AN ANALYSIS OF FOUR SEATTLE REPERTORY THEATRE SEASONS: 1970-1974

THESIS

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By

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The Seattle Repertory Theatre is one of the most successful regional theatre companies in the country. This study attempts to determine the components of its success.

It concludes that the unique community acceptance and support of the Seattle Repertory Theatre is due primarily to the innovations of its Artistic Director, W. Duncan Ross, including a departure from the "permanent company" repertory theatre concept to a more flexible "nucleus company" supported by special guest artists, a shift in play selection emphasis from traditional dramatic plays to more contemporary and comedic works, and shortened duration for each play from four to three weeks.

Also examined are the growth of American Theatre, Ross's community involvement, guest directors, critical acceptance, and audience attendance.
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CHAPTER I

INTRODUCTION

This is a study of the Seattle Repertory Theatre, located in Seattle, Washington, and founded in 1963. More specifically, it is an analysis of the theatre and its growth during the 1970-1974 seasons. These particular seasons were selected for two reasons. They were under the same two directors; Duncan Ross, Managing Director, and Peter Donnelly, Producing Director. And during this time period, the theatre showed a marked increase in audience attendance as compared with earlier seasons. This study attempts to isolate both the business and artistic factors responsible for this growth.

Chapters II, III, IV and V cover the historical data of these four seasons. Each chapter examines the plays performed, directors, personnel, special guest artists, critics' reviews and audience attendance for one particular season.

Background of the American Theatre and Definition of Terms

The Stock System

Stock companies were an important aspect of American Theatre development. The stock system originated as a
result of groups of players banding together. The company usually has a number of productions ready for performance, and the same actors have parts in the various productions. Productions may be given for one week at a time, or they may be changed each night.

The stock system was particularly important during the period from 1890 to 1925. There were stock companies in many towns as well as in the neighborhood theatres of large cities. But with the advent of radio and movies, the number of stock companies diminished and almost disappeared. In recent years, however, new permanent companies, or regional theatres, have established themselves firmly in some localities. Further, throughout the country, resort theatres offer well-known plays performed by resident "summer stock" companies (7, p. 623).

The early American theatre had a simple financial structure. The manager conducted his enterprise as an individual, or as a partnership with one or more associates. The managers supplied all funds. No one would have thought of borrowing money for the theatre, and no one would have thought of lending it. All costumes, properties, sets and effects were bought outright. The theatre was run on a strictly cash basis.

From the beginning of American theatre in the late 1700's up until the early 1900's, the costs of putting on
a production were low. For example, a theatre in New York in the early days could be erected for less than $2,000. And its entire cost could be recovered from the receipts of a few performances. Stage sets were not elaborate, and no lighting equipment was required beyond candles. In addition, royalty fees were nonexistent and advertising costs were low (1, p. 10).

This permanent and fixed type of company found in the early American theatre and characterized by its management practices of low operating costs, its internal financing procedures and its handbills for advertising and promotion, formed what has been called the "stock" system.

The Combination System

In the 1860's, a new order in the theatre was brought about by the use of the "star" system. The star system refers to the custom of selling a play by exploiting a prominent actor whose name is a guarantee for good box office business. As such, the play is diminished in importance and less care is exercised in selecting and producing it. In terms of production, consideration of the star takes precedence over dramatic considerations.

The final result of the star system action was the breakdown of the stock system and then the star system's replacement by the traveling combination system. Until
recently the combination system has dominated the legitimate theatrical activity in the country.

The most distinguishing feature of the combination system lies in its organization of a company for a single theatrical presentation. When the play has finished its run in the city of its origin and its tour, the life of the organization is ended. Whereas the stock company is a continuous producing organization, the combination company is ephemeral. Where decentralization was the keynote of the stock system, centralization became the outstanding feature of the combination system.

The combination system changed the theatrical procedure for selecting actors. With the stock system, there was a set group from which to choose actors for the various parts. With the star system, plays were often chosen to fit the lead actor. But with the combination system, after the play was selected, the director was free to choose whoever he felt was best for each part. Companies were organized in the big cities where there was always a pool of well-trained, competent actors from which to choose.

It was believed that through this system, audiences in towns all over the country would see plays performed by the best companies, as in the big cities. The introduction of the combination system was a strike against the already powerful star system and, as mentioned, meant the abandonment of resident stock companies and the selection of
actors according to character type rather than public fa-
voritism. With the replacement of the stock system by the combination system, the organization of the legitimate theatre in the United States was completely revolutionized. The process began early in the 1860's, and by the 1890's the combination system was firmly established.

Significance of the combination system.--Companies organized in New York traveled to cities where opera houses had recently been built but where there were no stock companies. Centralization of the theatre was of great importance on two accounts. First, it made New York City the production center for the entire country. New York, due to its wealth, contact with the Old World and general prestige, had already become the theatrical capital. Now it became the feeder for virtually all the theatres that adopted the combination system.

The second significance concerned theatre ownership. When a theatre abandoned its stock policy, its production activity ceased, and it became nothing more than a piece of real estate. After a run at home, a production went on tour, visiting the various theatres in a steady procession until it had covered the country or until its drawing power was exhausted.

Where formerly each theatre was virtually isolated, each now became a potential competitor in respect to when
and which plays it wished to schedule. Hence, the problems involved in booking and increased competition became apparent. In time, new forms of organizing various groups connected with the theatre took place on a grand scale. In *Our American Theatre*, Sayler points out that the theatre by the early 1900's was already organized to such an extent that the following organized groups were present: The producing Managers' Association, The Dramatists' Guild, The Theatrical Press Representatives of America, Actors Equity and The International Brotherhood of Teamsters, to name only a few (5, p. 277).

**Manifestations of the Historical Development**

At the beginning of the twentieth century, the theatre was gaining a growing public on the road as well as in New York, with playhouses multiplying all over the country. The first signs of mature American theatre came with the Washington Square Players in 1914—which later became the Theatre Guild in 1919—and the Provincetown Players in 1916. Each of these organizations represented an attempt on the part of the members to build up a theatre which would primarily be something more than the usual Broadway venture. Other attempts were made in succeeding years, but only the Theatre Guild survived, and eventually it even became more closely identified with Broadway (7, p. 644).
Advanced technology brought a new kind of entertainment in the form of motion pictures which helped to reduce patronage for the legitimate theatre. In addition, the automobile made it possible for people to travel to big cities for recreation. Theatrical activity on Broadway and the road continued to diminish sharply during the depression. It was not until the end of World War II and the early 1950's that there was some reversal in this trend. Repertory companies reappeared in major cities across the country.

The Regional Theatre--Its Definition, and Development in American Society

From 1965 to 1975, there was a tremendous growth in America's Regional Theatre. Regional theatre denotes a type of nonprofit, permanent professional theatre operating in a community outside of New York or Los Angeles, employing a company of actors in residence for a period of not less than twenty-four weeks per season.

The first real stage of regional theatre development began when the Alley Theatre in Houston and the Arena Stage in Washington, D.C., became professional companies, complete with Actors' Equity Contracts.* This occurred during

*Actors' Equity Association is a theatrical union which was founded in 1912. It is an affiliate of the American Federation of Labor, and represents the official bargaining agent of the theatre. Almost without
the 1950's. Despite financial problems threatening their survival, these theatres took hold and began to grow. The encouragement for this growth came from both public spirited citizens in the individual communities, and from the Ford Foundation. In 1959 the Ford Foundation allotted $479,000 for three-year matching grants to the Alley and the Arena to enable them to import established professional actors on full-season contracts. The survival of these two theatres led the way for the establishment of organizations in other cities.

Since 1962, the Ford Foundation has granted over ten million dollars directly to various resident theatres. Recently, the National Endowment for the Arts, a federal agency, has been making grants to resident theatres (4, p. 5). In Minneapolis, in Philadelphia, in Seattle and in other centers, businessmen, community leaders and civic groups, of their own accord, began raising money to hire a director from New York to come out and establish a theatre.

The results of the years 1965 to 1975 have produced a shift in the structure of American Theatre. In the May 1974 issue of Critical Digest, publisher Ted M. Kraus states that:

exception, no one may appear in a professional production of a play without membership in this organization. Therefore, the regional theatres are professional in every detail but are not commercial theatres like those of Broadway or the road.
Broadway's doomsday, warned against for generations, may have started on its ultimate path this season. Depending upon how you count, give or take an off-Broadway show moving to Broadway, only 50 to 60 new productions opened in midtown New York City during the 1973-1974 season. This is the lowest total yet recorded. At the same time, both production expenses and box office prices have increased, giving New York City its highest box office grosses for a season (2, p. 16).

While this has been going on, the regional theatres have been improving their production capability--often with the founding of a second smaller theatre as an extension to their main stage. Kraus continues:

Thus, with so many theatres gathering dust instead of cash, it is understandable why the League of New York Theatres voted (in June) on the national expansion of their organization to include regional theatre owners and producers. Without the regional hits moving to Broadway the situation would be even worse (2, p. 16).

Resident professional theatres exist in goodly and increasing numbers, they have become a movement, and they have made some progress in developing audiences.

This study will further probe into some of these dimensions of regional theatre which make it a unique institution. Based on data from the 1970-74 Seattle Repertory Theatre seasons, this research should expose those elements which lead to a better understanding of the complex variables which effect the demand for the regional theatre.

Brief Background of the Seattle Repertory Theatre

When the Seattle World's Fair was over in the fall of 1962, among the permanent structures left behind was a
handsome 795-seat theatre. Stimulated by the availability of such a splendid facility, a group of local citizens organized the Seattle Repertory Theatre to occupy it. Stuart Vaughn, who had been associated with major repertory theatre movements in America including the New York Shakespeare Festival and the Phoenix Theatre, was selected to be artistic director of the new organization. The Seattle Repertory Theatre opened its first season on November 3, 1963, with a production of King Lear. By that time the theatre already had a subscriber list totaling 9,000.

Incorporated as a nonprofit organization, the Seattle Repertory Theatre was underwritten by Century 21 Center, Inc. The management of the theatre is now responsible to a Board of Trustees, headed by Donald A. Schmechel. During the first seven years of the Seattle Repertory Theatre's existence Bagley Wright served as President of the Board, followed by Stewart Ballinger, who held the post for three years.

The Playhouse, designed by Paul Hayden Kirk, has a proscenium style stage. The Playhouse is owned and operated by the City of Seattle, and is rented by the Repertory on a daily basis from September to April.

The theatre operates on an annual budget of approximately $600,000. Season subscriptions and single ticket
sales bring in seventy-five percent of this amount, and tax deductible contributions from individuals, foundations and funding from PONCHO (Patrons of Northwest Civic, Cultural and Charitable Organizations) and the United Arts Council make up the twenty-five percent difference between cost and income. Donations to the theatre range from $10 for an active membership, to $50 for sustaining members, $100 for patrons, $250 for donors, $500 for benefactors, to $1,000 and up for founder members.

The Seattle Repertory Organization is the theatre's auxiliary women's group which devotes hundreds of volunteer hours to Repertory activities, including valuable assistance with the annual subscription campaign, helping in the costume department and administrative offices, and organizing special social and fund-raising events. Monthly meetings are held at the Seattle Center Playhouse.

From the first the Seattle Repertory Theatre has been a true repertory theatre, producing five to six plays per season. The Repertory retains a nucleus of between twelve to fourteen actors, importing special guest artists for most productions. In accordance with Actors' Equity agreements, the Seattle Repertory Theatre maintains eighteen equity contracts allowing nonprofessionals to play smaller roles to get experience with the Repertory.

Under the auspices of Washington State's Cultural Enrichment Act, many thousands of school children have
attended performances at the Repertory during seasons six through eleven (1968-74).

During the summer months the Seattle Repertory Theatre is also active, presenting "admission free" productions throughout the Puget Sound area, moving nightly to a different location. Sponsors have included the Mayor and Seattle City Council, the Board of King County Arts Commission, and on special tours, by a private business—Carling Brewing Company (6).

During an interview September 20, 1974, Producing Director Peter Donnelly stated that he strived to:

Present the best professional theatre that we can; to maintain a level of professionalism; to secure the base of the theatre; to see that the doubt of its existence is gone; to serve the community as best as we can, and to make sure that the service that we give is at the price that the community can pay (3).

Chapters II, III, IV and V probe into the inner workings of the Seattle Repertory Theatre while under the direction of Artistic Director W. Duncan Ross and Peter Donnelly, examining how they attempted to preserve and expand the growth of the Seattle Repertory Theatre.
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CHAPTER II

THE SEATTLE REPERTORY THEATRE--
ITS EIGHTH SEASON

Introduction

During the first seven seasons, there were two Artistic Directors--Stuart Vaughn from 1963 to 1966, and Allen Fletcher from 1966 to 1970. The plays produced were the classical and the more traditional ones. The modern, controversial works were not included. Although the Theatre grew during this time period, and although there were often good reviews, by the seventh season the Rep was playing to a house that was 37.5 percent empty. By 1970, the Repertory Theatre was carrying a debt.

The eighth season was marked with many changes. The Board of Trustees seven-year President, Bagley Wright, resigned his position to Stewart Ballinger. Artistic Director, Allen Fletcher, was replaced by W. Duncan Ross in the newly created position of Managing Director. Another position new to the Repertory--Producing Director--was to be filled by Peter Donnelly.

The eighth season brought in new operational policies as well as new people. The managing Director was to be more producer than director. He was to be the single
artistic head of the theatre. His main responsibilities were outlined: to mount the season, form the company, choose the actors and choose the directors. The new contract did not state the number of plays that he would direct but only that he would direct

- Indians by Arthur Kopit
- A Flea In Her Ear by Georges Feydeau
- The Miser by Moliere
- Hay Fever by Noel Coward
- The Price by Arther Miller
- Happy Ending and Day of Absence by Douglas Turner Ward

Policy and Operational Changes

When Duncan Ross assumed the position of Managing Director, he inherited an immediate problem. The Rep was playing to houses that were only 62.5 percent full. In an interview on February 18, 1975, Ross discussed his approach to the problem:

The Boeing crisis hit us just as I took up the appointment, so it was clear that Seattle was going to be somewhat of a depressed area. So we made a decision to cut back on the number of performances of each show. . . . There was a general feeling that the Theatre was failing when I took it over. Although it was doing 62.5 percent business, that means it was 37.5 percent empty. And so people would look around the auditorium and see empty seats and say, why should I have subscription tickets? . . . The audience needs to be reassured that its coming to the theatre is important. The biggest assurance is if the house is full. So when we cut back the number of
performances we were doing, with the same number of people we were playing to 85 percent capacity and the house looked very full indeed. Then all we needed was an out and out smash hit like the second play, "A Flea In Her Ear," and people were battering the doors down. This was followed by a brilliant performance by an actor in "The Miser" and suddenly it was difficult to get into the playhouse. And once you got in, it was often very lively and enjoyable. Something not necessarily considered to be a good thing before. Of course at the end of that season we had Richard Chamberlain and it was impossible to get in for another six weeks. By that time, an image was established. We stayed with the cut back number of performances until we were absolutely assured that if we added another week we wouldn't collapse back into the situation we had before. So we took three years with three weekly performances, playing to 100 percent or capacity (3).

Another change instigated by Ross in the eighth season was the type of plays selected. He felt there should be more contemporary works, more experimentation. He was quoted as saying:

... the tone of the production will change. They will be more comedic, more upbeat. There will be less concern with introspection, with looking at our navels. I would hope that the theatre would be filled fairly regularly with uproarious laughter (14, p. 9).

Ross was asked what criteria he used for selecting the plays and he was quoted as saying:

The principle thing I went on was what were the plays that would get me out on a wet night. What would I want to see. What did I consider important. A lot of people think one puts on plays with a kind of plan to entice people into the theatre. I've been in the theatre too long now. There have been several occasions when I did a play I thought I ought to do. Thinking you ought to do a play but not having a real conviction
in your guts, it always turns out a mess. There's only one way to determine the season, and that's, do you want to go see all the plays.

In the **Seattle Post Intelligencer**, March 3, 1970, Ross expanded on the reasons for his choice of plays.

> The life and heart of a theatre is its style. I feel that this new program has its own definite beat and rhythm which will grow loud and clear. Classics, yes. But also the theatre of now: high comedy, farce, drama, Black theatre, but always with style--their own, unique and unmistakable.

> I cannot advocate from that principle for the sake of relevance without destroying the life of this theatre, and the style. The first consideration must be to choose the plays we want to do and which we think our patrons want to see (13, p. E-1).

Ross decided to move away from the resident concept to having a basic group of actors with others hired for the occasion. Ross pointed out that:

> The resident concept left the director hunting plays that would suit an individual actor rather than those that would best stimulate or entertain the community (11, p. 3).

But **Seattle Magazine**, February 1970 and October 1969, seemed to suggest that the resident concept change was based on financial considerations also.

> ... [the Rep's] productions will be staged more modestly than in the past. Also a reduced professional company will be augmented by drama students from the U.W. It is even being said that the Rep will become an appendage of the U.W.'s drama school... It is no secret that despite some excellent productions, business has been off this season. Thus, for better or worse, the Rep as we have known it will be no more (10, p. 24).
This contention was countered by Ross in an article in the Seattle Post Intelligencer, March 3, 1970.

As one of the leading regional theatres, we are in one of the highest categories of Equity, therefore all actors who speak on stage will be equity professionals. We will retain a small but top flight nucleus as our resident company, thus leaving us more freedom to bring in special guest artists (13, p. E-1).

