

ARTS

LINE

A CONTEMPORARY THEATRE
EDITION

Volume II, No. 7

November, 1984



A Contemporary Theatre

Gregory A. Falls
Producing Director

Phil Schermer
Producing Manager

Susan Trapnell Moritz
Administrative Manager

in association with



Pacific Northwest Bell

presents

the American Premiere of

The Communication Cord

by Brian Friel

October 25–November 17, 1984

Director	Mel Shapiro
Set Designer	Bill Forrester
Costume Designer	Sarah Nash Gates
Lighting Designer	James Verdery
Sound Designer	Bill Carswell
Stage Manager	Joan Kennedy

THE CAST, in order of appearance

Tim Gallagher	Davis Hall
Jack McNeilis	Daren Kelly
Nora Dan	Mary Diveny
Claire Harkin	Liann Pattison
Senator Doctor Donovan	Michael Morgan-Dunne
Susan Donovan	Dorothy Brooks
Barney the Banks	Peter Lohnes
Evette Giroux	Katherine Ferrand

THE PLACE: A restored thatched cottage close to the sea,
in the remote townland of Ballybeg, County Donegal

THE TIME: The present, early in October

Act 1—a sunny, gusty afternoon

Act 2—that evening

There will be one 15-minute intermission.

ACT is a Constituent of Theatre Communications Group (TCG), the national organization for the nonprofit professional theatre. This production is made possible, in part, by the Seattle Arts Commission, City of Seattle, and by the Washington State and King County Arts Commissions. ACT also gratefully acknowledges support from the National Endowment for the Arts in Washington, D.C., a Federal agency, and from the Corporate Council for the Arts (CCA).

About the Play

The Communication Cord was first produced by the Field Day Theatre Company in Derry, Northern Ireland, in September of 1982, two years after its companion piece, *Translations*, was first staged. It was later produced at the Hampstead Theatre in London, and this production at ACT is its American premiere.

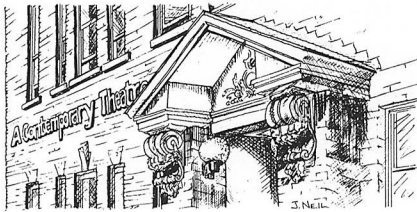
The farcical story of *The Communication Cord* is set in the remote townland of Ballybeg (Gaelic for "little town") in County Donegal, the northwesternmost part of Ireland. The time is the present—150 years after *Translations*.

Brian Friel, considered by many the most important living Irish playwright, was born in Omagh, County Tyrone, in Northern Ireland in 1929. He was educated in Derry, spent two years at the Catholic seminary in Maynooth, and taught for ten years (1950–1960) in Derry. In 1964 he spent five "inspirational" months

working in Minneapolis with Tyrone Guthrie, after which he wrote the play that first brought him international recognition: *Philadelphia, Here I Come*, which ACT presented in its 1969 mainstage season.

Brian Friel's writings have often reflected the politics and violence of the troubles in his native Northern Ireland, particularly with such works as *The Freedom of the City* (1973) and *Volunteers* (1975). Among his other plays are *The Loves of Cass Maguire* (1967), *Lovers* (1968), *Crystal and Fox* (1970), *The Mundy Scheme* (1970), *The Gentle Island* (1973), *Living Quarters* (1977), *Faith Healer* (1979), and *Aristocrats* (1979).

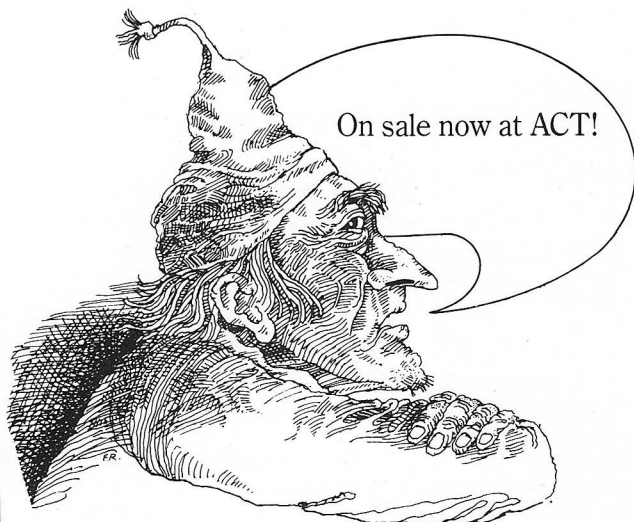
It is also notable that in *The Communication Cord*, as in his other works, Friel uses the name Derry City, for the British and Protestants of Ulster (Northern Ireland) call the same town Londonderry. =



