse**
Assistant House Manager **Kasey Meier**
House Assistant/Custodian **Robert Rose**
Custodian **Irene Blackford**

ARTISTIC/PRODUCTION STAFF

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Producing Manager/Technical Director
Assistant Artistic Director/
Production Manager ... **Anne-Denise Ford**
Assistant Technical Director **Jody Briggs**
Music Director **Stan Keen**
New Plays Manager **Barry Pritchard**
Stage Managers **Bonita M. Ernst,**
Joan Kennedy
Lead Carpenter (IATSE #15) **Howard Neslen**
Carpenter (IATSE #15) **Al Weldin**
Scenic Painter **Elizabeth Lieberman**
Shop Assistant **Renee D. Reilly**
Costume Shop Foreman **Susan Min**
Cutters **Julie James**
Mindy Sorkin/Simons
Wardrobe/Dresser **Dawn Douglas**
Production Assistants **Sarah S. Mixson,**
Jorie Wackerman
Assistant Lighting Designer .. **Mary Schuster**
Properties Manager **Nancy Provence**
Production Intern **Kate Dyer**

Wig Maker
Joyce Degenfelder

Hair Stylist
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for Market Place Salon

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SCRIPTS

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

Next at ACT

The Negro Ensemble Company—1983 Guest Artists



Charles Brown (left) as Captain Richard Davenport and James Pickens, Jr. as Corporal Ellis in the original production of *A Soldier's Play* by Charles Fuller.

Through the generous support of Seattle Trust & Savings Bank, ACT once again is a participant in the Guest Artists Program. Last season the program helped us bring director Joy Carlin here to stage *The Gin Game*; the year before, actor Neil Fitzpatrick was brought here from Australia to perform in *Night and Day*.

ACT is honored to present The Negro Ensemble Company as our 1983 Guest Artists, performing their 1982 Pulitzer Prize-winning *A Soldier's Play* as the fifth production of our 19th Mainstage Season, August 25-September 11.

As part of the Guest Artists Program, there will be a free, public discussion at the

theatre on **Thursday, September 8th, beginning at 3 p.m.** It will include members of the NEC, plus special guests. Please join us for this special introduction to one of the nation's most highly-acclaimed theatre companies.

For additional information, call the ACT Box Office at 285-5110. =

THANK YOU!

ACT wishes to thank the following for their assistance:

a contemporary caterer
A La Francaise
Pike & Western Wine Merchants
The Record Library

SPECIAL THANKS!

ACT also wishes to thank the following businesses for their generous in-kind contributions for our recent fund-raising phonathon. They helped make the evening a successful and pleasant event.

Beba's A Deli
The Balloonist
Kidder, Peabody & Co., Inc.

POST-PLAY DISCUSSION

A free, informal discussion of *Educating Rita* will take place in the theatre on Sunday, July 31st, 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.

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.