During the first six seasons, the Rep was a true Repertory Theatre in the sense that it presented a revolving group of plays. During the Seventh Season plays were not presented in Repertory. In Puget Sounding, May 1970, Duncan Ross wrote an article explaining why he felt that the Repertory system was not viable artistically and also gave further justification for a smaller resident company:

The new regime will give first consideration to the choice of plays it wants to do and which it thinks theatre patrons want to see. It will then try to cast them with the finest professional talent available. . . . Under the old system of Repertory, playing a series of plays on different nights of the week, such straightforward choices have been difficult, even impossible.

To present a rotation of plays nightly, a theatre must maintain a particular group of actors who will perform constantly throughout the season. This restricts the theatre's choice of program. It becomes financially wasteful to include in a season, plays with a small cast since this means that the majority of actors are standing around idle. It also means that a play with only one or two leading parts is unattractive to the company as only a few actors are given an artistic challenge. For the Artistic Director, it means a compromise in and restriction in casting since he cannot go outside the company to cast a particular role. It also prevents any production from taking full advantage of technical facilities such as lighting since many instruments are fixed in place for other plays and are preempted from use.
Artistic limitations does not end here. An actor's art works at the deepest levels of his subconscious. Things are going on in his body when he is working on a role. Things of which he is unaware until they issue spontaneously in an idea or an action. It is impossible for an actor to work at this depth on several roles at one time. There is a notion that actors who work in a closed company over a period of time develop an ensemble rapport. From many years of experience I can testify that this is not the case. Actors derive artistic stimulus from working with different players (4, p. C-4).

During the interview with Ross on February 18, 1975, he was asked about other success factors. He discussed the action of several theatres being established in the same town.

I came here before there was a Seattle Rep. I knew the theatrical picture then and now. There is ACT, there's Interman Theatre, there's Empty Space, there's Skid Row, we are now opening another theatre. I don't believe that any of that would have happened if Repertory Theatre hadn't been founded. Interestingly enough, the higher our subscription gets, the higher, for instance, is the subscription of ACT.

People seem to think you're competing. The answer is simple. Where is the best merchandise and where is the highest volume of sales? In a city that has five department stores within one block of each other? Or a great GUM, like in Moscow? The answer is obvious. Where you have five stores, everyone does more business. We enrich one another. You don't put each other out of business.

The Plays and Personnel Involved With the Eighth Season

The following is a description of the six plays chosen for the eighth season, and a description of the personnel--
actors and directors. It is also a further analysis of the factors responsible for the Rep's growth.

W. Duncan Ross, Managing Director

Duncan Ross received his early training at England's Birmingham Repertory Theatre, where he later became a leading actor in a company that included Paul Scofield, Margaret Leighton and the young Peter Brook. He was also associated with the Liverpool Old Vic, and the Stratford Shakespeare Memorial Theatre, now the Royal Shakespeare. He joined the Old Vic Theatre Center under Glen Byam Shaw, Michel St. Denis, a pioneer of the modern theatre, and George Devine, who later became the founder of the Royal Court. As assistant to this triumvirate at the Center, he was appointed head of the "young Vic," an enterprise now being reestablished by Sir Laurence Olivier at the British National Theatre.

Ross moved on to the administration of the Nottingham Playhouse, then in its early years and now regarded as one of England's most vigorous theatres. He rejoined the Old Vic organization as Director of its school at Bristol.

In 1961 Duncan Ross came to the United States as Visiting Professor at the University of Washington and eventually accepted a permanent appointment in the Department of Drama. In 1965 he took a leave of absence to work as Artistic Director of the National Theatre School of Canada.
On his return, he set up the Professional Acting Training Program at the University of Washington, and continued his association with that program while in the capacity as Managing Director for the Seattle Repertory Theatre (33, p. 10).

Peter Donnelly, Producing Director

Serving the Repertory in the newly-created post of Producing Director, Peter Donnelly came to the Seattle Repertory Theatre in 1964 under the auspices of the Ford Foundation in the field of management. During the following seven seasons, Donnelly was directly involved with the theatre's administrative policies and the production of more than sixty plays.

A graduate of the Boston University School of Fine Arts, Donnelly was assistant to the producer of the Barter Theatre in Virginia prior to his Seattle tenure. He has also been affiliated with the Association of Producing Artists, the Boston Arts Festival and the Cambridge Drama Festival (33, p. 10).

In an interview on February 18, 1975, Donnelly discussed both his responsibilities to the Theatre and his professional relationship to Ross.

Mr. Ross and I work in partnership in the Theatre. We report separately to the Board of Trustees and then by a connecting line to each other. I am responsible primarily for the negotiating of actors that he has decided upon for
the implementing and producing of a season which he has selected. For the negotiation of all real estate, that means spaces for the promotion and selling of the season; for the overall financing of the operation as related to contributions, ticket sales, gifts and grants, governmental agencies, community liaison, etc. I'm also responsible for negotiations with the three unions we deal with; with the hiring and firing of administrative staff, box office staff. And to a degree, in concert with him, design and production staff. I deal more specifically with the volunteer agencies that are associated with the theatre. . . .

Mr. Ross indicates who he would like to play a role. . . . Sometimes I make the initial contact, sometimes he makes the initial contact. I finalize the arrangements with the actor. Mr. Ross never discusses money with them or logistics (2).

Donnelly was asked about advertising for the Theatre and whether an agency was used.

. . . no, that's all done internally. The one thing we do use in the way of outside assistance in promotion and publicity is a very good graphic artist who works very closely with us. He has his own agency and we will very often sit and shoot ideas around with him and he will come up with ideas for designs. That's the extent of outside help we have (2).

When asked if bringing the school children to the Theatre helped to promote the Rep's growth, Donnelly had this to say:

Absolutely without question, it does. . . . The Cultural Enrichment Program of Washington busses in or takes us out to perform for high school or sometimes junior high school students. . . . In the last five or six years, the age level of our audiences has gone down considerably in terms of our regular performances. . . . When these people have gotten through high school and gone on to the University, they know the theatre is there. They buy the student season
series. As soon as they graduate from the University and if they stay in town, they become season ticket holders. There's an absolute parallel between all of this (2).

Donnelly was asked too if the summer program helped promote Repertory growth.

To an extent, it's been helpful. I don't think it's amounted to a great number of additional season ticket sales. In terms of making people aware that there is a major professional company in town, I think it has done that very well. . . .

Although only two actors go out at a time, there is one-to-one communication. They sit around and rap after doing a performance. I think that barrier between actor and audience that sometimes exists is broken down. . . . Audiences discover that actors are human, that they have children, that they have recipes, that they can talk about a whole lot of other things besides acting . . . It helps get the name of the Theatre around the community . . . (2).

Donnelly had one more thought on why the Rep has grown during these four seasons.

We're responding to what the people of Seattle want. We attempt to be very much in touch with our audience and to listen to feedback. Mr. Ross is very responsive to audience feedback. I think we pretty much have our finger on the pulse of what the city wants, at least when we're dealing with the mass of the city which we are at the main playhouse and that's 22,000 people per play, we've got to find some common denominator for all those people.' And I think we listen very carefully to everyone (2).

Basic Group of Actors

Ross' concept of what a theatre should be included utilizing a basic core of actors and bringing in guest
actors for each play. The following is a description of the eight actors who provided the nucleus for the Rep during the eighth season.

John Aylward.--John Aylward's theatrical background encompasses a variety of media—films, television and children's theatre. He appeared in numerous plays for A Contemporary Theatre, Seattle, including The Royal Hunt of the Sun, Rhinoceros, Marat/Sade, After the Fall and Philadelphia Here I Come. On television he was seen in "Men at Bay" and "Theseus and the Minataur" for King Screen Productions and in "Selected Scenes From Modern French Theatre" on Channel 9. While at the Seattle Repertory during the eighth season he appeared in Indians as "Ned Buntline," A Flea In Her Ear as "Baptistin" and The Miser as "Master Simon" (5, p. 15).

Aylward is in his late 20's. He is not tall, with red hair and a wiry build. He gives an energetic performance.

Clayton Corzatte.--In his nineteen years as a professional actor, Clayton Corzatte has performed for some of America's leading theatre companies. Prior to his joining the Seattle Repertory for the seventh season, he spent eight years with the Association of Producing Artists, playing such roles as "Charles Surface" in School of Scandal, "Constantine Treplev" in The Seagull and "Puck" in A Midsummer Night's Dream. The first two roles were later to win
him an Obie Award and a Tony nomination. During his career he has performed with the Brattle Theatre, Group 20, Cleveland Playhouse, Arena Stage and the Tyrone Guthrie Theatre. He has also performed at the Shakespearean Festivals in Antioch, San Diego and Stratford, Connecticut. Corzatte has played the title role in *The Show Off* with Helen Hayes as "Mrs. Fisher." During the seventh season with the Seattle Repertory he was featured in *Volpone* and *Joe Egg*. This season he has appeared in *A Flea In Her Ear* as "Victor-Emmanuel Chandebise," *The Miser* as "Valere," *Hay Fever* as "David Bliss" and *The Price* as "Walter Franz" (6, p. 16).

**Ted D'Arms.**—Ted D'Arms has been a New York based actor appearing on Broadway in *Beyond the Fringe* and off-Broadway in *The Balcony*. He was also seen at the Lincoln Center in *Saint Joan, Tiger at the Gates* and *Cyrano De Bergerac*. He has performed in some of America's leading regional theatres: in *War and Peace* at the Alley Theatre, the Arena Stage in *The Three Sisters* and Sergeant Musgrave's Dance and the Hartford Stage Company in *Endgame* and *Poor Bitos*. He appeared at the Seattle Repertory during the seventh season in *The Little Foxes, Once in a Lifetime* and *The Three Sisters*. During the eighth season, he appeared as "Wild Bill Hickok" in *Indians, Homenides De Histangua* in *A Flea In Her Ear, Monsieur Anselme* in *The Miser* and "Victor Franz" in *The Price* (5, p. 16).
D'Arms is a tall man with wide shoulders and a robust build. From 1960 to 1970 he was based primarily in New York. He acted and taught in the summer of 1969 at Harvard University. Here is what he has to say about theatre in New York and the Seattle Rep:

In New York, all actors are broken down into categories. You're an off, off-Broadway type, a repertory actor, you're a voice over, and so on. There aren't 15,000 actors in New York any longer. Statistics show that more actors are employed out of New York.

If you're in New York in the legitimate theatre, you spend all your time looking for work. The actors are competitive in Seattle in the sense of doing everything well. Not in just wanting your part . . . (12, p. 1).

In an article in The Seattle Times entitled, "Ted D'Arms Wants More Rough Edges," he was described in the following way.

Ted D'Arms comes on strong on stage as a talented, forceful actor and in off-stage conversation as a man with an electric eagerness to live life to its fullest and with a deep satisfaction with the lack of gut vitality and the assorted hypocracies and insensitivities that adversely effect the quality of life and art in the contemporary United States (27, p. B-1).

In the same article, D'Arms gives his ideas on art and acting:

I'm outspoken. . . . I think it's time to lay it on the line. Too many people have been interested only in taking a rake-off from the arts. The arts now in the United States are two inches under water. Lets get those sharks and whales leaping up. They are surfacing somewhat
in rock music and street theatre, in poetry, but we need more.

People should be outspoken and so should theatres. Maybe a theatre ought to do one play for the blue rinse ladies, something sure-fire, like "Charley's Aunt." And then an all out, rough-edge, no compromise production of Brecht, or Becket, or whoever (27, p. B-1).

In his own life, D'Arms has demonstrated that he is more interested in art than in monetary considerations. In the same article he goes on to say:

I was offered more than five hundred dollars a week to go on the road with "Beyond The Fringe," but instead I took little more than one hundred dollars a week to go to the Arena Theatre in Washington, D. C., because I thought that's what I ought to be doing at that time. I worked in a number of regional theatres, and then two summers ago, I went to the Loeb Theatre Center at Harvard to act and teach because I thought theatre in a college community might be the answer. I didn't particularly like the experience. The academic atmosphere was stifling. It didn't have the gusto, the lust for life that I want to live and portray (27, p. B-1).

Robert Loper.--Robert Loper joined the Repertory for its fourth season. He was critically acclaimed for his performances in the seventh season in *Once in a Lifetime*, *The Matter of J. Robert Oppenheimer* and *The Little Foxes*. A professor of drama at the University of Washington, he was formerly Producing Director for the Stanford Repertory Theatre. He has acted and directed for seven seasons with the Oregon Shakespearean Festival. During the eighth season he appeared in *Indians* as "Ol' Time President,"
A Flea In Her Ear as "Dr. Finache," The Miser as "The Commissioner" and was Guest Director for The Price (5, p. 16).

Loper is a man in his early 50's, dignified, with dark hair and medium height. His voice is very deep and distinctive.

Anne Murray.--Anne Murray received her theatrical training at the Royal Academy of Dramatic Art in London. Her credits include New York and regional theatre as well as radio and television. She has appeared with the Charles Theatre, Cincinnati Playhouse-in-the-Park, McCarter Theatre and the Akron and Great Lakes Shakespeare Festivals. During the eighth season she has appeared in Indians as "Teskanjavila," A Flea In Her Ear as "Lucienne" and Hay Fever as "Myra Arundel" (5, p. 21).

Gary Reineke.--Gary Reineke spent two years in the Professional Actor Training Program at the University of Washington where he performed in such plays as Gammer Gurton's Needle, The Merchant of Venice and The Changeling. Further professional training took place at the Stratford National Theatre of Canada during the 1969 season. Hamlet, The Alchemist and Measure for Measure enlarged his theatrical experiences during the 1969 season which he spent with the Stratford Festival Theatre of Canada. He was active during the eighth season appearing at the Repertory

Randall Rickman.--Randall Rickman received his B.F.A. in 1970 from the North Carolina School of the Arts, where he appeared in twenty-five productions. He just completed study in England at Stockwell College and Rose Bruford College. His appearances during the eighth season with the Seattle Repertory include "Interpreter" in *Indians*, "Etienne" in *A Flea In Her Ear*, "La Merluche" in *The Miser* and "Simon Bliss" in *Hay Fever* (5, pp. 21, 22).

Marc Singer.--Marc Singer has performed on stage, screen and television, and has written a revue, *The Unlikely Event*, and a documentary film, *Trains*. Some of the major roles he has portrayed include "Trigorin" in *The Seagull*, the lead in *King Lear*, "Joey" in *The Homecoming*, "Simon Shashara" in *Caucasian Chalk Circle* and "Rosencrantz" in *Rosencrantz and Guildenstern are Dead*. Marc was active during the eighth season at the Repertory portraying "Uncas" in *Indians*, "Camille" in *A Flea In Her Ear*, "La Fleche" in *The Miser* and "Sandy Tyrell" in *Hay Fever* (5, p. 22).

Singer is tall and slender. A graduate of the University of Washington Acting School, he was twenty-two when he joined the Repertory's eighth season. Wayne Johnson, in an
article in The Seattle Times, entitled "Singer Has Star Potential," had this to say.

... Singer is now convulsing audiences with his portrayal of Camille in "A Flea In Her Ear." ... The results of Singer's growth have been apparent to Seattle audiences over the last couple of seasons. He has appeared in about a dozen shows at a Contemporary Theatre and he has played in about 16 shows at the U.W. Singer has all the equipment—the looks, the talent, the intelligence and the technique to make it big. All he needs is a little luck and a little help from his friends. If you could bet on actors the way you bet on race horses, I'd bet a large amount on Marc Singer (29, pp. 6-4).

In the same article Singer comments on Ross and on the University of Washington Professional Actor's Training Program.

The moment I met Mr. Ross, I said to myself, "that's the man. I want to work with him." I'm not kidding; that's true. ... The program at the U is terrific. It taught me how to act. I couldn't even read a script when I started the program. When an actor is graduated from it, he is as technically proficient with his instrument, his body, as a musician is with his instrument. The great thing about the program is that it teaches you to keep stretching all the time, to keep learning and growing as an actor (29, p. G-4).

Jeffrey Tambor—Jeffrey Tambor appeared at the Hilberry Classic Repertory Theatre in Detroit in such roles as "Bottom" in A Midsummer Night's Dream, "Caliban" in The Tempest and "Undershaft" in Major Barbara. At the Perry-Mansfield Theatre in Colorado and the Loeb Drama Center at Harvard he was seen in The Lesson and A Man For All Season. He appeared during the eighth season with the Seattle

**Guest Directors**

When Ross accepted the position of Managing Director, he was given the option of choosing guest directors. In an interview with Ross on February 18, 1975, he was asked what criteria he used when selecting a guest director. Ross commented:

What one doesn't need is a director who would like to take something like "Life With Father" which is a genuine piece of Americana and turn it into some kind of interesting camp production. Which happens all the time, particularly with directors who are not secure in themselves and feel that they must demonstrate their own individuality by a new approach (3).

**Guest Artists**

Central to Duncan Ross's philosophy of what good theatre should be is the idea of bringing in special guest artists for each production. In the interview, February 18, 1975, he was asked how he selects these artists.