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WHO'S WHO

DOROTHY BROOKS (*Susan*) is making her first appearance at ACT. This summer she



appeared as Anne in *Shenandoah* at the Carolina Regional Theatre and, earlier this year, created the role of Susan in Stage Arts Theatre's *Pigeons on the Walk* by Andrew Johns (the actor-playwright seen here in his play *Fridays*). Among Dorothy's favorite roles

played are Della in the musical adaptation of the O. Henry classic, *Gift of the Magi*, at the Actors Theatre of Louisville; Catherine in *View from the Bridge* at Stage West; Abigail in *The Crucible* at Virginia Museum Theatre; Luisa in *The Fantasticks* at the Barter Theatre; and Anna Held in *Tintypes* at the Asolo State Theatre in Florida. She lives in New York City, where she also performs new musical works at various Manhattan clubs.

MARY DIVENY (*Nora*) also is new to ACT, although she played in Seattle with the national



tour of *Life With Father*, which marked her professional stage debut. Her first Broadway appearance was in *The Playboy of the Western World*, followed by *Crime and Punishment* and *Life With Mother*. Mary returned to the stage following a family-raising hiatus and played

Calpurnia in *Julius Caesar* and various roles in *Shorts '82* at the Actors Theatre of Louisville and Berta in *Hedda Gabler*. This past season she played Mom in Sam Shepard's *True West* and Clara in *Hay Fever* at Cincinnati's Playhouse in the Park, plus ten roles in *The Dining Room* at the Penguin Repertory in Stony Point, N.Y. Mary trained at the American Academy of Dramatic Arts and the American Theatre Wing. She has done summer and winter stock at such places as Woodstock Playhouse, Westport Country Playhouse, and Robin Hood Theatre; and Off-off-Broadway at WPA Theatre, Theatre Off Park, and elsewhere. She also has worked in television and commercials, is a puppeteer and director, and has taught drama.

ACT wishes to thank the following for their assistance with this production:

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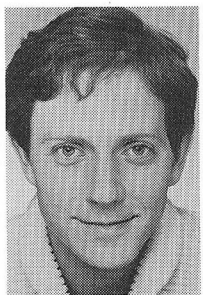
KATHERINE FERRAND (*Evette*) was seen as Vita Harris in *Angels Fall* earlier this season



and has appeared several times on our main-stage. She played Helen of Troy and Artemis here in *The Greeks*, as well as Amy in *Wings*, Violet in *Man and Superman*, Ginny in *Relatively Speaking*, and Ruth in *Night and Day*. In 1982 Katherine went to Australia as the second

part of an exchange between ACT and the Playbox Theatre of Melbourne, where she played Sally Talley in *Talley's Folly*. She was a leading member of the Guthrie Theatre for six years and has performed on Broadway. She recently appeared in *Uncle Vanya* at the Arizona Theatre Company, *Design For Living* at Boston's Huntington Theatre Company, and *Vampires* at The Empty Space. Katherine also was a founding member of the Floating Theatre Company and has worked with Intiman, Bathhouse Theatre, and The Seattle Rep, where she played Maggie in *Cat on a Hot Tin Roof* and Kate in *The Taming of the Shrew* and appeared in *Strider* and *The Front Page*.

