

# ARTS

A CONTEMPORARY THEATRE  
EDITION

LINE

Volume IV, No. 2

June, 1986



# A Contemporary Theatre

**Gregory Falls**  
Producing Director

**Phil Schermer**  
Producing Manager

**Susan Trapnell Moritz**  
Administrative Manager

*presents*

## Painting Churches

*by*

**Tina Howe**

**June 5 - 29, 1986**

Director	<b>Gregory A. Falls</b>
Set Designer	<b>Bill Forrester</b>
Costume Designer	<b>Sarah Campbell</b>
Lighting Designer	<b>Phil Schermer</b>
Sound Designer	<b>David Hunter Koch</b>
Stage Manager	<b>Jorie Wackerman</b>

### **The Cast,**

in order of appearance:

Fanny Sedgwick Church	<b>Eve Roberts</b>
Gardner Church	<b>John MacKay</b>
Margaret (Mags) Church	<b>Stephanie Kallos</b>

**The Place:** Beacon Hill, Boston

#### **Act One**

Scene 1: A bright spring morning  
Scene 2: Two days later  
Scene 3: 24 hours later

#### **Act Two**

Scene 1: Three days later  
Scene 2: The last day

*There will be one 15-minute intermission.*

# About Tina Howe and *Painting Churches*



Playwright Tina Howe

*Painting Churches* was originally produced by The Second Stage in New York on February 6, 1983. It opened at the Lamb's Theatre on November 22, 1983.

"I suppose my impulse in writing the play," playwright Tina Howe said, "was to make some sort of peace with the rather eccentric parents I had, but the only way I could do it was to remake us all—to alter us, to reinvent us. I think the whole joy of writing a play is to play with your imagination. The more you stick to reality the duller it is. The point of playwriting is to exercise your imagination, to make things happen that never did happen."

The elderly Churches, Gardner and Fanny, are in the process of moving from their spacious Beacon Hill house into a cottage. Gardner is a Pulitzer Prize-winning poet, once as well known as Frost or Pound. Ms. Howe said that while the character of Gardner shares some traits with her own father, "there are more differences than similarities."

The inspiration for Fanny, the mother, however, is admittedly the playwright's own. "My mother bought shoes at thrift stores . . . and wore wigs under her hat," Ms. Howe said. "My mother grew up in an excruciatingly correct time in Boston at the turn of the century. She was always under

scrutiny. Her mother constantly criticized her. She was this very funny and passionate woman, but she had no place to put it. It wasn't correct for her to be funny. She was a beautiful woman. It's so ironic that she wore all these wigs and hats—like gilding the lily. Once she was gone, I could see how tragic her life had been."

Margaret, Fanny and Gardner's daughter, who is called Mags, is an artist who lives in Manhattan. She has come home to paint a portrait of Fanny and Gardner; hence, the play's title.

While the playwright has stated that *Painting Churches* was inspired by her real-life parents, she added emphatically, "I feel it is primarily a work of art, not a confession."

In an interview with the Pennsylvania Stage Company's Pam Pepper, she said: "I would hope the audience is constantly surprised. The whole point is to luxuriate and delight in what's happening on stage."

Tina Howe grew up three blocks from the Metropolitan Museum of Art, where she and her brother went to play on rainy weekends. She wrote her first play as a student at Sarah Lawrence College (directed by fellow student Jane Alexander), but said it was as a high-school teacher in Maine and Wisconsin that she began to master the art of playwriting. In a 1984 interview in *Working Woman* magazine, she explained: "They were always looking for someone to run their drama departments, too, and I would agree to do this if I could direct my early plays in between classes."

Her plays include *The Nest*, produced Off-Broadway in 1970; *Birth and After Birth*, published in the anthology *The New Women's Theatre*; *Museum*, presented at the Los Angeles Actors Theatre in 1976 and at the New York Shakespeare Festival in 1978; and *The Art of Dining*, co-produced by the Kennedy Center and the New York Shakespeare Festival in 1979-80.