If you're bringing in someone who is established, they're not particularly interested in coming to Seattle to do something they could do on Broadway. They're interested in doing something they're not thought of as doing on Broadway, but needs a certain creative insight on the part of the artistic director to see that that kind of thing lies within their scope although in fact they've never been asked to do it. . . . You have to imaginatively explore the possibilities in them that the ordinary commercial
adventure hasn't seen. That's what people keep forgetting when they say we bring in stars. Yes, we bring in stars. But we bring in stars in a situation to do a play that they wouldn't ordinarily get an opportunity to do on Broadway or television. In other words, one has to be creative in the approach to them (3).

The First Performance

The first play presented during the eighth season was Arthur Kopit's Indians. It was guest-directed by Arne Zaslove. Guest artists included Douglass Watson and Manu Tupou.

Indians

Indians is a contemporary play with a contemporary problem, presented in a spectacular and vital form: the circus. Kopit has taken the structure of a uniquely American phenomenon--the Wild West Show--and used it as a focus for the near annihilation of a race by military violence and social ignorance. Indians may be called an historical panorama of certain events from American history.

Arne Zaslove, Guest Director, believed that Indians belonged to the category of "Total Theatre." Total Theatre is a label that can be applied to a "style" of theatre. The label stamps a size or a dimension on a production that must include all the arts. Equal emphasis may be given on the image, the architecture, the word or the note. Kabuki, Noh, Greek Theatre, Commedia del Arte.
Brecht, Opera, Vaudeville, Shakespeare, The Marx Brothers, Children's Theatre and the Circus all belong to Total Theatre. Situations and characters are no longer "real," but they create a reality that extends beyond our daily lives to form a "super-spectacle." The characters are often masked. The language is often poetic or sung. This world is violent, religious and ritualistic. The characters are not the people in the audience as in Chekhov, Ibsen or Odets, but they are extensions of those people in the audience feeling the same emotions, and dealing with the same problems in an almost abstract way. The ideas, not always the solutions, are presented to the public with force, shock, humor and grotesque attitudes in a heightened event (5, p. 4).

In an article in The Seattle Times, entitled "Rep Holds Indian Pow Wow," Duncan Ross commented on the play and on the participating actors. At the first rehearsal he looked around at about sixty actors and said: "Who says the Rep is cutting back?" (24, p. E-1) Speaking to the cast, he said:

"Indians" is one of the great plays to come out of America in the sixties. It's a highly theatrical play, an important play with something to say. And Arne Zaslove is just the right director for this play. "Indians" is very specifically a theatre piece. The Rep's production will demonstrate our conviction that theatre does not provide a course in English Lit or Philosophy. The play is about the theatre and that is true for the other five plays in our season (24, p. E-1).
Guest Director.--Arne Zaslove guest-directed Indians. Zaslove attended Carnegie Institute of Technology-School of Drama. He was the recipient of a Fulbright Grant in theatre and mime to Ecole Jacques Lecoq, Paris. He has appeared on the stages of New York, the Arena Stage, Cincinnati Playhouse, Pittsburgh Playhouse and the National Theatre of France, where he was under the direction of Jean-Louis Barrault. He directed five children's shows at Seattle's ACT (A Contemporary Theatre) plus directorial assignments for the Holiday Playhouse in Vancouver, B. C., Hartford Conservatory of Music, New York University, National Theatre School of Canada and the University of Washington, which are among his teaching credits (5, p. 10).

Guest artists.--Douglas Watson, a veteran of more than twenty major Broadway productions, portrayed "Buffalo Bill Cody." His career includes title roles in T. S. Eliot's Confidential Clerk, A Man For All Seasons, Desire Under the Elms, The Prime of Miss Jean Brodie, Marat/Sade and O'Neill's The Iceman Cometh. His performances have not only won high critics' praise, but also top honors--the Clarence Derwent Award, Theatre World Award and the Variety-New York Critics' Award (5, p. 22).

Wayne Johnson, in The Seattle Times, discussed Watson's work in Indians and his future plans.
... Watson clearly doesn't regard himself as a star but only as a professional, theatrical worker who, according to other members of the "Indians" cast, works harder than anyone else in the cast. ... After his two final performances of "Indians," Watson will join the faculty of the University of Washington to work with student actors and dancers (23, p. D-1).

Watson, in the same article, discussed the characterization of Buffalo Bill.

Now that I've worked with the play and know it, Buffalo Bill doesn't seem difficult at all. But at first it was very hard.

Kopit has written a play in which things that happen to Buffalo Bill in his earlier life are presented without comment. The character is not aware of what happened. Only in reflection does he know what the various incidents meant.

It's difficult for Buffalo Bill to communicate to the audience what these scenes from his earlier life mean because he's not aware himself of their meaning at the time. The author doesn't comment on them so the actor can't either. Only in retrospect do they all add up (23, p. D-1).

Manu Tupou made a guest appearance as "Sitting Bull," the same role he played in the New York production when the show premiered on Broadway. Tupou starred in the film A Man Called Horse, in which he portrayed "Yellow Hand." He narrated the epic film Hawaii, costarring as "Prince Keoki," and was featured as a Reuters News agent in Pippi and as the American Indian, "Lightfoot," in The Extraordinary Seaman. On television he portrayed the Arabian UN Ambassador in a CBS show called "Higher and Higher" and the mulatto lawyer in "You Have A Right" on Westinghouse TV Theatre. He has also appeared in several original plays.
at Chelsea Theatre Center and Columbia Summer Theatre in New York, and is a life member of the Actors Studio. He made his Broadway debut to great critical acclaim in the New York production of *Indians* (5, p. 22).

Tupou is an unusual man. The *Everett Herald* delineated some of his unusual qualities.

Manu is a Fijian, son of the Fijian Chief. In fact, he is open, knowledgeable and a humanist. Fun to listen to. He's earned degrees in Anthropology, Economics which he'll put to use in his island nation. . . . Meanwhile he is four years into an odyssey in American stage, screen and television (1, p. 24).

In the same article, Manu Tupou discusses his views of American Indians and analyzes the play, *Indians*.

The Indian must become an American; a modern American. He must join the American economy and not cry on someone's shoulder. In "Indians," Sitting Bull knows this. In a way he is putting on the White Man. But he's not passive, he spells humanity. True human feeling. He's not allowed to do anything. But he knows he can't go back. The buffalo are one. The plains are being overrun. So Sitting Bull says at the conference: "You want us to live like White Men, then give us cattle, houses, toilets--the things the White Men have." He's willing to join. He only wants to know what the White Man gains by killing Indians and buffalo (1, p. 24).

But Tupou will not make the theatre his career. He concludes by saying: "I think I'm needed more in Fiji than I am in the American Theatre" (1, p. 24).

**Critiques.**--All six of the eighth season's productions were reviewed in both the *Seattle Post Intelligencer* and The
Seattle Times. In addition, there are comments by some of the actors in the play.

In the Seattle Post Intelligencer, Rolf Stromberg proclaimed: "'Indians' is a rambling theatrical extravaganza . . . largely formless bit of theatre" (14, p. 27).

He thought that the vaudeville combined with the Wild West Show made the theatre resemble a three-ring circus with action taking place in several areas.

It really doesn't work. It rambles too much, it is too diverse and it is a case of special pleading. Kopit doesn't get his facts right where they should have been.

The cast is not strong from top to bottom and much of the action that takes place isn't necessary. . . . Overall even as entertainment "Indians" doesn't have the pressure to sustain itself, being so disjointed doesn't aid it at all. . . . Still just to watch Tupou on stage makes it a rewarding experience. He saves it from sheer disorder (14, p. 27).

Wayne Johnson, Arts and Entertainment Editor of The Seattle Times, reported that:

The show is highly theatrical and entertaining but it maintains a curious distance between itself and the audience, only fitfully engaging the audience's intellectual concern and emotional sympathy.

The problem is not so much that of the production which has some excellent acting and which has been infused with vitality and movement by its director, Arne Zaslove, but, rather, that of the play itself.

The focus of "Indians" is not on the "Indians" but on "Buffalo Bill," who is played with considerable strength and presence by Douglass Watson, an actor of extraordinary talent and resourcefulness.

There are some excellent performances in this "Indians" production most notably those of
Watson as "Buffalo Bill" and Manu Tupou as "Sitting Bull." Tupou brings affecting dignity and presence to his role and his big speech in the second act was a show-stopper last night.

The set by Jason Phillips is attractive and interesting but it occasionally seemed a bit difficult for the actors to work on. The costumes (and presumably the marvelous horses which Bill and the cowboys ride) were designed by James R. Crider, and they worked well (23, p. C-8).

Anne Murray did not like her role in Indians and did not feel that the play was good theatre. In an interview with The Seattle Times she discussed her views of the play and her views of acting.

It is terrifying for me to be doing anything phony. I can't play a theme or a concept. I have to find a character and make it. Sometimes it takes me a long time to absorb a character. It's not like putting on a coat.

I enjoyed watching "Indians," but I didn't particularly like working in it. It wasn't the production. Many actors don't enjoy "Indians."

I felt like a puppet, a circus performer, somehow unreal. Perhaps it just isn't Theatre. And anyway, I don't believe in collective guilt (29, p. G-4).

The article goes on to say that she feels good theatre has to be a personalized effect. Not a general clause. You have to be able to relate to it as an individual.

Ted D'Arms felt that Indians was a play with the kind of "rough edges" he likes best.

I love the vitality of all of life in the theatre. It's the rough edges I really aspire to. It's been a funny gig, swearing on stage in "Indians." People have complained about it. But it's not me, it's Wild Bill Hickok swearing. It's in the script. I didn't invent it. But I'll
tell you, I never felt such immediate withdrawal from an audience as I did on "Indians" opening night (27, p. B-1).

The Second Performance

The second play presented during the eighth season was Georges Feydeau's *A Flea In Her Ear*. It was directed by Duncan Ross and the guest artist was Geraldine Court.

*A Flea In Her Ear*

The play is noted as one of the greatest of all French farces and is part of the permanent repertoire of the Comédie Française, the National Company of France.

The play is set in Paris around 1900 and deals with marital fidelity (and infidelity) in a zany fashion. It is full of intrigue and counter-intrigue, characters jumping in and out of beds, plots and sub-plots. The play is racy without being "dirty"; complicated without being confusing and the characters are comic exaggeration while still being connected to recognizable human reality.

*A Flea In Her Ear* opened November 11, for a three-week run at the Seattle Center Playhouse.

Director.—Seattle Repertory Theatre's Managing Director, Duncan Ross, directed this second production of the Theatre's 1970-71 season.

Ross noted that Feydeau's play:

...requires an acting style as fragile as a bubble—as fugitive as a fragrance. It demands
superb style and high spirits from the actors, coupled with an elegance and precision which creates poetry of the players' art. In choosing this production (a mere farce) for our theatre I would like to make some personal mark of recognition to this man (George Feydeau) who by his example taught so many of us that talent is not simply a privilege but a responsibility (6, p. 4).

Guest artist.—Special guest artist Geraldine Court joined the Seattle Repertory Company to play the leading role of "Raymonde." Court began her career at the American Academy of Dramatic Arts in New York City as recipient of the Frances Fuller Scholarship. Upon graduation she made her off-Broadway debut in Giraudoux's Madwoman of Chaillot. Other roles include "Cyprienne" in Divorçons, "Varya" in The Cherry Orchard and "Vasilissa" in Gorky's The Lower Depths (6, p. 16).

When asked about her work with the Repertory, Court replied: "I have never worked with a company where there is such harmony. There isn't any of that me-first thing. Its wonderful. I have never had that experience" (16, p. 47).

In an article by Rolf Stromberg, Court was quoted as saying: "I would like to make a lot of money. I'm tired of hearing that you should starve for your art. I think you ought to be paid for your work" (16, p. 39).

But in the same article, she also said that she would carry trays to get a chance to play in Moliere's The Miser, the next production.
Of Feydeau, Court said: "I think he's a beautiful writer, a fine mind. What he presents and how he presents it is wonderful. I think the show is wonderful. It has a lot of things to say underneath" (16, p. 39).

**Critiques.**—There were reviews of *A Flea In Her Ear* in *The Seattle Times* and the *Seattle Post Intelligencer*. In addition, two resident actors also had comments.

"'Flea' Tackles Funny Bone" was the headline appearing in *The Seattle Times* after opening night. Wayne Johnson thought *A Flea In Her Ear* was the funniest production the Seattle Repertory Theatre had ever mounted.

The Rep's "Flea" is a brilliant, superbly crafted, highly polished theatrical construction. Feydeau's achievement in writing it is roughly equivalent to a juggler keeping fifteen balls in the air while skipping rope and clearly singing a tongue-typing patter song.

Much of the credit for "Flea's" success must go to W. Duncan Ross, the Rep's new managing director. Not only did he cast the show superbly but--in his directorial debut with the Rep--he established exactly the right tone and pace necessary for farce.

Ross got great work from his actors (and his designers: the set by Jason Phillips is delightful, costumes by Ritchie Spencer are excellent, and the lighting by Mark S. Krause is fine) but Ross pulled the whole thing together and gave it its essential comic balance (25, p. D-15).

Rolf Stromberg, of the *Seattle Post Intelligencer*, states that farce is difficult to do effectively. He says that if you don't have a certain amount of restraint that the play might do well in a revue.
In fact, part of the second act resembled a relay race at a high school track meet with the runners unsure just who had the baton or which direction they should be proceeding.

Still, the Duncan Ross directed production had some of the funniest moments ever seen in the Playhouse. Seattle will like it. The first act was extremely well done, and the third almost matched it. The middle sagged (16, p. 39).

He states that most of the acting was well done but that some was slightly too exaggerated.

One can only wonder how the set in the second act for the hotel scene (and the sets were excellent, slightly faded elegance) will stand up under the beating it takes. . . . At any rate, the Repertory's version is a sight better than the movie (16, p. 39).

Anne Murray commented: "Nothing can beat making people laugh" (25, p. G-4).

Ted D'Arms was quoted as saying:

"Flea" is bursting with life, with the unexpected, with the shocking. It's one of the most perfect scripts I've ever worked on. Even though on the surface it may seem to be simply a formula comedy, it's really a very racy play with some tough comments on human values and behavior. Our production should be--no, could be--a hilarious evening. But then you never know. It could be flat champagne (27, p. D-1).

The Third Performance

The third play staged was Moliere's The Miser. Guest Director was Nagle Jackson, and guest artist was Michael O'Sullivan.
The Miser

A new translation of The Miser was created for the Rep by guest director Nagel Jackson. Jackson stated:

There are many good translations of "The Miser," but they tend to be academic rather than theatrical; that is they are accurate, but not playable on stage. I didn't try to bring "The Miser" up to date, but rather to put into English the same sort of sauciness that exists in the original French. There is a "pizazz" in "The Miser" that is lost in academic translations, and I simply tried to get that "pizazz" back into my translation (30, p. D-2).

The Miser opened at the Seattle Center Playhouse December 9 and continued through December 27, 1970.

Guest Director.—Nagle Jackson directed his original translation of The Miser. The recipient of a Fulbright Fellowship, Mr. Jackson studied drama in Paris and was a member of the Circle-in-the-Square Directors' Workshop in New York. He has worked with the Oregon Shakespearean Festival where he directed The Comedy Of Errors, Richard II, Volpone, The Two Gentlemen Of Verona and Pericles, Prince Of Tyre. In past seasons with the Festival he has performed in twenty-two productions (7, p. 10).

Guest artist.—Michael O'Sullivan, acclaimed as one of the finest character actors on the American stage, appeared in The Miser's title role "Harpagon." O'Sullivan has been nominated for a Tony for his Broadway performance in Harold Prince's It's A Bird, It's A Plane, It's Superman and has
received the coveted D'Nunnzio Citation and Obie Award for his superb performance in *Six Characters In Search Of An Author*, which played both New York and London. He was also the recipient of several awards for his portrayal of "Tartuffe" in the original New York Production (7, p. 22).

In an article in *The Seattle Times*, O'Sullivan discussed the character he portrays.

Some years ago I played Tartuffe in Bill Ball's production at Lincoln Center. I think Harpagon is the more ideal character for me to play. He has enormous pride and incredible candor. I like that . . . Harpagon is firmly, absolutely convinced that he's right (30, p. D-2).

**Critics' reviews.--** Wayne Johnson with *The Seattle Times* was critical of the acting and the new translation of Moliere's *The Miser*.

It is, on the one hand, a frequently very funny show which is attractively mounted (with a superb set by Jason Phillips) and which features some highly accomplished acting.

But on the other hand, it is a curiously unfocussed production in which the overblown acting and contemporary jargon of the new translation often seem jarringly out-of-phase.

Although his work was consistently accomplished and frequently funny, Michael O'Sullivan did not effectively communicate the miser's insane love of money and his equally insane passion to manipulate everyone and everything for the sake of his money. Lacking these, the play was without its essential dark core, and what was left was the peripheral fun-and-games-funny but disconnected from the heart of the play.

Nagle Jackson is obviously an accomplished director, with imagination, flair and a sure knowledge of the stage. But for all the production's zippy pace and funny business, it
lacked cohesiveness: the sense of all the parts fitting together with a sort of comic inevitability (25, p. E-5).

Rolf Stromberg with the Seattle Post Intelligencer received the play with a different view. Stromberg thought the new translation and acting were superb.

The cast is excellent throughout. Jackson's new translation of "The Miser," which spares the high-blown language is just right. There is slang and colloquialisms, some swear words and a neat contrast between the flowery speech of the heroines and the colloquial chatter of many others. It hits the mark. Moliere, one can be sure, would have praised it, and he would have been tickled by the performance (17, p. 19).