DAVIS HALL (*Tim*) was seen on Broadway in the premiere of *Dogg's Hamlet, Cahoot's*



Macbeth and as Mr. Gardner in *Butley*. He played Cootie in the world premiere of *Moonchildren* in London and was Young Charlie in the world premiere of *Da*. Most recently, Davis directed *No Sex Please, We're British* at the new Cooperstown Theatre Festival in New

York. In his Off- and Off-off-Broadway work he has appeared as Leonidik in *The Promise* at Roundabout Theatre, as Garrison in the American Jewish Theatre production of *In the Matter of J. Robert Oppenheimer*, and in *Fog and Mismanagement* for The Circle Rep, *The Team* at Corner Loft Theatre, and *Josephine the Mouse Singer* at WPA Theatre. Within the last two years, Davis has performed in *The Misanthrope* at Hartford Stage Company, in the title role of *Henry VI*, and in *Beyond the Fringe* at the New Jersey Shakespeare Festival, *Butley* at Michigan Ensemble Theatre, *The Rules of the Game* at Milwaukee Rep, and *The Passion of Dracula* at Cooperstown. This is his ACT debut.

POST-PLAY DISCUSSION

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

DAREN KELLY (*Jack*) appeared last spring in the world premiere of Mel Shapiro's *The*



Price of Admission at the Zephyr Theater in Los Angeles. On Broadway, he was featured in *Deathtrap!* and *Woman of the Year*. Daren holds a B.F.A. from the University of California at Irvine and began his professional career at the South Coast Rep, where he appeared in

The Taming of the Shrew. Since moving to New York, he has been seen in *Ah, Wilderness!*, *Play's the Thing*, and *Children* by A. R. Gurney, Jr. At The Alaska Rep he played Bert in *The Man Who Came to Dinner*, and he has worked with several other resident theatres. Television audiences have seen him as a regular on ABC's "All My Children," co-starring on "Landon & Landon," and featured on "M*A*S*H." Daren also is a newcomer to ACT.

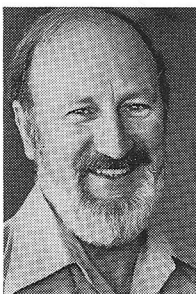
PETER LOHNES (*Barney*) appeared in *The Pushcart War* as a member of our 1981 Young



ACT Company. Locally he has performed with The Seattle Repertory Theatre, The Empty Space, Pioneer Square Theater, and the New City Theatre. Among the roles he has played are Morocco and Bassanio in *The Merchant of Venice*, The Herald in *Marat/Sade*, the title

role of *Bluebeard*, Yasha in *The Cherry Orchard*, Julian in *The Public Eye*, and Claudio and Dogberry in *Much Ado About Nothing*. Peter studied and performed with the London Academy of Music and Dramatic Arts (LAMDA) and attended the University of California at Santa Cruz and Stanford University. He also has worked with the Denver Center Theatre Company, The Milwaukee Rep, Upstate Repertory Theatre, El Teatro Campesino, and the Theater an der Wien in Vienna.

MICHAEL MORGAN-DUNNE (*Senator Doctor Donovan*) returns to ACT after a long

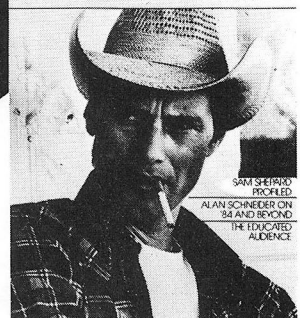


absence. His work here goes back to our first season, 1965, when he appeared in *The Private Ear/The Public Eye*, under the direction of ACT's first guest director, Mel Shapiro. In subsequent years, we saw him in *The Caretaker*, *A Cry of Players*, *Arsenic and Old Lace*, and Brian

Friel's *Philadelphia, Here I Come*. He staged *Juno and the Paycock* this summer as Bathhouse Theatre's first-ever guest director. As a member of the Intiman Company, Michael performed in *Hobson's Choice*, *In the Jungle of* (continued on page 16)