In 1983, Ms. Howe won a Rosamond Gilder Award for Outstanding Creative Achievement in the Theatre, an Obie Award for Distinguished Playwriting, and a Rockefeller Playwright-in-Residence Award, which she chose to use at The Second Stage, where *Painting Churches* was premiered. That same year she was the recipient of the John Gassner Award for Outstanding New American Playwright, and in 1984 she won the Outer Critics' Circle Award for Outstanding Off-Broadway Production. She now teaches playwriting at N.Y.U., is married to novelist Norman Levy, and has two children. =

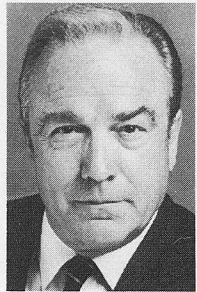
## WHO'S WHO

**STEPHANIE KALLOS** (*Mags*) was a member of the 1983 Young ACT Company, appearing on tour and in-residence in *Aladdin and the Magic Lamp*. She holds a B.F.A. from the University of Nebraska and her M.F.A. from the U.W.'s Professional Actor Training Program. Locally she has appeared as Maria in The Empty Space's



*Oktoberfest*, Julia in *The Rivals* at Tacoma Actors Guild, Mina in *Dracula* at Seattle Children's Theatre, and Amanda in New City Theatre's reading of *Ballplayer*. Her many roles with the Idaho Repertory Theatre include Tracy Lord in *The Philadelphia Story* and Annie Sullivan in *The Miracle Worker*, and she played Edna in the Berkshire Theatre Festival's *Waiting for Lefty*. She has appeared with the Illinois Shakespeare Festival, and recently played Meg in *Crimes of the Heart* at the Montana Rep, where she was also seen as Sarah in *Children of a Lesser God* and served as music director for *Tintypes*. Stephanie has been on the faculty of The Cornish Institute and the University of Washington PATP and this last summer was Director of Training for the Idaho Shakespeare Festival. She is the author of *Water Children*, which she directed as part of the New City Theatre's Directors Festival, and is also a classical pianist and arranger.

**JOHN MACKAY** (*Gardner*) is making his first appearance in the Northwest, but is a



veteran of professional stages throughout North America. His many Broadway credits include the award-winning production of *Borstal Boy*, plus *A Man For All Seasons*, *Under the Yum Yum Tree*, *Gift of Time*, and *The Lovers*. He also has performed in repertory with The Guthrie Theatre, the Stratford Shakespeare Festival in Canada, the Classic Stage Company of New York City, and the Inner City Repertory Company of Los Angeles. John's extensive work with regional and stock companies includes more than 78 productions as leading man, among them the recent tour of *Peccadillo*, in which he played the role of Eric. He appeared in the title roles of *Mr. Roberts* and *Macbeth*, as well as in such roles as Thor in *Morning's at Seven*, King Agamemnon in *Hecuba*, Domenico Soriano in *Filumena*, Claudius in *Hamlet*, and Old Mahon in *Playboy of the Western World*. Mr. MacKay's film and TV

work has ranged from *Cuban Rebel Girls* with Errol Flynn and *The Court Martial of Billy Mitchell* to three months in the cast of "As the World Turns" and appearances on "Texas," PBS's "Billion \$ Connection," and the Hallmark presentation of "Cyrano."

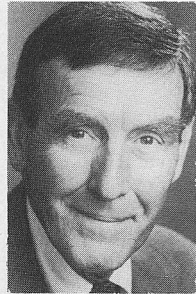
**EVE ROBERTS** (*Fanny*) appeared here in our 1980 Mainstage presentation of *Wings* and prior to that in *The Shadow Box* and *Oh, Coward!* She has more than a score of credits with The Seattle Rep, most recently *Major Barbara*, plus *Two Gentlemen of Verona*, *Awake and Sing*, *Dance of Death*, *Pal Joey*, and others.



She was seen in *The Cherry Orchard* at Intiman, where she also created an after-hours musical show with Stan Keen. Eve has just returned to Seattle from a stint as Associate Professor in the Theatre Division of S.M.U. and two and a half years as Senior Lecturer at U.S.C. From 1972 through 1979 she was with the School of Drama at the University of Washington, five years as an Associate Professor. Her extensive credits include the Broadway production of *Third Best Sport*, plus Off-Broadway and resident theatre credits from coast to coast.

She directed *Wings* at the Old Globe Theatre in San Diego, where she appeared in *The Gin Game*, and performed in the 1984 Olympic Arts Festival as Amelia in *Wild Oats* and Rose in *The American Clock* (which received its first reading at The Seattle Rep). In recent years, Eve has done a lot of television work, with guest star appearances on "Cheers," "Highway to Heaven," "Family Ties," "Riptide," "The Newhart Show," and many others, as well as the TV movies "Two Loves" and "This Child is Mine."