The Fourth Performance

The fourth play of the season was Noel Coward's Hay Fever. The Guest Director was Arthur Storch, and the guest artist was Maureen O'Sullivan.

Hay Fever

Noel Coward's comedy Hay Fever opened for a three-week run on December 30, 1970 at the Seattle Center Playhouse. Coward claims to have written Hay Fever in three days, and pronounced to the press at one time: "I enjoyed writing it, producing, directing it, and I have frequently enjoyed watching it."

Hay Fever concerns a bohemian household in which the husband is a best-selling novelist, and the wife, a famous actress. They have two children in their late teens. Each member of the family has invited a guest for the weekend
without telling anyone else, and the plot thickens as the "femme fatale" guest sets her cap for the husband, a diplomat is flattered by the wife, the wife's "young man" falls for her daughter, and the son, for a "flapper."

**Guest Director.**—The Seattle Repertory Theatre signed Broadway director Arthur Storch to guest direct *Hay Fever*. A long-time member of the Directing, Playwriting and Actors' Units of the Actors' Studio, Arthur Storch trained with every major teacher of drama, from Laurence Olivier to Lee Strasberg. He made his directorial debut with the off-Broadway production *Two By Saroyan*, featuring Michael Dunn, James Broderick and Milt Kamen, and soon followed with Murray Schisgal's *The Typists And The Tiger*, a hit starring Eli Wallach and Anne Jackson.

His Broadway successes include *The Owl And The Pussycat*, the William Manhoff play starring Alan Alda and Diana Sands, *The Impossible Years*, starring Alan King and *Golden Rainbow*, co-starring Steve Lawrence and Eydie Gorme.

In addition to his New York hits, Storch has received high praise for his production of *Waiting For Godot* at the Charles Playhouse, the Hartford Stage Company's production of *The Rose Tattoo*, Ionesco's *Hunger And Thirst* at Stockbridge, off-Broadway's *Local Stigma* starring Al Pacino, and Gil Cates' production of Murray Schisgal's *The Chinese And Dr. Fish* (7, p. 10).
Storch comments on both the play he directs for the Seattle Repertory and also on the Regional Theatre.

"Hay Fever" is a play that's meant to entertain and I hope our production will do just that. We don't intend to recreate a museum piece. . . . I saw the New York production last fall. It was a very authentic and very polite production. We don't intend to do that.

There is a mistaken notion about Coward's plays . . . that they are simply clip speech with nothing underneath. If they were only that, they'd be boring after five minutes.

You can't just play for the surface polish. You still have to look for the elements of situation, the truth underneath . . . (36, p. 9).

Guest artist.--Guest star Maureen O'Sullivan played the lead role of "Judith" in Hay Fever.

A native of Roscommon in the west of Ireland, Miss O'Sullivan attended schools in Dublin, London, Paris and Spain and is fluent in French and Spanish. She made her first motion picture at the age of seventeen and has performed more than seventy starring roles since then in such movies as The Barretts Of Wimpole Street, Payment Deferred, The Big Clock, A Yank At Oxford, David Copperfield and Pride And Prejudice with Laurence Olivier (7, p. 21).

In an article by Joye Despain, "Theatre Talk-Northwest," O'Sullivan was asked whether she preferred the stage or films. She answered that she preferred a part.

Although ideally, I suppose motion pictures would be my preference. But nothing very exciting has come my way. I've been asked to do several parts, but all those dreary women again. That's why I wanted very much to do this play. I feel I've been in the other too long (36, p.12).
Talking with Sally Jean Mohony of The Seattle Times, Miss O'Sullivan noted that this was her first crack at Repertory in a forty-year career which included a Broadway debut only eight years ago.

But I have no desire to see or be in any of them. Not because of content but because of style. Or rather the lack of it. Today it takes so much money to put on a show that they skimp on clothes, the sets are ghastly, it's a cheap product. And besides that, there's not that much being written. There are so many revivals. . . .

Motion pictures have been my life, and now I get so wrapped up in a role that I dream about it at night. And I'm terribly aware of the responsibility I owe the rest of the company (31, p. A-9).

Critics' reviews.--The Arts and Entertainment Editor with The Seattle Times, Wayne Johnson, was very critical of the substance of Hay Fever.

Like other Coward plays, "Hay Fever" does create its own world: a world that never existed in objective reality, but which does exist buoyantly for about two and a half hours whenever a good cast does good work with the script (31, p. A-10).

Johnson praised the work of the show's director, cast and set and costume designers.

Except for a rather nervous and labored beginning, last night's performance was consistently on target--and a lot of fun (31, p. A-10).

"Only Repertory Company Saves 'Hay Fever'" was the headline for Rolf Stromberg in the Seattle Post Intelligencer. He was also critical of the material.

Be aware that this is typical Coward--it's superficial drawing room comedy, and this one isn't appreciably good Coward at that.
What saves this idle bit of frippery, which is a total bore in places, is some outstanding work done by the company. Overall, "Hay Fever" doesn't furnish a hearty sneeze; it's more a feathery tickle. You'll leave the Playhouse trying hard to recall just what it was you laughed at (18, p. 10).

The Fifth Performance

The fifth play was Arthur Miller's *The Price*. It was guest directed by Robert Loper, and the guest artist was Albert M. Ottenheimer.

*The Price*

The setting is the dusty, cluttered attic in a Manhattan brownstone home of a once prosperous businessman ruined in the 1929 crash. The attic is piled high with ornate furniture and relics of the past—a harp, a sculling oar, a console gramaphone, stacks of records and books—the debris of a lifetime. The drama centers on two brothers who meet after many years to dispose of their father's belongings. Victor, a New York cop for twenty-eight years, sacrificed his career ambitions to support his father; Walter, on the other hand, is now a successful surgeon.

With style and humor, pathos and beauty, Miller probes his characters into self-examination and uncovers layer by layer a harrowing story. Wherein each makes some crucial choice in life and each pays the price of the choice.

*The Price* had a three week schedule, January 20 through February 6, 1971.
Guest Director.--A man of many talents, Robert Loper has switched from acting to directorial assignments. The eighth makes his fourth season with the Repertory. He was critically acclaimed for his performances last season in *Once In A Lifetime, In The Matter Of J. Robert Oppenheimer* and *The Little Foxes*. A professor of drama at the University of Washington, he formerly was Producing Director for Stanford Repertory Theatre. He has acted and directed for seven seasons with the Oregon Shakespearean Festival. During the eighth season he has appeared in *Indians* as "Ol' Time President," *A Flea In Her Ear* as "Dr. Finache" and *The Miser* as "The Commissioner" (8, p. 10).

Guest artist.--Albert M. Ottenheimer is a magna cum laude, Phi Beta Kappa graduate of the University of Washington. Mr. Ottenheimer co-founded the original Seattle Repertory Playhouse in 1928 with Florence and Burton James.

Since 1951, he has resided in New York and has appeared in many Broadway productions, including a three-and-one-half year run in *West Side Story*, a score of off-Broadway shows, many summer stock productions and guest appearances at seven of the country's leading regional theatres (8, p. 16).

Critics' reviews.--"Repertory Stages Powerful Production of 'The Price,'" read the headline in *The Seattle Times* Arts and Entertainment column by John Voorhees.
Arthur Miller has provided the Seattle Repertory Theatre with the most dramatic play on this year's agenda and Robert Loper, director, and four performers have turned that play into the best Rep production thus far this season (34, p. D-2).

Rolf Stromberg proclaimed, in the Seattle Post-Intelligencer, "It's worth 'The Price.'" Stromberg states that items of human existence, success, status, prestige, wealth and power preoccupy the work of American dramatist, Arthur Miller. And he says:

These elements are clearly evident in "The Price." Those dramatic ingredients can be abused and "The Price" is an overheated, highly emotional, melodramatic work. Many things are wholly fortuitous, and it could become unhealthily maudlin and even gross if mistreated or not gingerly approached.

It is effective as the Repertory does it; "The Price" is saved by an excellent cast of intelligent professionalism. It is sheer joy to watch these people on stage (19, p. 34).

The Sixth Performance

The sixth play was Happy Ending by Douglas Turner Ward. It was guest directed by Israel Hicks. The second one act play of the sixth performance was Day Of Absence, also by Ward.

Happy Ending and Day Of Absence

Happy Ending and Day Of Absence, one-act satirical farces, won for their author, the Vernon Rice and Obie Awards. The last few years have seen a surge of plays from Black playwrights. These two comedies have a great deal to
say and Mr. Ward does it with razor-edged wit and a biting satirical style.

*Happy Ending* hilariously reports on the plight of two Black domestics who score a victory over their idealistic but militant nephew, and their White employer as well. In *Day Of Absence*, a group of stereotyped White racists in a stereotyped southern town wake up one day to find the entire Black populace gone. When the Blacks disappear, no one is left to do all the menial chores such as wash cars, mind the children, sweep the streets and shine the shoes. In a comedic technique, playwright Ward utilizes the idea of a minstrel show in reverse, putting Black actors in "white faces" to portray the White bigots.

The plays ran three weeks, from February 10 through February 27, 1971.

**Guest Director.**--Guest Director, Israel Hicks, stated:

At times I become very pessimistic about the human race; however, I constantly hope, as Martin Luther King said . . . "That one day a man will be judged not by the color of his skin, but by the content of his character" (22, p. 13).

Hicks is a graduate of Boston University, with a Master's Degree from New York University. He has concentrated his theatrical career on the directorial side. On Broadway he was assistant director for the hit, *Does A Tiger Wear A Necktie?* and with New York's Cafe La Mama Troupe he directed *The Death Of Bessie Smith* and *The Balcony*. For the
Tyrone Guthrie Theatre in Minneapolis he directed Ceremonies In Dark Old Men and Kumaliza. Other directorial assignments include: Song Of The Lusitinian Bogey by Peter Weiss, God Is A Guess What by Roy Maciver and Contributions by Ted Shine (9, p. 10).

The company.--Nineteen Black actors, encompassing a wide variety of theatrical credits on and off-Broadway, national and international stock tours and regional theatre joined the Seattle Repertory company for this production. (See Appendix A for a listing of cast members.)

Critics' reviews.--Wayne Johnson, The Seattle Times, was critical of the material. He stated:

In 1965, when the two plays were premiered off-Broadway, they presumably had a lot of satiric bite and a lot of laughs . . .

But in the present Seattle Repertory Theatre production, the plays seem rather distant and dated, their satire somewhat forced and obvious and their humor only fitfully funny.

The Rep's production is generally accomplished and entertaining and several actors do excellent work. But the plays do not add up either to a consistency involving theatrical experience or to a convincing statement of the situation of the Blacks in 1971 America.

The quality of the acting in the two one-acts varies considerably, but the overall work, under the direction of Israel Hicks, is generally good (35, p. C-6).

Rolf Stromberg, Seattle Post Intelligencer, headed his column with "Role Reversal Is Fun At Seattle Repertory." Stromberg stated that for the most part the production was clever and pointed.
What makes them both amusing and worthwhile are the largely enthusiastic, lively and talented actors in the Repertory company. They invigorate the roles, swell them larger than they are, invest them with meaning and life. They are joyous and thoughtful to watch (21, p. 43).

Audience Attendance During the Eighth Season

Recapitulating by production: Indians played 19 performances to 78 percent capacity, with 4 sellouts; A Flea In Her Ear boasted 92 percent capacity, with 13 sellouts out of 20 performances; The Miser played 19 performances to 83.5 percent capacity, with 4 sellouts; Hay Fever also played 19 performances to 85 percent capacity with 6 sellouts; The Price played 19 performances to 89 percent capacity with 8 sellouts and Happy Ending and Day Of Absence played 20 performances to 65 percent capacity (21, pp. 1-2).

Summary of Eighth Season

Audience attendance increased during the eighth season. Duncan Ross as new Managing Director instigated a number of changes which combined artistic, business and psychological factors. He reduced the number of performances for each play so that the percentage of filled seats increased immediately. Ross feels that the psychology of supply and demand was partly responsible for increased ticket sales.

He also chose different kinds of plays--more comedic, more upbeat. Forgetting "relevance," he trusted his own
gut-level feelings that the plays were right; that they were what Seattle audiences would want to see. He listened carefully to audience response.

Ross moved away from the resident concept for both business and artistic reasons. With just a small core of resident professionals he was free to choose both the right plays and the right guest actors instead of trying to fit the plays to the resident company. With a large resident company it is not economically sound to mount a play that uses only a few of the actors or only gives a few actors an artistic challenge. Also, Ross feels that staging is better and actors give a better performance when there is only one play instead of a revolving number of plays.

A psychological consideration included choosing guest directors who were secure in themselves; who did not need to prove themselves by directing in an original manner that would lose the intent of the play. He chose guest actors who would be given an artistic challenge they might not get on Broadway or elsewhere.

Finally, there were public relations efforts that contributed to increased attendance. Young adults, now attending the Repertory, were originally introduced to drama through the Repertory's school program. Peter Donnelly feels that the summer program which allows the public to meet and relate to the actors as people helps stimulate interest in the theatre.
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CHAPTER III

THE SEATTLE REPERTORY THEATRE--
ITS NINTH SEASON

Introduction

Three contemporary comedies direct from Broadway and off-Broadway plus an hilarious controversy about the pros and cons of marriage by dramatist George Bernard Shaw, a romantic charade by Jean Anouilh and a farce by Georges Feydeau made up the Seattle Repertory's 1971-72 season.

Ring Round The Moon by Jean Anouilh

The House Of Blue Leaves by John Guare

Hotel Paradiso by Georges Feydeau

Getting Married by George Bernard Shaw

And Miss Reardon Drinks A Little by Paul Zindel

Adaptation-Next by Elaine May and Terrence McNally

In announcing the Seattle Repertory's 1971-72 schedule, Artistic Director W. Duncan Ross concluded:

We have taken a great deal of time and care in our play selection for next season, and feel it promises to be one of the most entertaining bills ever offered Northwest theatre goers. Plays with the immediacy of "The House of Blue Leaves," "And Miss Reardon Drinks A Little" and "Adaptation - Next" not only fulfill our basic criteria for play choice--which is "What would get me to the theatre on a rainy evening?"--but
hopefully build a climate of theatre appreciation which can lead to the Rep sponsoring its own productions of original works of quality (15, p. 3).

The ninth season opened October 20, 1971 and played through February 26, 1972.

The Company

There were ten newcomers to the Repertory company this season, each with extensive theatrical credits. They included Susan Carr, Tom Carson and Nancy Zala. Returning actors included special favorites Clayton Corzatte, Robert Loper and John Aylward. Clayton has also directed the Shaw play, Getting Married. There were five special guest artists to compliment the company. Artistic Director W. Duncan Ross noted:

The talents of artists like this are especially needed this year. The overall tone of this season's plays is a more sophisticated one than heretofore. Anouilh, Shaw, Feydeau and current best American playwrights, John Guare and Paul Zindel, as well as May and McNally have all shaken the dust of nineteenth century naturalism from their imaginations. Each in his own way has a fine edge of theatrical style that requires professionalism of the highest caliber to succeed. The casting of each play has been approached as a unique opportunity to capture the author's special brand of that magic. The essences of the undescrivable, irreplaceable theatre (15, p. 3).

The Basic Group of Actors

Susan Carr.--Susan Carr studied at Sarah Lawrence College in New York Guildhall School of Music and Drama in
London and Williamstown Summer Theatre in Massachusetts. She toured with the National Repertory Theatre, appearing in *The Crucible*, *The Seagull* and *Ring Round The Moon*. She has several Broadway credits including *The Physicists*, *Boeing-Boeing* and *Half A Six-Pence* (3, p. 16).

**Tom Carson.**--Tom Carson began his career with the Front Seat Theatre in Memphis, where he appeared in over forty roles ranging from "Oscar" in *The Little Foxes* to "Senex" in *A Funny Thing Happened On The Way To The Forum*. Since then he has performed in theatres throughout the United States and Canada, playing major roles in *You Can't Take It With You*, *After The Fall*, *The Farce of Scapin*, *Much Ado About Nothing* and *Waiting For Godot* (3, p. 16).

**Nancy Zala.**--Nancy Zala has a wide range of theatrical experience in off-Broadway productions, regional and summer stock companies. She performed for New York audiences in the Gertrude Stein *A Carmines* musical *In Circles* and also *Oh Marry Me* and *Women At The Tomb*. Other credits include *Much Ado About Nothing*, *The Rose Tattoo*, *The Three Sisters*, *Little Mary Sunshine* and many others. She has appeared in two films--Parachute To Paradise and *Something Worth Remembering* (4, p. 22).
The First Performance

The first play presented during the ninth season was *Ring Round The Moon*. It was directed by W. Duncan Ross. Margaret Hamilton was the guest artist.

*Ring Round The Moon*

*Ring Round The Moon*, a romantic charade by Jean Anouilh, adapted by Christopher Fry, opened the ninth season at the Seattle Repertory.

*Ring Round The Moon* takes place at an unspecified time in the winter garden of a French chateau. A group of hyper-sophisticated, world-weary, slightly decadent aristocrats are gathered there for a ball.

Into their midst is introduced a young, sweet girl named Isabelle. She is brought to the chateau by Hugo, a gleefully cynical young man who gets his kicks out of playing games with other people's lives.

His intent is to get his twin brother, Frederick, to fall in love with Isabelle and thus cure his infatuation with a millionairess who doesn't love him.