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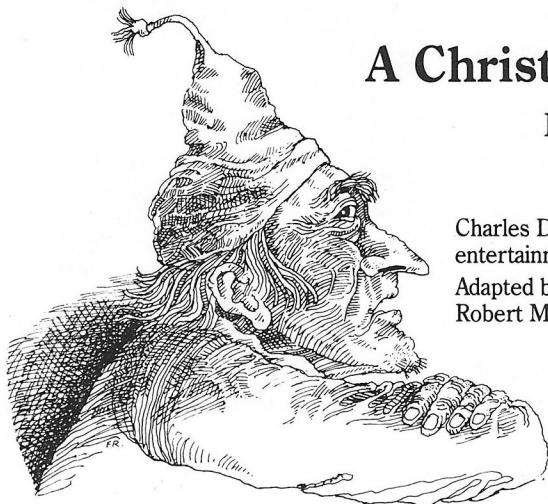
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(continued from page 15)

Cities, Hay Fever, A Delicate Balance, Shadow of a Gunman, The Wild Duck, and A Holiday Sampler. At The Seattle Rep he was seen in *Make and Break* and in the *Sundays at Jake's* program. Locally, he narrated a radio version of *A Christmas Carol* and performed in the Floating Theatre Company's *Rip Van Winkle*. Michael also has extensive credits in his native Ireland.

LIANN PATTISON (*Claire*) was seen here at ACT as Win in this season's *Top Girls*. Locally,



she also appeared as Marion in The Seattle Repertory Theatre's *Abingdon Square*; as Irene in *The Crucifer of Blood* at Intiman; and as Grace/Ann in The Empty Space's production of *Broadway*. She has worked with theatres throughout the West, including the

Pacific Conservatory of the Performing Arts in California and the Utah Shakespearean Festival, where she played Juliet in *Romeo and Juliet* and Celia in *As You Like It*, among other roles.

Pacific Northwest Bell (*Associate Producer*) is one of three telecommunications operating companies owned by U S WEST of Denver. Originally, Pacific Northwest Bell was part of the nationwide Bell System and was

spun off as a separate company from Pacific Telephone & Telegraph in 1961. Since divestiture of the Bell System on January 1, 1984, PNB has become part of US WEST, but retains its own headquarters in Seattle and serves Washington, Oregon, and part of Northern Idaho with a variety of high technology telecommunications services. PNB provides the network which makes all of your calls possible. As part of its corporate commitment to the communities it serves, PNB has long been involved in the support of the arts, education, civic and charitable causes. PNB's financial contributions to the theatre, music, dance and other artistic endeavors exemplify the company's interest in creating a community which serves people at every level of human need and fulfillment.

MEL SHAPIRO (*Director*) was ACT's first guest director, in 1965, and currently is head



of the drama department at Carnegie-Mellon University. He served as Producing Director of The Guthrie Theatre in Minneapolis and as Resident Director for the O'Neill Playwrights Conference in Connecticut and for Arena Stage in Washington, D.C. He also has directed in such resident theatres as the Old Globe in San Diego, Stanford Repertory

Theatre, Chicago's Goodman Theatre, and the Mark Taper Forum in Los Angeles. This past spring, his play *The Price of Admission* received its world premiere in Los Angeles. Mr. Shapiro directed the Broadway productions of *Bosoms and Neglect* and *Two Gentlemen of Verona*. His work at the New York Shakespeare Festival has included *Richard III*, *Rich and Famous*, *Marco Polo Sings A Solo*, and *Older People*. Among the many honors accorded him are the Obie, the Tony, the New York Critics' Circle Award, and the New York Drama Desk Award. Off-Broadway he directed John Guare's *House of Blue Leaves*, Rochelle Owen's *The Karl Marx Play*, and Vaclav Havel's *Increased Difficulty of Concentration*.

BILL FORRESTER (*Set Designer*) has designed more than a dozen productions for our



mainstage, including this season's world premiere of *Thirteen* and our new production of *A Christmas Carol* last year. He 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*. His work was also seen

here in *Crimes of the Heart*, *Waiting For The Parade*, *Whose Life Is It Anyway?*, *Travesties*, *Absurd Person Singular*, and others. He designed *Great Expectations* and *The Count of Monte Cristo* for Seattle Children's Theatre and The Empty Space's *Sister Mary Ignatius Explains It All For You*. Bill serves on the faculty of the University of Washington School of Drama.