**GREGORY A. FALLS** (*Director*) is the founder and Producing Director of ACT and



The Young ACT Company. He directed Pinter's *Other Places* last season and wrote and directed The Young ACT Company's production of *Theseus and the Minotaur* earlier this year. He has created five original children's theatre revues and

three Christmas shows, plus a scripted version of *The Odyssey* with playwright Kurt Beattie which was selected by *Time* magazine as one of the Ten Best Plays of 1985. His other original scripts include *The Persian Princess*, *Aladdin and the Magic Lamp*, *The Forgotten Door*, *The Pushcart War*, *Ali Baba and the Forty Thieves*, and *A Wrinkle In Time*, which was part of The Young ACT Company's Resident Season this year. Mr. Falls also created ACT's version of *A Christmas Carol* in 1976. For ten years he

was Executive Director of the University of Washington 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.

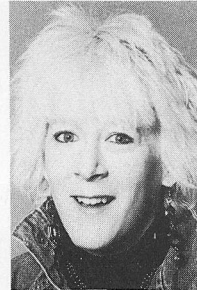
**BILL FORRESTER** (*Set Designer*) has designed more than a dozen productions for our mainstage, including the world premiere of *Thirteen* and the American premieres of *Maydays* and *The Communication Cord*. He made his ACT debut with our 1973 production of *The Decline and Fall of the Entire World As Seen Through the*



*Eyes of Cole Porter*. His work here since then has been seen in *A Christmas Carol*, *Crimes of the Heart*, *Waiting for the Parade*, *Whose Life Is It Anyway?*, *Travesties*, *Absurd Person Singular*, and others. He designed *The Count of Monte Cristo*, *The Miser*, and *Dr. Jekyll and Mr. Hyde* for Seattle Children's Theatre; The Empty Space's *American Buffalo* and *The Day They Came From Way Out There*; and the Christmas Concert by Seattle Men's Chorus.

His work here since then has been seen in *A Christmas Carol*, *Crimes of the Heart*, *Waiting for the Parade*, *Whose Life Is It Anyway?*, *Travesties*, *Absurd Person Singular*, and others. He designed *The Count of Monte Cristo*, *The Miser*, and *Dr. Jekyll and Mr. Hyde* for Seattle Children's Theatre; The Empty Space's *American Buffalo* and *The Day They Came From Way Out There*; and the Christmas Concert by Seattle Men's Chorus.

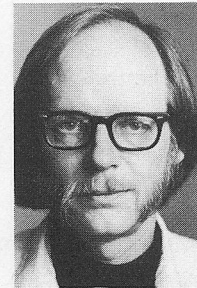
**SARAH CAMPBELL** (*Costume Designer*) made her ACT debut designing *A Wrinkle In*



*Time* earlier this year for The Young ACT Company's resident season. Sarah is a graduate of the Pratt Institute in New York. Her extensive credits include costume designs for *Cloud 9* and *Hedda Gabler* at the Sacramento Theatre Company,

*Taming of the Shrew* and *King Lear* at the Idaho Shakespearean Festival, *Comedy of Errors* at the Colorado Shakespearean Festival, and Tacoma Actors Guild's productions of *Dracula* and *Final Passages*.

**PHIL SCHERMER** (*Lighting Designer/Producing Manager*) has been with ACT for



about 18 years, during which he designed lighting for a great many productions, including *On the Razzle*, *King Lear*, *Amadeus*, *Cloud 9*, *The Greeks*, *Loose Ends*, *Custer*, *Catholics*, *Wings*, *Fanshen*, *The Club*, *The Water Engine*, *A Christmas*

*Carol*, *The Shadow Box*, and many more. At The Empty Space he designed lighting for *American Buffalo*, *A Prayer For My Daughter*, *Heat*, and *Dusa*, *Fish*, *Stas* and *Vi*.




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He also has designed lighting for The Seattle Repertory Theatre and its Second Stage and sets for ACT, the Second Stage, The Empty Space, and Bathhouse Theatre.