At the core of Anouilh's play is the conflict between innocent honesty—represented by Isabelle—and the moral corruption of high, monied society—represented by nearly everyone else, but especially Hugo. Around this center spins a dazzling array of sophisticated game playing.
These games are highly witty, frequently amusing and occasionally hilarious.

Ring Round The Moon opened October 20, 1971 and played through November 7, 1971.

**Director.---**Ring Round The Moon was directed by W. Duncan Ross, Seattle Repertory's Artistic Director. Before opening, Ross described the play as a "theatrical dazzler. . . . A perfect showpiece for Anouilh's paradoxical wit and unique style" (15, p. 1).

**Guest artist.---**Margaret Hamilton played the role of "Madame Desmortes" in Ring Round The Moon. Her acting credits are legion, encompassing Broadway, dramatic summer stock, musicals, off-Broadway productions and "one woman" shows. She has appeared in more than seventy-five movies, among them Guest In The House, The Farmer Takes A Wife and State Of The Union, her latest film being cameo appearances in Brewster McCloud and The Anderson Tapes. She is probably most famous for her unforgettable performance as "the Wicked Witch of the West" in the classic Wizard Of Oz (3, p. 21).

**Critics' reviews.---**Wayne Johnson, The Seattle Times Arts and Entertainment Editor, was critical of Ross's directing but stated that the acting added to the production.

The production, which was directed by W. Duncan Ross, the artistic director of the Rep, lacks focus, both in individual scenes and in the play as a whole. And it is precisely
this focus that is necessary to bring the parts of this difficult play together for a total impact.

Some of the features of the production are spectacular: most notably the dazzling, imaginative set designed by Jason Phillips and the colorful, kooky costumes designed by Lewis D. Rampino. The production has some excellent acting, and none of the members of the cast do less than good work (20, p. B-9).

Rolf Stromberg, with the Seattle Post Intelligencer, agreed with Wayne Johnson. He notes:

Unfortunately this version of Anouilh's faintly decayed charade about aristocratic decadence didn't realize his intention. Instead of irony, the Repertory brought exuberance to the shadowed comedy . . . and the satire became a kind of grotesque comedy salvaged by some forcibly admirable performances. . . . The Repertory production was much too broad a drawing comedy treatment. The delicacy projected by the set was shattered. The froth blown away. It wasn't champagne; it was beer (9, p. C-4).

The Second Performance

The second production of the season, The House Of Blue Leaves, was directed by W. Duncan Ross and guest starred Josef Sommer.

The House Of Blue Leaves

The House Of Blue Leaves was named by drama critics as the best American play of the 1970-71 season and won a second Obie Award for its author, John Guare. The play was a very successful off-Broadway production.

Directed by W. Duncan Ross, the play takes place in Queens, New York, in 1965, and centers around Artie
Shaughnessy, a middle-aged zoo keeper, who believes he can become a famous pop songwriter. Artie is egged on by Bunny Fingus, his wacky girl friend. His demented wife, Bananas, confused his life, while his son Rinnie, plots to blow up the Pope, who is visiting New York.

In an interview with Patrician Bosworth of the New York Times, playwright Guare states:

I want the audience to identify with, and be shocked by, and change their opinions of my characters every single minute. I want the audience to love those characters, too. . . . I chose farce because it's the most abrasive, anxious form, and I'm trying to extend its boundaries because the chaotic state of our world demands it . . . (16, p. 1).

The House Of Blue Leaves opened to the public on November 17 and played nineteen performances through December 4, 1971.

Director.--The House Of Blue Leaves was directed by W. Duncan Ross. Ross notes:

In "The House Of Blue Leaves, we inhabit a McLuhan world: everyday lives exist only in the dreams of famous people. The real world exists in the surface of the television screen, where we inhabit a "twilight world" in which dreams and waking are indistinguishable. A world where sexuality is determined by "The Reader's Digest" test score, where Popes and movie producers are equally divining agents offering no secure assurance of values (5, p. 4).

Guest artist.--Josef Sommer played the songwriter/bookkeeper "ArtieShaughnessy." Born in Germany, he
received his BFA degree at Carnegie Tech, and has taught
drama and literature at the Ecole d'Humanite in Switzerland.
As a member of the American Shakespeare Festival Company at
Stratford for seven seasons, he was seen in eighteen pro-
ductions. He was also a member of Brandeis University's
professional company, and has appeared at San Diego's Old
Globe Theatre.

He has appeared on Broadway in two productions, Trial
Of The Catonsville Nine and Othello. He also appeared with
the American Conservatory Theatre in San Francisco, and in
the film Dirty Harry with Clint Eastwood (4, p. 22).

He has appeared with the Rep before and the Everett
Herald had this to say:

Joseph Sommer returned for the Rep's second
production of this season, "The House of Blue
Leaves." During his two and a half seasons with
the Rep, 1967 through 1969, Sommer played a wide
variety of roles so well that he became the
obvious male star of the resident company. Now
he's back at the Rep with star billing (1, p. 17).

During the same article Sommer is quoted as saying:

It is very flattering to be asked back.
You take an unemployed actor and tell him he's
a star and he's in heaven even though he knows
that star bit is not true (1, p. 17).

The article continues:

Sommer has been relatively busy since he
left Seattle after playing the title role in "Vol-
pone" at the beginning of the Rep's 1969-70
season. . . . But like the majority of New York
based actors, he has been out of work more
often than he would like (1, p. 17).
Sommer had this to say about work in New York for actors.

The last job I had in New York was making a television commercial. It's like the Gillette commercial that has the giant razor that looks like it came out of the sculpture garden at the museum of modern art. I was one of the guys who carried it around. It was humiliating work. The guys who lugged it tried to keep up their deflated spirits by talking about how much money they were going to make off the commercial (1, p. 17).

Critics' reviews.--Wayne Johnson of The Seattle Times praised the Rep.

The production was directed with spirit and style by Duncan Ross, the Rep's Artistic Director, and the set by Jason Phillips and the costumes by Lewis D'Rampino are excellent. In short, the production itself including the acting is a good, solid piece of theatre work (21, p. G-12).

Rolf Stromberg of the Seattle Post Intelligencer agrees:

The Seattle Repertory Theatre opened "House Of Blue Leaves" last night in the Playhouse and gave it a masterly performance that bordered on mania. But it never did, thanks to some judicious acting and directing, never quite went over the brink though occasionally it teetered there precariously. . . . The acting for the most part is splendid; some of the best comedy sensitivity that the Repertory has had in a long while (9, p. D-12).

The Third Performance

The third play presented during the ninth season was Hotel Paradiso, which was directed by W. Duncan Ross. The guest artist was Donald Moffat.
Hotel Paradiso

Hotel Paradiso takes a playful poke at middle-class respectability wherein genteel characters succumb to complicated infidelities.

Feydeau's plots are almost impossible to summarize, as each hilarious situation intensifies from trouble, to danger, to panic, with virtue finally emerging, chastened by chaste (14, p. 1).

The comedy features "Boniface," a henpecked husband, with a veritable dragon of a wife. In an effort to assert his masculinity, Boniface sets up a rendezvous with his best friend's wife, "Marcelle." Their destination is the Hotel Paradiso, but as they arrive so does Marcell's husband, who happens to be inspecting the premises for ghosts. Then hilarious complications begin.

Written in 1894, Hotel Paradiso has become a classic of the Comedie Francaise, and a popular production throughout the theatre world.

Hotel Paradiso opened to the public on December 8 and ran through December 26, 1971.

Director.—Hotel Paradiso was directed by W. Duncan Ross, Seattle Repertory Theatre's Artistic Director.

Guest artist.—The comedy featured guest artist Donald Moffat as "Boniface." Donald Moffat's theatrical talents run the gamut in many directions, encompassing acting,
directing, television and the legitimate theatre. For many years he appeared with the APA-Phoenix Repertory; he also appeared in Trial Of The Cantonsville Nine in both the Broadway and Los Angeles productions. He has had featured roles in dozens of television series--"Bonanza," "Mission Impossible," "Hawaii Five-0," "Lancer" and "Room 222."

Film credits include Rachel, Rachel, The Great Northfield, Minnesota Raid and RPM (5, p. 21).

"Marcelle" was played by Gwen Honor, who is married to Donald Moffat. Both are veteran members of the Seattle Rep. In The Seattle Times, Wayne Johnson had this to say about the talented couple.

Miss Honor feels that she manages to keep work and family quite separate. But Moffat isn't so sure. He says that his life isn't that compartmentalized. Miss Honor feels that one doesn't need to interfere with the other. They both agree that they like playing in the Rep's production, a turn of the century comedie. Miss Honor says you have a chance to experiment. "We're still trying things. Some work; some don't. But it keeps the production fresh, especially if you don't have much rehearsal time. When a work has a depth of character you don't do much fussing around. In this you can make of the character what you will" (22, p. D-6).

In the same article Moffat gave his opinion of television. "... A celebration of mediocrity" (22, p. D-6).

Johnson asked him if he didn't feel that television had whetted the public's appetite for drama. Moffat answered:
I don't feel television has whetted anything at all. I doubt that habitual television watchers go to the theatre anyway. Most TV shows look, in fact are made to look, as if anyone could do it.

Moffat said his dream would be to elevate the art of acting; to make it as popular a spectator sport as golf so that when people turn on the tube or go to a movie they'll appreciate good acting and be able to recognize it. He believes that the great tragedy of the American theatre was Hollywood for two reasons. Its geography so far from the centers of stage activity, and its fuedal system. The tragedy was that the cream of American theatre was skimmed off the top—directors, writers, actors—and they never went back to the theatre (22, p. D-6).

He had this to say about regional theatre:

I was part of its beginnings in the fifties. It looked incredibly hopeful. But by the end of the sixties not much had come of the repertory theatre, of the regional theatre except a lot of buildings and some struggling companies. We have to get theatre out of the category of culture and into people's lives (22, p. D-6).

Miss Honor went on to say that her dream professionally is to have a theatrical company so that:

I could work in repertory. I'd want to be one of the people who guided the company, who has something to say about the choice of plays and about directing (22, p. D-6).

**Critics' reviews.**—Wayne Johnson, Arts and Entertainment Editor with The Seattle Times, believed the production a complete success.

For now it's enough to say: check in at "Hotel Paradiso" and enjoy, enjoy. . . . Duncan Ross, the artistic director of the Rep and the Director of "Hotel Paradiso" obviously has a
fine feeling for staging Feydeau and for casting Feydeau's plays right in the first place (22, p. D-6).

Rolf Stromberg, in the Seattle Post Intelligencer, proclaimed:

"Hotel Paradiso" a bouncy farce ... For one thing, a strong cast, a uniformly excellent throughout, and some restrained and perceptive comic direction by W. Duncan Ross made this production singular ... It is farce, light-hearted and gay. Good fun for the holidays (10, p. D-4).

The Fourth Performance

The fourth play presented during the ninth season was Getting Married. It was guest directed by Clayton Corzatte. The guest artist was Margaret Phillips.

Getting Married

The people in George Bernard Shaw's play, Getting Married, are very human and very vocal; all of them can and do speak their minds and hearts with passionate directness. Very early in the play one of the women says to one of the men, "You don't see me as I really am." And as the play proceeds and everyone voices his personal and individual objections to the institution of marriage, it becomes very clear that the existing social and legal view of marriage does not see us as we really are.

Guest Director, Clayton Corzatte notes:

"Getting Married" is a sparring match. A tag-style sparring match in which team play means
very little. Though women are ostensibly lined up against the men and the social amenities are more or less observed, it's really every man or woman for himself or herself--no holds barred (6, p. 4).

It is interesting to note that Artistic Director W. Duncan Ross, who directed the Repertory's first three productions this season, turns actor in Getting Married. He portrayed the "Bishop of Chelsea." Ross noted:

This is a role I have wanted to play for a long, long time. The content of Shaw's play has had a great influence on my thinking throughout much of my life. There are lines in the play to which I continually turn because of the freshness of their wisdom (16, p. 1).

Guest Director.--Clayton Corzatte joined the Seattle Repertory in 1969-70. In addition to his acting credits, he directed The Prime Of Miss Jean Brodie and Bus Stop for Seattle's ACT (A Contemporary Theatre) (6, p. 9).

Guest artist.--Margaret Phillips, who played the role of "Mrs. George," holds four of Broadway's top awards for her performances in The Late George Apley and Another Part Of The Forest. She has co-starred on Broadway and in national touring companies with such notables as Maurice Evans, Katherine Hepburn, Walter Slezak, Burt Lahr, Nancy Walker and Pat Hingle. Her film credits include The Nun's Story, and she has also had a featured part on television's "The Nurses" (6, p. 21).
The *Everett Herald* interviewed Miss Phillips. In the article she said that it was a big task to rehearse Shaw in just three weeks. But she was enthusiastic about the upcoming production. She said:

Shaw is so contemporary—women's liberation, the generation gap, the whole marriage thing. Some rehearsals go on forever because we start discussing the issue between acts.

It's fun to work under Clayton Corzatte's direction. We appeared together in some Shakespearean productions at Stratford, Connecticut. Now I find that my old friends, George Vogal and Pauline Flanagan are in this play too. That's the wonderful thing about theatre. You go years without seeing one another. And suddenly you're reunited. It's like having a very large family spread all over the world (2, p. 12).

**Critic's reviews.**--In *The Seattle Times*, Wayne Johnson proclaims:

Shaw play staged well by Rep . . . "Getting Married" is attractively mounted, well cast, well acted, well directed—and a little tedious (24, p. C-2).

He was very critical of the play.

Although Shaw was probably several decades ahead of his time with the ideas he expressed in "Getting Married," he now seems more than several decades behind our time. Although a number of the ideas smack of Women's Lib, most of the comments about marriage seem very formal, very remote, and very, very British . . . . for all the production's virtues, not much could be done about the play itself. There are a number of great plays by Shaw. It's too bad the Rep didn't produce one of them (24, p. C-2).

Rolf Stromberg, with the *Seattle Post Intelligencer*, was in agreement.
George Bernard Shaw could be an intolerable, insufferable bore, lest we forget. The Seattle Repertory Theatre did not last night (11, p. C-5).

He gave favorable comments about the acting done by Margaret Phillips, William Young and Byron Webster.

... The rest of the cast was there. And the direction by Clayton Corzatte could only consist of positioning these people about the stage (11, p. C-5).

Jack Leahy with The Voice, a Bellevue, Washington, publication, had a different reaction.

Clayton Corzatte, in his direction of this production, deeply understands its implicit quality of quiet sadness as well as its explicit charm and great good humor toward the follies of mankind. First of all Corzatte understands Chekhov, and he has caught the delicate undertones of Chekhovian wistfulness that deeply influences so many of Shaw's plays, especially this one. Secondly, Corzatte understands Shaw's great devotion to music and the fact that Shaw tends to move ideas around in the same fashion a composer does musical themes.

Corzatte has a fine restraint in the company allowing the players freedom in character interpretation, yet keeping it all low key to make the production carry on Shaw's words and character relationships, rather than on extensive business (23, p. 6).

The Fifth Performance

And Miss Reardon Drinks A Little, was the fifth play presented during the ninth season. It was guest directed by Robert Loper and the guest artists were Ronny Graham and Marian Mercer.
And Miss Reardon Drinks A Little

And Miss Reardon Drinks A Little, written by Pulitzer Prize winner Paul Zindel, was produced on Broadway in February 1971. Zindel shows his acute understanding of the hidden anguish of the sensitive mind, recalling the delicate harmonies of Tennessee Williams. In Miss Reardon he reveals a new gift for pungent humor, and forces us to consider whether the compassion for the tender-minded may not be, in fact, a sickness. Zindel really "tells it like it is" with no accommodation to the sentimental cliches of the "serious theatre" of the last twenty years.

The play centers around the lives of three teachers who are dominated by the dead mother.

The sisters are tortured by their loss of love, the pain of caring for the sick, and despair over their lives as teachers; the action is shocking and ridiculous by turns. But in this strangling action, Zindel looks for meaning and courage, for the living atom which defeats death and despair (6, p. 4).

Guest Director.--Robert Loper, who returned to the Repertory for his fifth season, is a man of diversified talent, switching from acting to directorial assignments. He was critically acclaimed for his performances during the eighth season in A Flea In Her Ear and Indians, and for his directing of the highly successful The Price (6, p. 9).
Guest artists.--Ronny Graham, who played the role of "Bob Stein" in the Repertory's production of *And Miss Reardon Drinks A Little*, is acknowledged as one of the American Theatre's most stalwart talents. His efforts in Broadway's *New Faces* revues--both acting and writing--won him the Theatre World Award and Donaldson Award. Another Broadway triumph came with his portrayal of the fickle romeo in *The Tender Trap*. Most recently, he scored in the musical *Something More*. In regional theatre he has appeared as guest artist in *The Recruiting Officer* at the Goodman Theatre in Chicago, *The Great Waltz* in Atlanta, and this season at St. Louis' Loretto-Hilton in *Room Service*. Television fans have seen him on "The Courtship of Eddie's Father" and "The Smothers' Brothers' Show," and in films he appeared with Michael J. Pollard in *Dirty Little Billy*. Graham is also active as a director and writer, having staged a number of hit revues in New York, plus the Broadway comedy *A Place For Polly*, starring Marian Mercer. He also won a Tony nomination as lyricist for the musical, *Bravo, Giovanni*.