SARAH NASH GATES (*Costume Designer*) created the costumes for this season's opener,



Amadeus. Prior to joining the faculty of the University of Washington School of Drama last year, she designed the costumes for *Showboat* at the Wolftrap Foundation, *Tales of Hoffman* for the Aspen Music Festival, and tours of *Showboat* and *The Gin Game* for Gingerbread

Productions (Columbia Artists). Sarah was Resident Costume Designer at the Hartman Theatre Company for their 1978/79 season. She also assisted Raoul Pene du Bois on the bus-and-truck tour of *Sugar Babies*, served as supervisor of costuming for the Ringling Brothers, Barnum & Bailey Circus Clown College, and designed the Production Clown Wardrobe for the 108th Edition of *The Greatest Show on Earth*. She is a graduate of Boston University, and her work was selected for the 1982 and 1984 USITT Juried Sceneography Expositions.

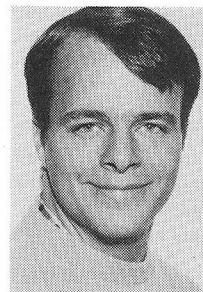
JAMES VERDERY (*Lighting Designer*) made his ACT debut designing sound for *Fool*



for Love. He recently returned from Charleston, South Carolina, where he was Production Stage Manager for a new production of *Ariadne auf Naxos*. He is best known in this area as a stage manager and lighting designer. His lighting designs have ranged from *Binky*

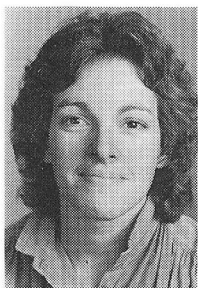
Rudich or *The Revenge of The Space Pandas* for Seattle Children's Theatre to *Don Giovanni* for the University of Washington's Opera Department, and include designs for most of the theatres in Seattle. As a stage manager, Jim has worked with The Oregon Shakespearean Festival, Intiman Theatre, and The Seattle Rep, and he spent two seasons with the Spoleto Festival in Charleston.

BILL CARSWELL (*Sound Designer*) is a B.A. candidate at the University of Washington and has designed sound for several productions there. Among them are *Tiger at the Gates*, *Twelfth Night*, and *Julius Caesar*. Most recently, Bill designed sound for *Watermelon Boats* at New City Theatre and *Articus and the Angel* for The Group Theatre. This is Bill's



first production with ACT.

JOAN KENNEDY (*Stage Manager*) is completing her third season with ACT with this production, *Thirteen* and *Top Girls*. Last season she stage managed *Educating Rita* and *The Dining Room*. The previous season she was production assistant for *Waiting For The Parade, Da*, and *The Greeks*. Joan also works in the stage management department of



The Seattle Rep, where her work has included *The Ballad of Soapy Smith*, *The Misanthrope* and *Master Harold...and the Boys*. Among the other theatres where she has stage managed are Skid Road Theatre and The Bathhouse Theatre here in Seattle and the Portland Stage Company in Maine. Joan holds a B.A. in theatre from the University of Vermont.

(continued on page 18)

ACT Theatre gratefully acknowledges these businesses who have made opening night parties festive occasions for the 1984 season:

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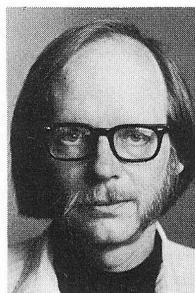
SUSAN TRAPNELL MORITZ (Administrative Manager)



came to ACT from Dance Theatre Seattle, where she was general manager for two years and prior to that 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.

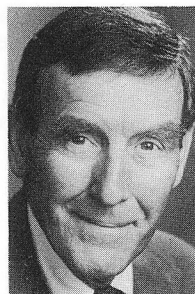
PHIL SCHERMER (Producing Manager)

has been with ACT for about 18 years, during which he designed lighting for a great many productions, including *Amadeus* this season and *Cloud 9* last season. Among his other lighting credits here are *The Greeks*, *Loose Ends*, *Custer*, *Catholics*, *Wings*, *Fanshen*, *The Club*, *The Water Engine*, *A Christmas Carol*, *The Shadow Box*, and more. At The Empty Space 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 Rep and its 2nd Stage and sets for ACT, the 2nd Stage, and The Empty Space.