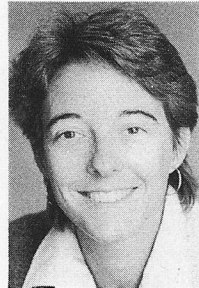
**DAVID HUNTER KOCH** (*Sound Designer*) is the Music & Sound Coordinator



for ACT, as well as a performer and designer. He composed scores and created sound designs for our mainstage productions of *On the Razzle*, *Quartermaine's Terms*, *End of the World*, *Other Places*, *The Greeks*, *Cloud 9*, *Top Girls*, and

*Thirteen*, and also composed the music for Seattle Children's Theatre's presentations of *The Best Christmas Pageant Ever*. As resident composer for The Young ACT Company since 1981, David's credits include *The Odyssey*, *Step on a Crack*, *The Pushcart War*, *Aladdin and the Magic Lamp*, *Ali Baba and the Forty Thieves*, *The Persian Princess*, *Theseus and the Minotaur*, and *A Wrinkle In Time*. As an actor and singer, David was seen in *Doctors & Diseases* and *A Little Bit O'Lehrer*, the first of ACT's 1985 Songworks Monday Series, and directed the Songworks presentation of a new musical by Scott Warrender called *The Lights of Arnold*. David also has performed at The Seattle Rep, The 5th Avenue, The Group, New City Theatre, Skid Road Theatre, and the Bathhouse Theatre.

**JORIE WACKERMAN** (*Stage Manager*) has stage managed The Young ACT Company's tour for the past three seasons,



touring Washington and Alaska, as well as traveling with the Company to the World's Fair in New Orleans in 1984. Jorie also stage managed *A Christmas Carol* the last two years and our mainstage produc-

tions of *Maydays* and *End of the World*. Before coming to ACT, Jorie spent two seasons stage managing for Bathhouse Theatre,

including its productions of *A Midsummer Night's Dream*, *Macbeth*, *Big Broadcast II*, and *Peer Gynt*. She is originally from Vermont, where she co-founded the Second Stage Theatre Company in Burlington and worked with the Champlain Shakespeare Festival.

**SUSAN TRAPNELL MORITZ** (*Administrative Manager*) is a native of



Arlington, Virginia, and moved to Seattle in 1976. She came to ACT in 1982 after four years with Dance Theatre Seattle as Educational Director and then General Manager. Her previous experience has ranged from a stint in Paris as a 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 in Algeria. Ms. Moritz holds a B.A. in French from the University of North Carolina, attended the University of Lyon in France, and has done graduate work in dance education at George Washington University. She is currently Western Vice President of the Washington State Arts Alliance.

#### THE POETRY OF PAINTING CHURCHES

"1593 (There came a Wind like a Bugle)"  
by Emily Dickinson

"The Sleeping Child"  
by James Dickey

"Le Monocle de Mon Oncle"  
by Wallace Stevens

"Fire and Ice"  
by Robert Frost

"Dolor"  
by Theodora Roethke

"The Man Who Dreamed of Faeryland"  
"The Song of Wandering Aengus"  
by William Butler Yeats

ACT wishes to thank the following for their assistance with *Painting Churches*:

Aubrey Davis  
The Empty Space Theatre  
Eve Green  
Intiman Theatre Company  
Daniel Keane, Market Place Salon  
The Seattle Repertory Theatre  
University of Washington School of Drama

The PONCHO Monday Series wishes to thank the following for their assistance with *18 Wheels*:  
Studio 5 (Bellevue)



#### A Contemporary Theatre

P.O. Box 19400, Seattle, WA 98109  
Located at 1st Ave. W. & W. Roy St.  
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Administrative Offices: (206) 285-3220

**Gregory A. Falls**, Producing Director

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Bookkeeper ..... Bertha Sumner  
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Jason Stewart, Steve Turner  
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Assistant Custodian ..... Skip Paschal

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Assistant to

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Songworks Director/  
Music Coordinator .... David Hunter Koch

Songworks Technical  
Coordinator ..... Lisa Lawrence  
Production Stage Manager ... James Verdery  
New Plays Manager ..... Barry Pritchard  
Company Manager ..... Anne-Denise Ford  
Production Carpenter

(IATSE #15) ..... Howard Neslen  
Lead Carpenter (IATSE #15) ..... Al Nelson  
Costume Shop

Manager ..... Constance Rinchiuso  
Cutter ..... Carolyn Keim  
Wig Master ..... Joyce Degenfelder  
Dresser ..... Delia Mulholland  
Production Assistant ..... Norbert Herriges  
Production Interns ..... Bonnie Banks,  
Glynn Bartlett, Kristine Kever,  
Sarah Murray, Mary K. Sigvardt  
Properties ..... Linda Kenworthy-Reynolds  
Scenic Artist ..... Patti Henry

This production is made possible in part by a joint grant from the **National Endowment for the Arts** and the **Seattle Arts Commission**, City of Seattle. ACT also wishes to acknowledge support from the **King County** and **Washington State Arts Commissions**; from **PONCHO** (Patrons of Northwest Civic, Cultural and Charitable Organizations); and from the **Corporate Council for the ARTS** (CCA).