Marian Mercer, winner of Broadway's coveted Tony Award for her role in *Promises, Promises*, joined the Rep to play the role of "Anna." She arrived from a successful stint on television's "Dean Martin Show." She received her first break from the late Frank Loesser who cast her in *Greenwillow*, and her first claim to fame shortly after, when she
took over the title role in *Little Mary Sunshine* off-Broadway, playing it for more than a year. She also appeared in Leonard Sillman's revue, *New Faces*, the musical *Your Own Thing* (the role of "Olivia" was written for her), *A Place For Polly* and the recent revival of Noel Coward's *Hay Fever*, in which she shared billing honors with Shirley Booth. A regional theatre devotee, she has been seen at the Trinity Square Playhouse in Providence, Rhode Island, the Loretto-Hilton in St. Louis and the Washington, D. C., Shakespeare Festival. She also appeared with Jose Ferrer in *After The Fall*, and opposite Danny Meehan in *Stop The World, I Want To Get Off*. She is a television favorite from her frequent engagements on shows with Johnny Carson, Alan King, Andy Williams, Dom DeLuise and the Gold Diggers, plus specials with Zero Mostel and Phyllis Diller (6, p. 16).

In *The Seattle Times* she was quoted as saying:

The base effect of the Tony for me was that theatres like this got interested in me. . . . After I got the Tony, I was invited onto some TV talk shows. I said that my first love was working in Repertory Theatre and the offers started coming in. I stayed in "Promises" for just a year. Everyone said I was crazy to leave. But I decided that if I was going to grow as an actress I had to gamble. So I left and went to the Loretto-Hilton to play . . . Thank God there are theatres like the Loretto-Hilton and the Seattle Rep where actors can break out of the mold and really work hard and learn. It may sound corny but these theatres have a seriousness of intent that is altogether missing on Broadway. What is going to save the Theatre is not Broadway, but places like the Seattle
Rep. They must be treasured. . . . Sure I'd like to go back to New York for the right part. But that town is really not for me. I remember when I first went to New York 13 years ago. I saw all those crazy people and I thought that they were fun and exciting. All part of exciting New York.

But now the crazies have taken over. They used to be in the park just on Sundays. But now they're there all the time. They're not amusing anymore. I can remember the precise time I decided I'd had it with New York. We were making a soap commercial and it was a hot, hot day. The air conditioning broke down and it was 97°. My hair began to sag and the black stuff around our eyes began to run down our cheeks. After we finished shooting, I walked out into the hot New York night where I said to myself, "no, this is not for me" (25, p. A-16).

Critics' reviews.--Wayne Johnson, with The Seattle Times, proposed "A Toast to Rep's 'Miss Reardon!'" Johnson was critical of the material but thought that the Rep had turned the play into a piece of "Theatrical Gold."

. . . when Director Robert Loper and his actors--certainly one of the strongest casts in the Rep's history--went to work on the script, they ferreted out every hint of humanity, amplified it with their own human warmth and made it seem real and important. They made characters out of script caricatures. They individualized script stereotypes, and they made cheap one-liners into integral parts of the drama (21, p. B-6).

Rolf Stromberg, of the Seattle Post Intelligencer, was critical of the material stating that this was not a good play.

. . . what saves "Miss Reardon" is some sensational acting, subtle and discreet direction by Robert Loper and a highly effective setting by Jason Phillips (12, p. C-3).
The Sixth Performance

The sixth play presented during the ninth season was *Adaptation - Next*. It was guest directed by Wayne Carson and included guest artist William Young.

**Adaptation - Next**

The final production of this season consisted of two one-acters, *Adaptation - Next* by Elaine May and Terrence McNally.

In *Adaptation*, Elaine May invents the ultimate television game and offers it as a model for life. Using the gobbledygook of sociology and psychiatry, a contestant is taken from birth to death with a "Big Brother" moderator handing out grade points for achievement and maturity. Any relation the play may have to any individual's experience is clearly intentional.

In *Next*, playwright Terrence McNally takes us to a bleak Army induction center, where an over-age, overweight draftee is being processed for his physical by a formidable "no nonsense" lady sergeant. McNally's situation is exaggerated but keenly reflects this infuriating struggle with bureaucracy.

The bill opened February 9 and played through February 26, 1972.
Guest Director.--The pair of one-acts was directed by Wayne Carson, who assisted Elaine May on the New York production of Adaptation - Next, and also directed the Boston, Chicago, San Francisco and Providence companies. Carson notes:

Both of these plays make a weird, satirical comment on our times, and are superb examples of the theatre's historic right to lampoon authority, rescuing our sanity through the power of the ridiculous (7, p. 4).

When Carson turned his talents to stage managing and directing, he was advance director for Miss Booth when she first toured the summer circuit, directed Virginia Graham in Late Love, Don Porter in Generation, several companies of Mary, Mary and a West Coast production of Angel Street. He came to Seattle after directing the new Harold Pinter play, Old Times.

Guest artist.--William Young portrays the "computer error" draftee, "Marion Cheever," in Next. His off-Broadway credits include Under Milkwood, The Balcony, Six Characters In Search Of An Author, the new Pinter plays and James Leo Herlihy's Stop, You're Killing Me. On television he was seen in "Under Milkwood," "Celebration For William Jennings Bryan" and "Wedding On The Eiffel Tower" (7, p. 21).

Critics' reviews.--Wayne Johnson, The Seattle Times, notes:
The Rep goes gathering quips in May. . . . The play's success is not difficult to understand. In language and attitude, they are clearly of and for our times. They provide a lot of laughs, a lot of on-target social satire, and enough sentiment to take the chill off the satire (27, p. C-7).

Rolf Stromberg, *Seattle Post Intelligencer*, pronounced the "Rep's Finale A Whimper."

. . . these are hardly suitable fare for one of our major theatres. The cast—if one can call it that—toils diligently, but all the blood, sweat and tears expended in World War II couldn't save the evening. . . . What a waste of fine talent (13, p. C-3).

**Audience Attendance During the Ninth Season**

An extraordinary record of 82 sellouts—out of 117 performances—was revealed in a post-season report as the Seattle Repertory Theatre completed its final tallies on attendance and performance percentages for the 1971-72 season. Box office records also indicated that the theatre played to an unprecedented average capacity of 95 percent during the ninth season.

Although each of the Repertory's six productions enjoyed a prodigious number of sellouts this past season, one play in particular, *And Miss Reardon Drinks A Little*, played to 100 percent capacity. *Getting Married* was a close second, with all but two of its performances sold out. *The House Of Blue Leaves* and *Hotel Paradiso* competed for third place honors, both enjoying fifteen sellouts, while *Ring*
Round The Moon had ten capacity houses. The final production of the season, Adaptation - Next, played to the highest number of theatre-goers--32,065--as it was also staged for the Governor's Festival of Arts in Olympia, and toured the State under the auspices of the Washington State Cultural Enrichment Program, the National Endowment for the Arts and the Washington State Arts Commission (18, pp. 1-2).

Seattle Repertory Theatre Board President Stewart Ballinger noted:

I am mindful of the dangers always inherent in a "success" image, and we at the Seattle Repertory Theatre are making sure that our self-appraisal remains objective enough to insure that we never lose sight of our original goal--to provide the best possible professional theatre that it is within our means to present (18, p. 2).

Summary of Ninth Season

W. Duncan Ross, the Artistic Director of the Seattle Rep, continued the policies during the 1971-72 season that he implemented during his first season, 1970-71. There were still fewer performances than during the previous seasons. Ross again chose the plays based on the criteria, "What would get me to the theatre on a rainy night." The plays ranged from classic to modern with several comedies included. There were guest artists and directors--several who gave their thoughts on contemporary theatre and other related topics. The Rep saw a record season with a 95 percent
capacity average attendance, and 82 sellouts out of 117 performances.
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5. Seattle Centerstage 71-72 (Playbill for Hotel Paradiso).
6. Seattle Centerstage 71-72 (Playbill for Getting Married and Miss Reardon Drinks A Little).
7. Seattle Centerstage 71-72 (Playbill for Adaptation - Next).
CHAPTER IV

THE SEATTLE REPERTORY THEATRE--
ITS TENTH SEASON

Introduction

The 1972-73 season for the Seattle Repertory Theatre included a Shakespearean classic, a Tennessee Williams' drama, a mystery, a comedy-melodrama, a modern morality play and a contemporary drama.

Macbeth by William Shakespeare
Camino Real by Tennessee Williams
Charley's Aunt by Brandon Thomas
Child's Play by Robert Marasco
All Over by Edward Albee
The Tavern by George M. Cohan


The Company

Actors returning to the Repertory this season included Ted D'Arms, Clayton Corzatte, Robert Loper, Tom Carson and Susan Carr. Other favorites seen in past seasons included Gun-Marie Nilsson and John Abajian.
Basic Actors

John Abajian.--John Abajian is well known to Seattle audiences, having appeared last season as "Ronnie" in The House Of Blue Leaves and "Maxime" in Hotel Paradiso. He also had roles in Ring Round The Moon and Getting Married. For three years John studied with the University of Washington's Professional Actors Training Program where he performed major roles in numerous productions including King Lear, Tango, The Chairs and To Kill A Mockingbird (1, p. 15).

Gun-Marie Nilsson.--Gun-Marie Nilsson returns for her third season with the Repertory. Last season she portrayed the "Female Player" in Adaptation, "Leo" in Getting Married and also appeared in Hotel Paradiso and The House Of Blue Leaves. Gun-Marie received her training under Duncan Ross and Arne Zaslove in the Professional Actors Training Program at the University of Washington where she appeared in a great variety of roles ranging from the six-year-old "Scout" in To Kill A Mockingbird to the ninety-five-year-old woman in The Chairs (1, p. 21).

The First Performance

The first play presented during the tenth season was Macbeth. It was directed by Duncan Ross. Guest artists included Susan Clark and Peter Coffield.
Macbeth

We wanted this season to be a very special one, for the Repertory will be celebrating its tenth anniversary. We felt it fitting that our tenth season should open with a Shakespearean giant, as the Repertory did a decade ago with its inaugural production of "King Lear" (15, p. 1).

This was noted by Artistic Director, Duncan Ross.

An eminent Northwest artist, Kenneth Callahan was commissioned by the Theatre to project his concept of the Shakespearean tragedy, and from his unique abstracts, the Repertory's Scenic Designer, Jason Phillips, and Costume Designer, Lewis D. Rampino, created the setting for the play.

Callahan commented about his experiences with Macbeth.

... when Duncan Ross approached me about designing a Shakespeare production a year ago, I was intrigued but I wanted to experiment before I agreed to do it. ... "Macbeth" is my favorite Shakespearean play. I think it has a universality that transcends time and place; the way it deals with ambition and greed and fear are timeless. The situations may be different now than in Shakespeare's time but the emotions the play exhibits and engenders are the same now as then ....

I've tried to give the set and costume designs a basic, timeless feeling. For instance, the costumes begin with a tight body stocking on which the body's outlines are painted. The armor and costumes that go over the body stocking are often incomplete and are translucent—they allow you to see through the costume to the basic person.

The set has some of the same feeling—a rather abstract form placed over a welded steel frame. It, too, is translucent (22, p. H-4).

Macbeth opened October 25 and played three weeks.
Director.--The Theatre's Artistic Director, Duncan Ross, directed Macbeth.

I've had it in mind to do a production of "Macbeth" in collaboration with Kenneth for a long time. . . . I've spent several sessions with Kenneth on the project quite recently, and the whole concept for the show is very exciting. We anticipate it will prove to be a major artistic event not only for the theatre, but the region as well (16, p. 1).

In another article, Ross comments on the choice of actors.

These roles are usually played by middle-aged, veteran actors. In our production the roles will be played by much younger actors. "Macbeth" as a man in his early thirties, a young executive on his way up.

Peter Coffield is an actor I've been trying to persuade to join our company ever since I saw him in New York. He made his Broadway debut in "Heloise and Abelard," and was featured last spring in the Broadway production of the London hit, "Divatvivat."

When I decided that the Macbeth should be young and impelling, Susan Clark was my first choice as Lady Macbeth. I have worked with her in Canada and since have followed her skyrocketing career here in America (17, p. 8).

Guest artists.--Susan Clark began studying ballet and drama at a very early age, and at twelve she joined the Toronto Children's Players under the guidance of Dorothy Goulding. In 1959 she appeared in Silk Stockings opposite Don Ameche, and from there she entered London's Royal Academy of Dramatic Arts. Upon completion of her studies she was seen in a number of repertory productions, including
Twelfth Night and Hamlet. She also appeared on some television shows in London. In the fall of 1964 she returned to Canada, taking leading roles in several top TV productions, including "Honor Of Darkness," "Heloise And Abelard," "Mary Of Scotland" and "Taming Of The Shrew."

It was then that the film industry heard about Susan, and to date she has made eight feature films—Banning, Madigan, Coogan's Bluff, Tell Them Willie Boy Is Here, Colossus, Skullduggery, Skin Game and her latest, Valdez Is Coming, with Burt Lancaster (1, p. 15).

Susan appeared as "Lady Macbeth" in the Seattle Repertory production of Macbeth. In an article in The Seattle Times, Miss Clark said:

This "Macbeth" is the first work on stage I've done in five years. I started in the theatre and I'm grateful to be back. In films I always miss the immediate contact that you have in the theatre.

And it's wonderful again to deal with the great language. In films there's only so much you can do. Cognac, or don't forget the potato salad. Movies are a director's medium, not an actor's medium. Whatever choices you make have a way of ending up on the cutting room floor. In movies you make love to the camera but not to audiences.

But still I realize how much I've learned in Los Angeles in working with a very realistic medium. . . . It's been great working with the company here. I love Seattle. I think it is the most beautiful American city I've ever seen. It's the closest to home, Toronto, that I've ever encountered in the States. It's cautious, but not conservative in a charming way. There's no kind of great phony effusiveness, but a real feeling of good solidarity. I've written all my
friends about the charge I've gotten out of rehearsing in the middle of a fair ground. This is the way it was in Shakespeare's time. The theatre right in the middle of the city's life. There are those fountains, and the Food Circus and the music and the football games. Rehearsing during football games—"hold that line; hold that line"—"tomorrow and tomorrow and tomorrow"—"block that kick" (23, p. C-1).

Peter Coffield played the role of "Macbeth" in the Repertory's production of Macbeth. Coffield is a graduate of Northwestern University; he received his Master's Degree in Theatre at the University of Michigan at Ann Arbor where the APA Repertory--Association of Producing Artists--maintained their resident company before beginning their New York season. That audition started his rapid rise professionally. With APA he appeared in Hamlet, The Misanthrope, Exit The King, Cock-A-Doodle-Dancy, Chronicles Of Hell and Play. He also spent two seasons with the National Shakespeare Festival at the Old Globe Theatre in San Diego where he was seen in Macbeth (as "Malcolm"), Julius Caesar, Comedy Of Errors and King John. In addition to recent Broadway roles, he appeared opposite Lana Turner in a summer production of Forty Carats, also George Tabori's production of Pinksville at the Berkshire Theatre Festival and on two TV serials, "A World Apart" and "Love Is A Many Splendored Thing" (1, p. 21).

Critics' reviews.---"Rep's 'Macbeth' needs focus" declared Wayne Johson in The Seattle Times.
Some of the production's virtues are very considerable indeed; Susan Clark is excellent as Lady Macbeth. Superb work is done by Clayton Corzatte as Banquo and Ted D'Arms as Macduff. But these acting virtues never completely jell in the production directed by W. Duncan Ross. Nor does the show ever quite come to effective terms with its fantastical and often overpowering physical production. The set itself is so distinctly individual and such an omnipresent visual force that it tends to dominate the drama instead of reinforcing it (23, p. H-4).

Rolf Stromberg, of the Seattle Post Intelligencer, pronounced that in most respects this had to be one of the more daring Macbeth's ever produced...

... It was artistically brilliant in conception, dramatically put together, as provocative and unusual as anything the Seattle Repertory has ever done. It was one of the most dramatic and finest openings in Repertory history. It is a "Macbeth" to remember. Shakespeare would have been pleased. It is absorbing. It is worth seeing, indeed (6, p. C-6).

The Second Performance

The second play presented during the tenth season was Camino Real. It was directed by Duncan Ross and included Rita Gam as a guest artist.

Camino Real

First produced on Broadway in 1953, Camino Real combines the raucous humor of the funhouse with the heartbreak of the side show. Williams uses the color and ritual of carnival time to explore his belief in spiritual resources during a period of emotional chaos.
In describing his play, Williams comments:

... More than any other work I have done, this play has seemed to me like the construction of another world, a separate existence... outside of time in a place of no specific locality. My desire was to give audiences my own sense of something wild and unrestricted that ran like water in the mountains, or clouds changing shape in a gale, or the continually dissolving and transforming images of a dream (17, p. 1).

Director.--Director Duncan Ross notes that this is the play which clearly established Williams as a major poet of the American theatre. Dissolving all previous ideas of conventional theatre, Camino Real set boundaries years ahead of its time (17, p. 1).

Guest artist.--The Seattle Repertory Theatre signed Rita Gam as special guest of the company for the leading role of "Marguerite."