GREGORY A. FALLS (Producing Director)

is the founder of A Contemporary Theatre and The Young ACT Company. He has directed more than 50 productions here, including *The Greeks*, *Catholics*, *Getting Out*, *Fanshen*, *Henry IV Part 1*, and *Ballymurphy*. He also created five original children's theater 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*, *Ali Baba and the Forty Thieves*, and *The Persian Princess*. 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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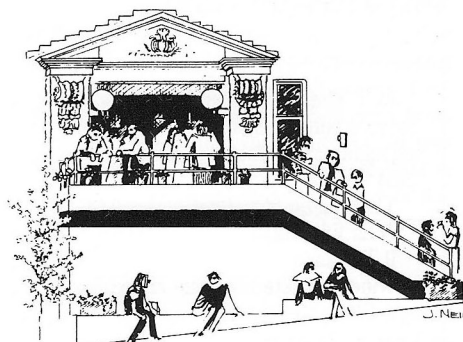
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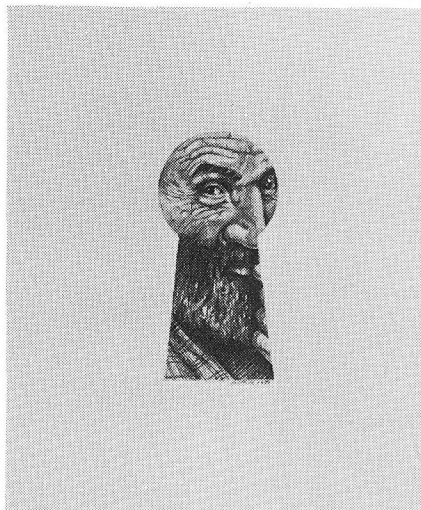
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**ex officio*

David D. Mitchell



In 1984 ACT once again is providing space in its upper lobby to individual Northwest artists. ACT feels this gives our audience a chance to view new works, enhances their theatre experience, and affords ACT the opportunity to be of service to the greater arts community. Sales of Art in the Lobby also can benefit the theatre.

During this American premiere run of *The Communication Cord*, our Art in the Lobby curator, **Pamela Powers**, presents the works of three local artists, **David D. Mitchell**, **Dale Nordel** and **Marilyn Riggs-Nordel**. Additional information on each of these artists is posted on the upper lobby walls, near their works.

If you are interested in purchasing any of the works on display here, or if you have any questions about ACT's Art in the Lobby, please contact our House Manager or call the ACT office at 285-3220.