# The 1986 PONCHO\* Monday Series

*presents*

## 18 WHEELS

*by*

**John Gray**

June 9, 16 & 23  
8 p.m.

An ACT Songworks Presentation  
sponsored in part by KEZX-FM99

Director	<b>Curt Simmons</b>
Musical Director	<b>Jim Ragland</b>
Songworks Coordinator	<b>David Hunter Koch</b>
Musician	<b>Bill Bassett</b>

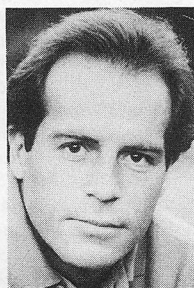
*Featuring:*



**Floyd Van Buskirk** as *Lloyd*



**Suzanne Grant** as *Molly*



**Bob Eustace** as *Jim*



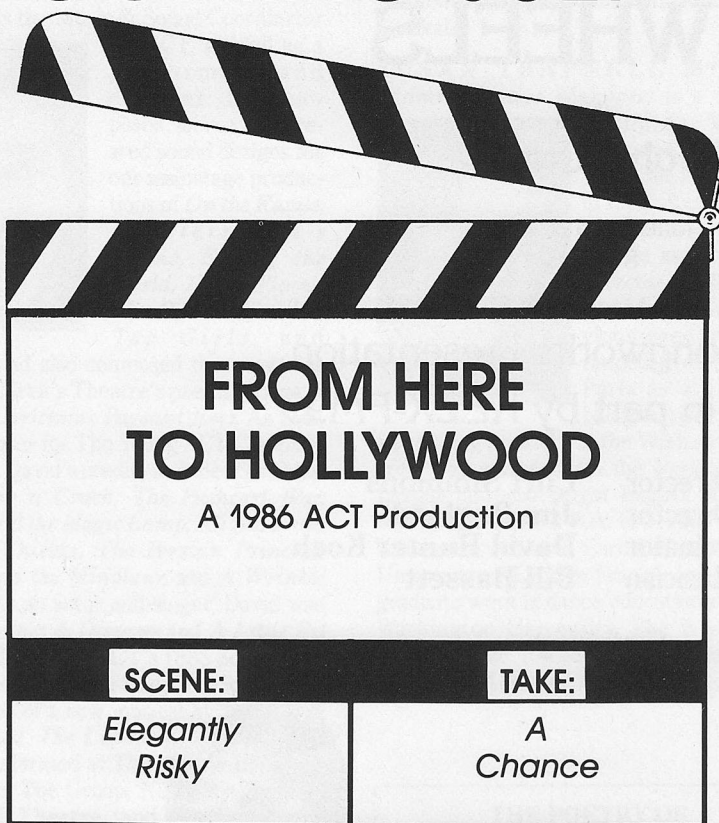
**Nancy Nolan** as *Sadie*

*There will be one 15-minute intermission.*

\* (PONCHO—Patrons of Northwest Civic, Cultural and Charitable Organizations)

Special Thanks to Mr. Jacques Asselin, Consul General, Mr. Bruce R. Young, Consul for Public Affairs, and the Canadian Consulate General in Seattle for support and assistance with this presentation.

# COMING JULY 1



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## ACT FACTS

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curtain

### Emergency Numbers

Doctors or others expecting emergency calls during performance may leave the number 285-4314 with their service and give their name and seat location to the house manager.

### Performance Notes

Taking photographs or making recordings of any kind during a performance is strictly forbidden.

No babes in arms, please.

Latecomers will not be seated until there is an intermission or appropriate break in the play as determined by the director.

### Smoking

Municipal codes now prohibit smoking in public facilities. Smoking is allowed only in downstairs (box office) lobby or outside.

## SPEAK YOUR MIND!

ACT again presents its series of free, post-performance discussions for the Mainstage Season. These informal sessions are open to everyone interested in the theatre. We encourage you to bring your friends and join in.

The discussions follow the second-Sunday matinee of each production. With performances beginning at 2 p.m., discussions start at approximately 4 p.m.

Put these dates on your calendar now:

*Painting Churches*, June 15th

*Tales from Hollywood*, July 20th

*tba*, August 24th

*The Jail Diary of Albie Sachs*,

September 28th

*Little Shop of Horrors*, November 2nd

Join us, and speak your mind!

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Next at ACT

## TALES FROM HOLLYWOOD

by Christopher Hampton

July 10 - August 3

*Tales From Hollywood* is an ambitious and witty, yet tragic, story of emigre writers working behind the "silver screen" of Hollywood in the 1930s and 1940s.