Miss Gam has many Broadway credits including A Girl In My Soup with co-star Gig Young, The Young And The Fair, Temporary Island, The Insect Comedy and Flag Is Born. Her film debut was an auspicious one--with Ray Milland--in The Thief, a picture entirely without dialogue. That much applauded success led to more than fifteen movies, many of which were filmed throughout the world. They included Night People with Gregory Peck, Saada with Cornel Wilde and Mel Ferrer, The Life Of Wagner, Magnificent Fire, Klute with
Jane Fonda and Donald Sutherland. Shoot Out with Gregory Peck and the Otto Preminger production, Such Good Friends. She has just completed the film, The Gardener, co-starring Kathryn Houghton. In 1962 Miss Gam received the coveted Berlin "Silver Bear Award" naming her "Best Actress" for her role in Jean Paul Sarte's film No Exit. During the Tyrone Guthrie Theatre's first season she played "Masha" in Chekhov's The Three Sisters and "Eloise" in Moliere's The Miser. At the Front Street Theatre in Memphis, she portrayed "Cleopatra" in Shakespeare's Anthony And Cleopatra (2, p. 16).

Gam gave her ideas on Theatre and related subjects in an interview with Wayne Johnson of The Seattle Times.

New York is the only place I've ever played where I didn't feel love from the audience. Everywhere else audiences communicate warmth and gratitude and love and the feeling that theatre is a great experience. But there is no love in the New York Theatre--I'm not saying that I never want to work there again--but it's a very difficult place to work. I was at the Guthrie Theatre during its first season. In every performance I had the feeling that I knew Masha was bringing an understanding of themselves to the people in the audience and that is what Theatre is all about.

Marguerite in "Camino Real" is the same kind of role. She helps the audience understand more about themselves. The role of Marguerite is not just Williams' sketch of Camille. It's a real depth study. Williams has presented her as she would have had she lived.

I hope audiences come to "Camino Real," open and expectant. I hope they come expecting to transcend from what they ordinarily expect from and for ordinary lives. And if we do our
work well they won't be disappointed. I've been very happy here. It's been a wonderful experience working with Bill (W. Duncan Ross); it's been very exciting. I don't often say that about directors. But Bill works with great simplicity and clarity. And he can also take off and fly. That's important for a director too. I love the young actors in the company. They remind me of why and how one used to be and should be in the theatre. They have such understanding and love and devotion (24, p. C-1).

Critics' reviews.--Wayne Johnson, *The Seattle Times*, described *Camino Real* as a:

... rock hard theatre piece constructed by a first-rate craftsman. ... W. Duncan Ross, the Artistic Director of the Rep, obviously worked hard--and well--in bringing good performances out of the principals as well as out of the actors with only a line or two. But more important, he focussed and molded the individual work to make a more effective highly theatrical production out of a difficult script (24, p. C-15).

On the other side, Rolf Stromberg of the *Seattle Post Intelligencer* saw *Camino Real* a rough road. He called *Camino Real* an enigmatic and untidy drama.

... These condemned and aimless people are like T. S. Eliot's men who were in Rat's Alley where the dead men lost their bones. This "Camino Real" inhabited by many losers and soulless folk, is a place where decency wastes away in everyone, and the denizens have all lost their way and dread venturing beyond the walls and across the desert to Terra Incognita.

... And the Repertory production is noisy and chaotic. ... There were too many details, too many bits of stage business, too much movement. ... At any rate, Williams overloaded the play and the Repertory, under Duncan Ross, didn't do some needed trimming (7, p. E-6).
The Third Performance

The third play presented during the tenth season was Charley's Aunt. It was guest directed by Mario Siletti. Guest artists included Robert Moberly and Jean Gibbons.

Charley's Aunt

Brandon Thomas' comedy Charley's Aunt recounts the antics of two college students--"Jack" and "Charles"--who set out to impress their girlfriends by inviting them to meet Charley's millionaire aunt, due for a visit from her wealthy home in Brazil. When it appears aunty will be delayed, the boys talk an undergrad into a black satin skirt, a lacy blouse, wig and cap--and the wild confusion begins--especially when the real aunt arrives and is introduced to herself.

In the summer of 1970 an all-star limited engagement of Charley's Aunt was presented on Broadway featuring Louis Ney and Maureen O'Sullivan.

Charley's Aunt opened December 12 and played through December 30, 1972.

Guest Director.--Mario Siletti, whose extensive credits encompass both directing and acting on Broadway, off-Broadway, and at regional theatres throughout the country directed Charley's Aunt. His directing credits include: The Madwoman Of Chaillot, Loves Labours Lost and Legend Of
Lovers for Princeton University Players, Henry IV and Twelfth Night for Playhouse in the Park, Cincinnati and Much Ado About Nothing for the National Shakespeare Company.

He received training at the Stella Adler Studio in New York where he also taught, the Odeon Theatre in Paris and the London Theatre School, London (3, p. 10).

In an article in The Seattle Times, Siletti discusses the play.

"Charley's Aunt" is a laugh go-getter. It charms the audience from beginning to end. We're now all so used to naturalism in the Theatre that it's a delight to see a contrived, compact, well-made play like "Charley's Aunt" with all its corners so deliciously turned. It's like returning to an innocence that somehow has been lost in our theatre. All of us have been hard hit by the realities of our lives. "Charley's Aunt" is not really an escape from that reality, but it's a charming sidetrack.

Most actors of any description, professional, amateur, or just plain awful, have one thing in common; they have all played "Charley's Aunt" (8, p. D-1).

The article continues:

Siletti joined that least exclusive club when he played, "spettigue" in a "C.A." production at Princeton. He directed the play at the Cleveland Playhouse in 1967. After directing "Charley's Aunt," he will stay on to act at the Rep in the following two shows: "Child's Play" and "All Over." Then he'll return to his New York home and teaching (8, p. D-1).

Siletti commented further:

I'm very pleased with the "Charley's Aunt" cast and very grateful to the producers. A free-lance director has to take the cast that's assembled for him. Sometimes the actors are
good and it's fun working with them and the play. Sometimes they are bad and then you work just for the paycheck.

The calibre of the cast here is just incredible. The actors are marvelous (8, p. D-1).

Guest artists.--Robert Moberly was seen as "Charley's Aunt," the role which won him raves at the Hartford Stage Company, as well as at the Indiana Repertory Theatre. Moberly has made a number of off-Broadway appearances including roles in Sean O'Casey's *Shadow Of A Gunman*, Shaw's *The Millionaire*, *Arms And The Man* and *A Gun Play*. On Broadway he played opposite Marian Mercer in *A Place For Polly*.

He is a graduate of the University of Kansas, and studied acting with Uta Hagen and Philip Minor (3, p. 21).

Another guest star was Jean Gibbons, who played the real Aunt. She was interviewed in an article in *The Seattle Times*.

Because I seem to have a flair for character roles--especially those depicting older people, I think one should do what one does best (9, C-3).

The article states that Gibbons, as a young actress, bypassed ingenue roles in favor of character roles, and with no regrets. She still believes that she made the right decision. She continues:

I never had any great driving ambition to be a star. Now I especially like character roles because as time goes on I can see more and more of myself (9, C-3).
The article goes on to say that as the years go by, Gibbons has learned that no one is going to tell you if you've got what it takes to succeed in Theatre.

Besides, sometimes you're good and sometimes you're not. It's just like any other job (9, C-3).

She suggests that young people hoping to break into acting try to play anything and everything and not form early opinions about the type of roles they want.

See every kind of production possible even if you're not planning to do musicals or dramatic parts or whatever. Then research your part when you finally do win a role. It will give you the security to play it right. Most of all practice. Acting is 90 percent work and you'd be amazed what you can do with hard work (9, C-3).

When Miss Gibbons isn't working she makes her home in Cleveland with a professor husband and two teenage children.

Critics' reviews.--Wayne Johnson with The Seattle Times rated Charley's Aunt a first-class farce, a great play of its kind; and when mounted as well as the Rep production provides its own immediate--and delightful--justification. Johnson thought the directing, costuming, set design and acting all combined to make the show a Christmas delight (25, p. D-13).

Rolf Stromberg with the Seattle Post Intelligencer agreed, "Rep Brings New Life To Dated 'Charley's Aunt.'"

... A good cast can always work wonders on the stage especially when the direction is intelligent. It can even take shoddy,
hopelessly dated and trival material and convert it into an evening of good fun. . . . And that's what happened last night when the Seattle Repertory Theatre opened "Charley's Aunt" (9, p. B-3).

The Fourth Performance

The fourth play presented during the tenth season was Child's Play. It was guest directed by Edward Payson Call. Guest artists included Donald Woods.

Child's Play

The suspense-filled play, Child's Play, by Robert Marasco won five Tony Awards in 1970. Artistic Director Ross noted:

"The setting—a Catholic boys' prep school—only underlines by its incongruity the central theme. This is a chilling experience in the evocation of evil. No mere psychological thriller, it is founded on the belief that evil is a positive force (18, pp. 1-2)."

The New York Times wrote about Child's Play:

"... a wonderfully powerful melodrama that will thrill audiences for a long time to come. As the mystery is chillingly unravelled, he (Marasco) produces one stroke after another of genuine Grant Guignol horror. One of the most satisfyingly scary shows in years (18, pp. 1-2)."

Child's Play opened January 3, 1973 for a three week run at the Seattle Center Playhouse.

Guest Director.—Guest Director for the psychological thriller was Edward Payson Call. As a director he has worked with a great many of the repertory companies in this
country: The Barter Theatre, Abingdon, Virginia; Goodman Theatre, Chicago; American Shakespeare Festival, Stratford, Connecticut; The Old Globe in San Diego and the American Conservatory Theatre in San Francisco. His longest professional association was with the Tyrone Guthrie Theatre in Minneapolis—a period of seven years during which he rose from Assistant Stage Manager to Producing Director of the theatre (4, p. 10).

Guest artist. — Donald Woods—who has starred or been featured in more than sixty-five major films—appeared as "Joseph Dobbs" in Child's Play.

Donald Woods' theatrical experience encompasses stage, motion pictures and television. He has worked with many of Hollywood's most famous stars—Bette Davis, Paul Lukas, Rosalind Russell, Frederic March, Cary Grant, Danny Kaye, Irene Dunne and Elvis Presley in such films as Watch On The Rhine, Roughly Speaking, Louis Pasteur, A Tale Of Two Cities, Anthony Adverse, Night And Day, Dimension 5 and Kissin' Cousins. He has been featured most recently on such popular TV series as "Ironside," "Owen Marshall Counsellor-At-Law," the "D.A.," "Alias Smith and Jones," "The Sandy Duncan Show" and somewhat earlier, the much praised U.S. Steel Hour production of "Wind From The South," appearing opposite Julie Harris (4, pp. 1-2).
Critics' reviews.--Wayne Johson with The Seattle Times was critical of the material but praised the direction of Edward Payson Call.

... thanks to the work of Call and his excellent cast, and thanks also to Jason Phillips' magnificent set and Steven A. Maze's lighting design, the Rep's "Child's Play" comes off as a consistently theatrical piece which manages to involve the audience thoroughly even though the script is only knee-deep (26, p. B-6).

Rolf Stromberg, Seattle Post Intelligencer, proclaimed, "It Really Isn't Child's Play." He praised the total work of the production:

This has to be one of the finest examples of stage craftsmanship in the Repertory's history. For many reasons, excellent cast, top to bottom, superlative direction, design, lighting and overall effects... It is a theatrical thriller with melodramatic overtones (10, p. E-4).

The Fifth Performance

All Over, the fifth performance of the tenth season, was directed by W. Duncan Ross. Guest artists included Nina Foch and Pippa Scott.

All Over

All Over was one of Edward Albee's most recent, and in the opinion of many leading critics and playwrights, most important play. This play concerns a great man who lies dying in his elegant townhouse. While his family, best friend and mistress keep a vigil, old memories are rekindled
and the characters reveal themselves, one by one. Director Duncan Ross noted:

Every so often a major dramatist attempts to refine the classic, ironic form of comedy, and to find a poetic control valid of the inarticulate violence of our time. "All Over" is such a play (19, p. 2).

All Over opened January 24 and played through February 10, 1973.

Director.--All Over was chosen for the Repertory and directed by W. Duncan Ross, the Theatre's Artistic Director.

Guest artists.--Two special guests of the company appeared in leading roles. Nina Foch, accomplished star of over fifty films and many Broadway and television plays portrayed "The Wife," while Pippa Scott, whose stage, film and TV credits are also legion, appeared as "The Mistress."

Born in the Netherlands of a notable Dutch family, Nina Foch has spent her entire career in the United States. She was raised in New York where she attended the Lincoln School of Columbia University and the American Academy of Dramatic Art. She studied acting extensively with Stella Adler, and also with Lee Strasberg at the Actor's Studio. Her first picture, A Song To Remember, was a major hit and she has since starred in more than fifty feature films including An American In Paris, My Name Is Julia Ross, Spartacus, Johnny Allegro, The Ten Commandments, Executive
Suite for which she won as Oscar nomination, and most recently, Such Good Friends, under the direction of Otto Preminger. She has co-starred with some of Hollywood's most famous leading men including William Holden, Glenn Ford, Cornel Wilde, Gene Kelly and Lloyd Bridges (4, p. 16).

Judi Modie of the Seattle Post Intelligencer interviewed Miss Foch in an article entitled, "Actress has a way with salty words."

Nina Foch is a plain-spoken woman whether she's talking about her career as a movie star or her life as a wife and mother, her language is sprinkled with salty phrases that would be at home in a locker room. Foch prefers the honesty of such phrases over meaningless euphemisms which the gentility has dreamed up to hide dirty words (12, p. A-12).

She was quoted as saying:

To me, the euphemisms are what's dirty. For example, I don't think there's anything wrong with nudity in films. But why not call it what it is: nakedness? (12, p. A-12).

To her, the names people make up for the private parts of the body are in poor taste. She is especially concerned with good taste in the movie industry today. She explained:

You can do anything in a movie if it is in good taste. But I believe in freedom, not license. License is a pornography film to titillate. License is also simply showing everything and spelling out things unnecessarily. Things should happen in movies for the people who can see them. Not for everyone. Movies are better than ever despite their "baring everything," and despite their absence of stars. There will never be another Cary Grant, and how many women can you name today who are stars. Today the star is someone who doesn't threaten anyone (12, p. A-12).
The actress blames the society of men who make pictures for not creating such film personalities as Carol Lombard. She wasn't your wilting violet like some of the movie actresses today. You couldn't develop a star like that now. Scripts aren't written for women anymore (12, p. A-12).

Pippa Scott, another guest artist, trained at England's Royal Academy of Dramatic Arts. Her Broadway credits include Jed Harris' production of Child Of Fortune for which she received a Theatre World Award, Mary, Mary, Miss Lonelyhearts, The Apollo Of Bellac and the New York and National companies of Look Back In Anger. She also appeared in the John Houseman productions of Chekhov's The Three Sisters, and T. S. Eliot's Murder In The Cathedral with the Theatre Group in Los Angeles in the Center Theatre Group's New Theatre For Now series each year.

She has been seen in more than 400 television shows, and has appeared frequently on such popular network series as "Mission: Impossible," "Medical Center," "The Rookies" and many others.

Her motion picture credits include Auntie Mame, Richard Lester's production of Petulia and she co-starred with Dick Van Dyke in Cold Turkey (4, p. 22).

Janet Horne of The Seattle Times interviewed Miss Scott in an article entitled, "Acting Only One Of Her Many Facets."

Seattle is at the top as far as the development of local and repertory theatres. No longer is New York City the all important center of
theatrical talent and opportunity it used to be. There's a wealth of theatrical talent in other cities, and local businessmen should recognize that and encourage that with their support (11, p. B-3).

She doesn't mind the lack of comparative publicity and attention given to the stage actor as opposed to film and television stars. Miss Scott says:

I'm a straightforward, hard-working actress, and I love it. But it's not my whole life. I'm not that interested in ego. I don't want to get caught up in the me-ism that goes with big-name actors and movie magazine set. I'm intensely interested in this play. It's outrageously fascinating, but after it's all over next month I'll be satisfied to go back home (11, p. B-3).

Critics' reviews.—Wayne Johnson of The Seattle Times thought Albee's All Over a bore. He stated:

The play opened in a generally accomplished production by the Seattle Repertory Theatre dealing with the capital letter Big Ideas--Life, Death, Love, Hate--but its treatment of those ideas is entirely lower-case--tiresome, hollow and indulgent (27, p. B-6).

He goes on to say that fortunately the cast for the production was strong. He was very critical of the direction by Duncan Ross.

In his production notes, Ross says that the play is "another seismic disturbance from the underground. A movement that some of the best minds concerned with drama in the last 25 years have felt compelled to develop."

... Whatever it is that Albee is developing in "All Over," Ross failed to reveal it in his production (27, p. B-6).
Rolf Stromberg with the Seattle Post Intelligencer stated:

Despite staunch performances by the principals, the Repertory performance was slow and draggy. . . . The single set was interesting enough—the image of fading gentility. The direction was by Duncan Ross and there was little he could do (6, p. A-11).

The Sixth Performance

The sixth and final performance of the tenth season was The Tavern. It was guest directed by Clayton Corzatte and guest starred Donald Moffat.

The Tavern

The Tavern, an American original, was written by George M. Cohan. In writing The Tavern Cohan created not only a melodrama, but also a delightful farce and affectionate spoof of melodramatic conventions.