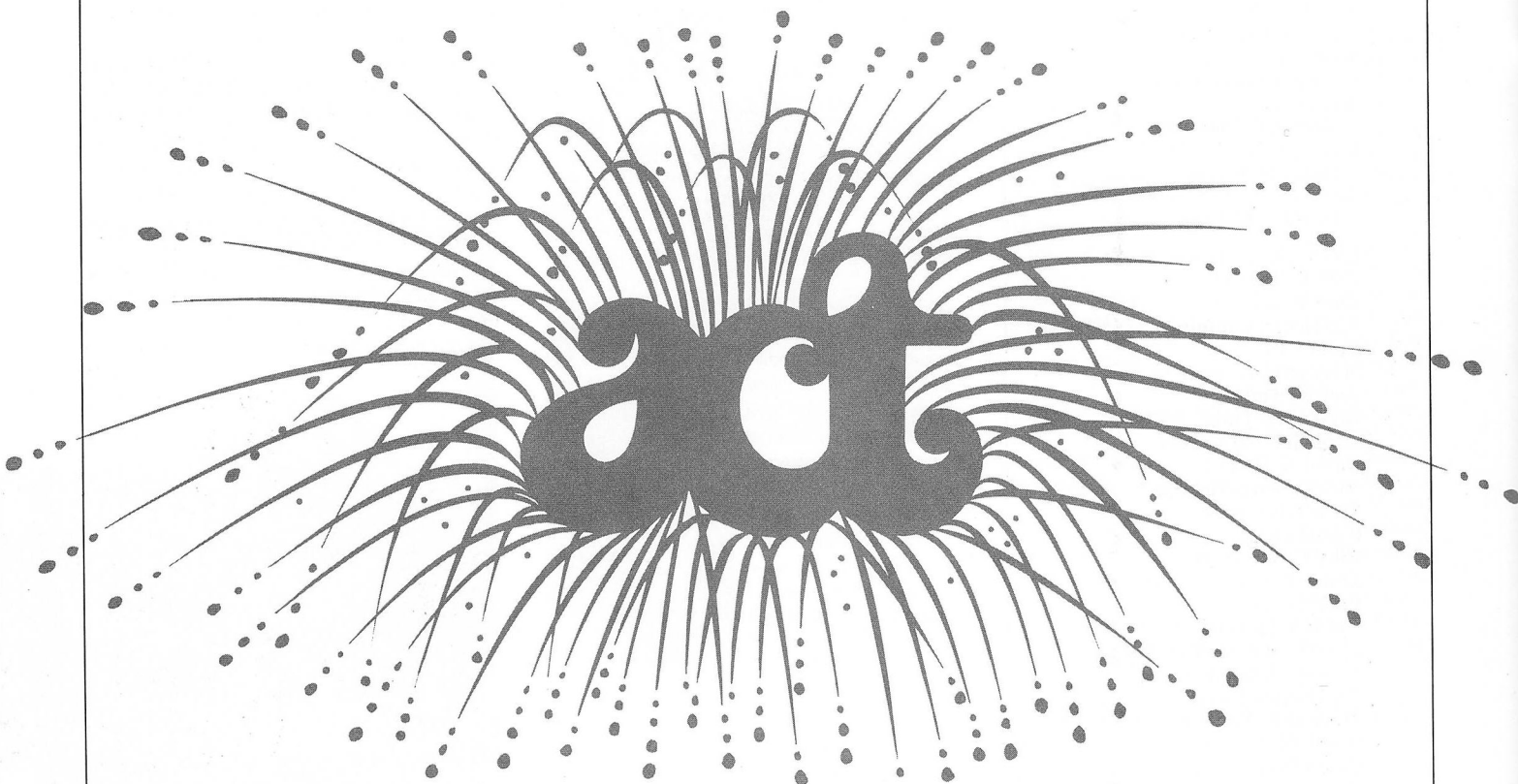


Dale Nordel



Marilyn Riggs-Nordel

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(continued from page 12)

Currently comprising about 2,000 titles, the Book Arts Collection contains works from all areas of bookmaking. About one-quarter of those are by Northwest artists and presses; the rest are national and international works.

"This collection's whole purpose is to be used," says Kroupa. "Somebody may say, 'Where can I go look at this stuff?' Well, this is it. There really aren't any bookstores that carry this sort of thing."

Kroupa says there are nevertheless many "really affordable pieces" available to people interested in collecting book art. Most of these are letterpress limited edition books in the \$60-\$150 range—as opposed to *livres d'artiste*, which pricewise often lie more in the realm of fine art collecting.

"If people are interested in collecting edition books—not one-of-a-kind things—then it's probably best that they find a press they like and get on its mailing list, because many of the edition books sell out fast," she says.

Below is a sampling of local book arts activities and resources:

Classes

ASUW Experimental College—Winter quarter classes begin in mid-January and tentatively include courses on papermaking and hand bookbinding. (For catalogue call 543-4375.)

Pacific Arts Center—"Introduction to Bookbinding" (for children, ages 5-10) is a two-hour Saturday workshop on 12/8; repeated on 12/15. "Papermaking" (for adults) is a six-hour workshop featuring guest artist Edna Jackson from Alaska. Participants will make paper from recycled paper, commercially prepared paper, and wild plant material, 12/8. (At the Seattle Center. Call 343-3094.)

UW Extension Registration (Spectrum)—Winter quarter classes begin in January and will include a one-night-a-week calligraphy course (culminating in the making of small hardbound book), 1/16-3/20; and a weekend workshop, sometime in February, on hand bookbinding. (Catalogues available in late November. Call 543-2590.)