The story hinges on the ingenious premise that if the popular Hungarian writer Odön von Horvath had not been killed in a freak accident in Paris in 1938, on his way to America, he might have joined the band of prominent European artists who fled from the Nazis and ended up working in the back hallways of Hollywood.

The play imaginatively creates 13 years of von Horvath's stay in Los Angeles. Through his eyes we meet Bertolt Brecht, Helene Weigel, Thomas Mann, Salka Viertel, Heinrich and Nellie Mann, Lionel Feuchtwanger, and some of the screen greats of that remarkable era—Johnny Weissmuller, the Marx Brothers, Garbo, and others.

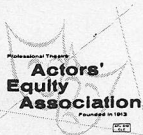
The critics have said:

"With wit and charity, [Hampton] has evoked a period that is sad, shaming and comic."—*The [London] Standard*.

"What is impressive is not merely the scalpel-like wit of the dialogue but also the number of conflicts Hampton manages to embrace. What is equally impressive is Hampton's ability to combine easy, graceful writing and pure theatrical surprise."—*The Guardian*.

### GET INVOLVED IN ACT!

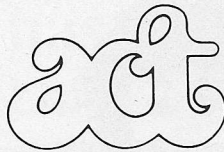
The **Stage Hands** are volunteers working behind-the-scenes at ACT in a variety of supporting roles. If you are interested in hosting out-of-town actors, fund raising, ushering, helping in the office, or whatever your time allows, become a **Stage Hand**. Stage Hands' meetings are the first Wednesday of each month and are open to everyone interested in theatre. For more information, call Frank Fleetham at 525-1295 or Teri Law at 621-4800.



This Theatre operates under an Agreement between the **League of Resident Theatres and Actors' Equity Association**, the Union of Professional Actors and Stage Managers in the United States.

Directors and choreographers at ACT are members of the **Society of Stage Directors and Choreographers**, an independent national labor union.

Stage crew work is performed by employees represented by the **International Alliance of Theatrical Stage Employees (I.A.T.S.E.) #15**.



## Songworks 1986

### PONCHO Monday Series

John Gray June 9, 16, & 23

Scott Warrender July 14, 21, & 28

Chad Henry August 18, 25 & September 1

Duffy Bishop and the Rhythm Dogs

September 22, 29 & October 6

All performances at 8:00 PM



David Silverman, Colleen Carpenter, David Hunter Koch, and Randy Rogel in *Doctors & Diseases* (1985). Photo by Chris Bennion.

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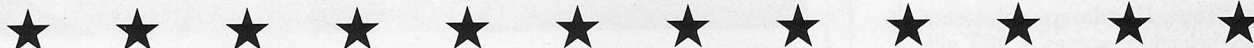
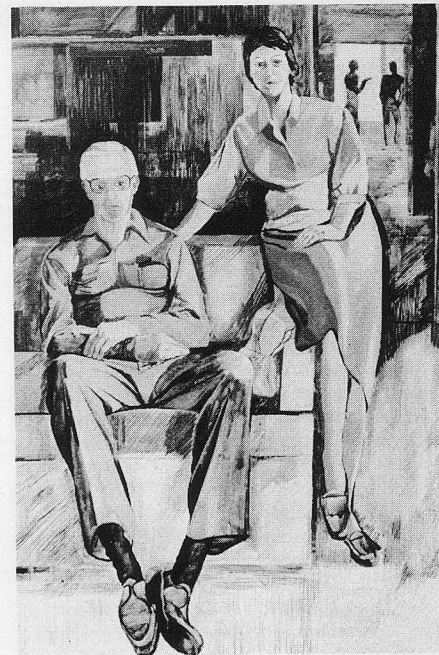
# Art in the Lobby

Since 1978 ACT has donated space in its upper lobby to display the works of over 120 Northwest artists. We feel this gives our audience a chance to view new works by emerging talents and enhances their theatre experience. It is also an opportunity for ACT to be of ongoing service to the greater arts community.

During this run of *Painting Churches*, our Art in the Lobby curator, **Pamela Powers**, presents the paintings of **Joan Hilton Cates**.

Ms. Cates is a native of Everett and the Marysville area, now living in Arlington. "To me," she wrote, "painting has overwhelmingly involved the *Art of Seeing*. The painter is *of* the world, but also an observer and recorder who is trying to explain the world—first to him- or herself and then to others."

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



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