Events

4th Annual Book Arts Fair—One-day exhibition of letterpress printing, paper marbling, calligraphy, and book arts in general. Many items will be for sale. The fair will be held at the Museum of History and Industry on October 20, 1985. (For information call 633-5337, evs.)

Davidson Galleries—"Contemporary Czechoslovakian Printmakers" will include work by Czech artists who make prints for books, 2/7-3/6. (87 Yesler Way. 624-7684.)

Lawrence V. Dillon Gallery—Group show (most of it *not* related to the book arts), including work by Seattle book artists Mare Blocker and Reeta Tollefson, 12/13-1/20. (2010 3rd Avenue. 623-0060.)

Fine Impressions Gallery—Papermaking and print conservation demonstrations are offered on an occasional basis. Call for information. (7714 Greenwood Ave. N. 784-5270.)

Carolyn Staley Fine Prints—Aquatints, hand-colored lithographs, and other decorative prints from old natural-history works will be shown in "Bird and Flower Prints" opening 12/4. The show will also feature recent five-color wood engravings by well-known Portland book artist Sarah Chamberlain. (313 1st Avenue S. 621-1888.)

Nancy Teague Gallery—"New Ways with Paper" is a colorful slide show and demonstration of new materials and techniques employed by nationally

known handmade paper artists, 11/18 from 2-3 and again on 11/29 from 12-1. (1512 5th Avenue. 447-9166.)

Next to Kroupa is a wooden library cart piled high with sheets of handmade and marbled paper, batik-bound books, boxed books, one-of-a-kind books, illustrated books, fine letterpress edition books of poetry and prose, books without words—all of it by Seattle and Northwest book artists. She takes at random a work from the cart.

"Now you wanted to talk about what's happening in the book arts," she says. "Well, there's a whole lot happening."

The University of Washington Libraries' Book Arts Collection acquires examples of the book arts through artists' donations of work and tax-deductible monetary gifts to support purchase. Interested donors should contact Sandra Kroupa/Book Arts Collection/Special Collections Division/UW Libraries, 10-12 & 1-5 Monday-Friday. 543-0742.

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1985 Seattle Antiquarian Book Fair—Past fairs have included a Book Arts Guild booth; exhibits showing how books are designed, printed, and bound; and, of course, dealers from up and down the West Coast selling collectible and rare books of all descriptions. The tentative dates are 5/10-5/12 at the Seattle Center's Flag Pavilion. (Inquiries can be addressed to P.O. Box 1121, Seattle, WA 98111.)


Resources

Book Arts Guild—The guild offers support and encouragement to men and women working in all areas of the book arts. Membership is also open to those wishing to learn about the bookmaking crafts but who may not be practitioners themselves. Meetings are held regularly and have included films, panel discussions, guest speakers, tours of studios, instructional workshops, and an annual picnic. Yearly dues are \$15. Write: The Book Arts Guild, 1902 N. 44th St., Seattle, WA 98103.

Fine Print—Quarterly national magazine which covers the world of fine books for book collectors and bookmakers. It also does a good job of reporting developments in Northwest book arts (the July '84 cover featured a wood engraving by Portland book artist Sarah Chamberlain). A year's subscription is \$36; new subscriptions paid before December 1 will receive the January 1985 10-year anniversary issue at half-price. Write: Fine Print, P.O. Box 3394-S, San Francisco, CA 94119.



1985 Directory for the Book Arts in the Pacific Northwest—This book detailing services in the book arts industry is being compiled and edited by UW Library Specialist Sandra Kroupa and will be published sometime in 1985. Inquiries can be addressed to Kroupa c/o the UW Book Arts Collection (see below).

UW Book Arts Collection—Located in the Special Collections Division of the University of Washington Libraries, the collection contains some 2,000 works by regional, national, and international book artists. It is open to the public (though no browsing). Because the works are fragile, you might be asked to wear gloves while handling them. Appointments are recommended. Write: Book Arts Collection, Special Collections Division, University of Washington Libraries, Seattle, WA 98195. Or call 543-0742.



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