The setting is a stormswept country inn where a strange assortment of travelers seeking shelter must face the fact that one of them may well be a desperate criminal fleeing from the law. The play blends comedy and suspense with honest sentiment in a superb example of theatre craftsmanship (5, p. 8).

Guest Director.--The Tavern was directed by Clayton Corzatte, well-known to Repertory for many roles, that of "Banquo" in this season's production of Macbeth being one.
Corzatte has also directed several productions for the Rep including *Misalliance, Summertree* and *Getting Married*, and was quite familiar with *The Tavern*, having portrayed "The Vagabond" at the Milwaukee Repertory Theatre's production of it and having directed the play numerous times in his career (20, p. 1).

**Guest artist.**--Donald Moffat portrayed the leading role of "The Vagabond." Moffat, a special guest of the Repertory in last season's *Hotel Paradiso*, most recently appeared with Charlton Heston and Gale Sondergaard in *The Crucible* at the CTG-Ahmanson Theatre in Los Angeles. He also appeared in the Mark Taper Forum production of *Trial Of The Catonsville Nine*, and later repeated his role in the film version. His many stage credits include Broadway's *Under Milkwood, Passage to India* and *The Affair*. His film appearances include *Rachel, Rachel, The Great Northfield, Minnesota Raid* with Cliff Robertson and George Seaton's *Showdown* (5, p. 22).

**Critics' reviews.**--"If I'm any critic, it's a bully show" stated Wayne Johnson in *The Seattle Times*. Johnson praised the total work done by Clayton Corzatte, the cast and set designer. "... the whole show is a dilly. If you want to see it you'd better get your tickets now" (28, p. F-4).

Steve Chensvold, critic with the *Seattle Post Intelligencer*, agreed with Johnson.
Laughter was the main medicine served up last night at the Seattle Center Playhouse. . . . Clayton Corzatte's direction reaches for every possible laugh. . . . More importantly, the actors appeared to be enjoying themselves in this farcical situation, and that feeling was transferred across the footlights (14, p. F-4).

Audience Attendance During the Tenth Season

Final tallies on attendance and performance figures for the 1972-73 season box office reports indicated that the theatre set an unprecedented record by playing to 100 percent capacity houses throughout the entire tenth anniversary season.

Attendance figures reached 128,459 for the 160 performances staged.

Producing Director Peter Donnelly noted that box office records indicated 87 percent of the season was sold out before the opening of the tenth season's first production, Macbeth, and that the Shakespearean classic itself was completely sold out prior to opening. The rest of the season followed suit, with tickets to individual productions remaining almost impossible to obtain.

Artistic Director Duncan Ross stated:

This season, like those before it, provided fresh insight as to the constantly changing and evolving tastes of our audiences. Nothing, nor no one, may be taken for granted, thank heaven. Some of our choices proved controversial, with people writing and calling, condemning and defining individual plays, but that is what we hope the theatre is
about. To our audience I must say thank you for your splendid support which continues to grow. And to all the talented, dedicated artists who worked with us to make the season such a resounding success, I acknowledge a real debt of gratitude. It is in their unstinting search for excellence that the continued growth of theatre must be rooted (21, pp. 1-2).

Summary of Tenth Season

W. Duncan Ross selected six plays that ranged from classic to contemporary. Mr. Ross directed an innovative production of Shakespeare which used a younger Macbeth and Lady Macbeth. One critic pronounced it "one of the more daring Macbeths ever produced." But it was a controversial season with both local critics proclaiming that All Over by Edward Albee was a bore. However, the Rep saw record attendance and played to 100 percent capacity houses throughout the entire tenth anniversary season. This is particularly impressive since the Rep added five to seven performances for each play and still played to record audiences. W. Duncan Ross continued to bring in guest artists and directors, many who had nothing but praise for the Seattle Repertory Theatre.
CHAPTER BIBLIOGRAPHY

2. Seattle Centerstage 72-73 (Playbill for Camino Real).
5. Seattle Centerstage 72-73 (Playbill for The Tavern).
CHAPTER V

THE SEATTLE REPERTORY THEATRE--
ITS ELEVENTH SEASON

Introduction

The plays performed during the eleventh season included a musical, an American play still being performed on Broadway, a comedy classic, an American premiere drawn from a novel, a Chekhov classic and a comic strip of the history of the human race.

Jacques Brel Is Alive And Well And Living In Paris by Jacques Brel

That Championship Season by Jason Miller

Three Men On A Horse by George Abbott and John Cecil Holm

A Family And A Fortune by Ivy-Burnett, Adaptation by Julian Mitchell

The Seagull by Anton Chekhov

The Skin Of Our Teeth by Thornton Wilder

The eleventh season opened October 17, 1973 and played through April 18, 1974. W. Duncan Ross was Artistic Director and Peter Donnelly Producing Director.

The Company

The company included special guests Nina Foch, Leon Bibb, Jeannie Carson, Biff McGuire, Donald Woods, Robert
Moberly, Donald Moffat, Paul Roebling, Gale Sondergaard and Ronny Graham complemented by such Seattle favorites as Robert Loper, Clayton Corzatte, Eve Roberts and Michael Kennan.

**Basic Group of Actors**

**Eve Roberts.** -- Eve Roberts, already known to Seattle audiences for outstanding performances in such productions as *And Miss Reardon Drinks A Little* and *Camino Real* also has a wealth of experience in musical productions. She has been featured in *Call Me Madam* as "Madam," *Carousel* as "Julie," *Best Foot Forward* as "Gale Joy," *Wonderful Town* as "Ruth" and *High Button Shoes* as "Mama." She is presently Associate Professor of Drama at the University of Washington where she directed *Anatol,* and appeared in the movie *Cinderella Liberty* starring James Caan (5, p. 22).

**Michael Keenan.** -- Michael Keenan returned to the Seattle Repertory for his third season, having portrayed the "Male Player" in *Adaptation* during the ninth season, "the porter" in *Macbeth,* "Gutman" in *Camino Real* and "Stephen Spettique" in *Charley's Aunt.* His list of credits includes roles at the Old Globe Theatre in San Diego, where he was "Falstaff" in *The Merry Wives Of Windsor,* "Boyet" in *Love's Labours Lost* and "Hastings" in *Richard III.* During a season with the California Shakespeare Festival he performed in *King*
Lear, Richard III and A Midsummer Night's Dream. He spent five seasons at the Asolo State Theatre in Sarasota, Florida, portraying a variety of leading and character roles (6, p. 21).

The First Performance

The first play of the eleventh season was Jacques Brel Is Alive And Well And Living In Paris. It was guest directed by Jay Broad. Guest artists included Leon Bibb, and Marni Nixon.

Jacques Brel Is Alive And Well And Living In Paris

As its title indicates, Jacques Brel Is Alive And Well And Living In Paris is very special. Its twenty-five songs, composed by France's Belgian-born troubadour, were skillfully translated into English, and adapted into show form by collaborators Eric Blau and Mort Shuman.

Brel's songs encompass a variety of subjects and a wide range of sympathies. His poetic lyrics are at once ironic and sad, nostalgic and joyful. Loneliness alternates with deep love, sorrow with anger, happiness with cynicism. Mort Shuman says that Brel's rapport with plain people everywhere is fantastic. Further, in his "apolitical way," he prefers to write seriously of the human condition, and human comedy, rather than romanticize (20, p. 27).
Jacques Brel Is Alive And Well And Living In Paris
opened October 17 and played through November 8, 1973.

Guest Director.--Jay Broad has extensive experience in
writing and directing. He wrote a highly controversial
musical revue, Red, White And Maddox, A Conflict Of Interest
which received the 1972 Strawhat Award as "Best New Play of
the 1972 Season," Coca Cola Sky In The Swamp, an adaptation
of To Kill A Mockingbird and In Honored Memory Of A Quince-
tree.

Broad has acted as the managing director and director
of the Cortland Repertory Theatre in upstate New York and
directed Eric Bentley's Are You Now Or Have You Ever Been
that played off-Broadway (5, p. 15).

Mr. Broad, during an interview with the Everett Herald,
said:

A lot of the staging has to do with the
interior of Brel. He writes a lot of songs
about people disappointed in love and so on.
So the performer's attack is different normally
in a review in such skit players. In each skit
the players create the idea of the character.
But here we are trying to build a treatment
that carries through the show (1, p. 17)

Originally written for four players, Jay's Rep staging
is using six.

Six was a particular idea for here because
of the size of the stage. Also because there is
more rehearsal time at the Rep than is normally
available. That was crucial because you have to
reconceive it musically to do it with six. You
have to restructure the ensembles and to do that you have to go back to the root of things. Musically, it is almost forbiddingly difficult. His music is very complicated in a simple way. Strange rhythms. For the orchestra it's almost sheer hell (1, p. 17).

Guest artists.--Leon Bibb is a performer of the first magnitude; he received a Tony nomination for his Broadway role in *A Hand Is On The Gate*, played lead roles in *Carnival* and *Lost In The Stars*, as well as two Sidney Poitier movies *For The Love Of Ivy* and *The Last Man*. Leon has performed many times on television and for four years hosted his own NBC show which emanated from New York. In addition to television, Leon has appeared in concert with the symphony orchestras of Minneapolis, Louisville, New Jersey and Vancouver, B. C. (1, p. 22).

Bib was interviewed in *The Seattle Times* in an article entitled, "Bibb sings 'genuine emotions' in Rep's Brel."

Brel's music and lyrics relate to universal feelings. When you think of the whole June Moon tradition of romantic music, you get all that sentimental, oversimplified glamorized stuff. But when you come across a Brel song you get a chance to sing genuine emotions. They're painful emotions sometimes. There's certain elements of compassion and humor that barely belie that Brel might be just a little bit cynical. . . . What makes the Seattle Rep's Brel exciting is that we will use six people instead of the original four, and that the director, Jay Broad has asked each of us to assume characters instead of just sing songs. It's very exciting and a little scary for me to be involved in a singing situation that evolves out of a character. I'm used to straight drama or straight singing (21, p. G-16).
During off days in the Rep's schedule, Bibb will head for Canada to film a pilot for CBC television musical special designed to attract young viewers which Bibb said are generally ignored in most programming. The show features music and philosophical poetry revolving around the ode to joy. Bibb is also being considered for the lead role in the London production of the musical, *Pippin*.

I did a very unusual thing for an actor. I asked of the show to come out here and see me in *Brel*; to see what kind of work I really can do. They're going to pay for my flight back east, so maybe they'll pay for a flight out here instead. . . . I know they'll see a great show (21, p. G-16).

Marni Nixon is noted for her "behind the scenes" singing roles in film versions of musicals for such stars as Deborah Kerr in *The King And I*, Audrey Hepburn in *My Fair Lady* and Natalie Wood in *West Side Story*. She has made countless recordings for Columbia, Nonesuch, Capitol, Time-Life's 20th Century Music and has appeared with symphony orchestras all over the world. Her repertoire ranges from Mary Poppins to Puccini and as *Saturday Review* noted, she is "any composer's favorite singer" (5, p. 22).

**Critics' reviews.**—Deloris Tarzan, critic with *The Seattle Times*, noted that *Brel*'s songs were fascinating. She said that the opening performance had its share of minor snags and timing problems but that the audience forgave everything giving the cast a standing ovation at the show's
close. She praised the work of the director and cast and closed with the statement, "... if you don't already have tickets, hurry" (10, p. C-6).

Rolf Stromberg, with the Seattle Post Intelligencer, was highly critical of Jacques Brel's work.

... it is, to be charitable, a musical revue ... the music is singularly undistinguished. ... It is regrettably that a major serious American theatre would stage a production like this. It isn't theatre. It is more a nightclub routine. Further, what a waste of excellent talent.

It seems slightly incredible. The show was directed by Jay Broad and one presumes he did his extreme best. What did he have to do besides station his people about the stage? One would like to see his talents utilized in a more suitable vehicle (22, p. A-16).

The Second Performance

The second play presented during the eleventh season was That Championship Season. It was directed by Duncan Ross and included guest artists Donald Woods, Biff McGuire and David Sabine.

That Championship Season

That Championship Season was obtained by special agreement while it was still running on Broadway. During the 1972 season, That Championship Season won the Pulitzer Prize, Tony Award for "best play," and the Outer and New York Critics' Circle Awards.
In Championship Season we see the disintegration of a myth "the team." Dealing with a basketball team's twenty year reunion, the boys and their coach who created that team epitomized all that so many of us believed and still believe. "A devotion to excellence, to a unity higher than oneself, an ensemble where each individual feels the minds of the others in their smallest movement" (6, p. 4). This team gave their defeated hometown a victory. "Yet somewhere something is wrong. It's in the coach's dictum 'You have to hate to win! . . . Or in obedience to codes unquestioned.' Is that the fault in the structure that brings it all crumbling down?" (6, p. 4).

That Championship Season opened November 14 and played through December 6, 1973.

Director.--The Seattle Repertory's Artistic Director Duncan Ross directed That Championship Season. Ross notes in his comments about the play:

Discussing the failure of "the team" myth with Jason Miller I was reminded of the Watergate shadows on TV screens that were, as we talked, examining the same misdirection of an ideal. . . . Certainly, "That Championship Season" is not really a mirror of the times but an opportunity to meditate upon their reflections (6, p. 4).

Guest artists.--Donald Woods played the key role of Coach. Woods performed in Child's Play during the Seattle Repertory Theatre's tenth season.
Biff McGuire played the role of "George Sikowski." McGuire began his acting career in London, England. He has more than twenty-five Broadway and West End credits, including such memorable ones as *A View From The Bridge*, *The Moon Is Blue*, *The Time Of Your Life*, *Mary, Mary*, *King Of Hearts* and *A Streetcar Named Desire*. He has been a member of the Tyrone Guthrie Theatre, Lincoln Center Repertory in New York and the Manitoba Theatre Center in Canada. In addition to film credits, he is a regular TV guest star, his most recent specials being the Pulitzer Prize winning play *Hogan's Goat* and Clifford Odets' *Paradise Lost* (6, p. 21).

David Sabine was another guest artist. He was interviewed in the *Everett Herald Western Sun*.

A red-headed, garrulous, and somewhat rambunctious actor from a trot and a half up the Hudson River from New York, David doesn't take his work lightly. And over lunch . . . a few days ago he wasn't about to gloss over any of the criticism that "That Championship Season" has drawn. No, he was too busy chopping holes in that criticism (4, p. 7).

David said:

The play has to be more than characture. The play is a poetic tapestry of American life. It is all about winning and losing. It's a pantomime of American life--win, win, win. No one settles down and lives. Everyone's always looking forward to something. They're not satisfied with what they've got now. They think the real thing is still coming. The author wrote the play in two weeks while playing one of the poker players in a dinner theatre staging of "The Odd Couple" (4, p. 7).
The article continues:

David knows a lot about Miller, much of which he thought was nobody's business. He didn't say it bluntly but rather expressively with much gesture which seems natural with him and with points well made . . . (4, p. 7).

David commented further on the author, Jason Miller.

Miller has a great ear for the best of American life . . . He is compassionate toward his characters, and in the play, compassion is the key approach (4, p. 7).

David mentioned feedback from juvenile audiences.

Kids are sympathetic until these guys, the basketball team and the coach come out with something like putting the child away . . . they can't help liking the guys and then that happens. I try to play it as a man who was raised Catholic. When "Bill" says he can't afford another one of those abortions, he means his S-O-U-L can't afford it (4, p. 7).

The article continues with comments on the play.

"That Championship Season" is heavy on obscene words and phrases and actions. It also won last year's Pulitzer Prize in drama. Superficially, that appears to be a contradiction. Not to David (4, p. 7).

David remarked:

I think that's very open-minded . . . I had no idea that the Pulitzer committee was that alert, that they were ready to accept this kind of reflection of life. The words are not used for shock. They are the only way "Bill" can emphasize what he has to say because he has no life; he has nothing to emphasize. These guys don't understand their right to be an uncommon man (4, p. 7).

David was asked if high school classes should be exposed to the play.
I never could deal with ignorance. I consider it a great play. If some principal doesn't want to expose his darling children to it, I think that's sad. Besides, you can be dead sure they've heard it all. I think all young people should see this play because it's an antidote of the daily dose of trash that all young people are up against (4, p. 7).

Critic's reviews.--Wayne Johnson said in The Seattle Times that he had "no trophy for 'Championship.'"

Although the Rep's production of Jason Miller's play is expertly acted and handsomely mounted, the play itself is superficial, giddy with its own contrivances, and ultimately cheap. The show is cheap because, like many successful Broadway properties of recent vintage, it uses real recognizable human problems simply--and ruthlessly--as takeoff points for tasteless gags (23, p. G-7).

However, Maggie Hawthorn, with the Seattle Post Intelligencer, thought "Miller's Loser Play Is a Winner at the Rep."

... the Rep and director Duncan Ross have done a first-rate job on a first-rate play. ... The cast is generally excellent. The splendidly genteel old-fashioned living room setting and the costumes were designed by John W. Stevens with subtle lighting by Richard Nelson (11, p. A-16).

The Third Performance

The third play presented during the eleventh season was Three Men On A Horse. It was guest directed by Robert Loper and guest artists included Robert Moberly, Ronny Graham and Marian Mercer.
Three Men On A Horse

Three Men On A Horse is a farce by George Abbott and John Cecil Holm. The play revolves around "Erwin," a timid writer of greeting card verses, who has an uncanny knack of picking winning horses in the daily races--but only as a nonmoney-making hobby. The uproarious action begins when he is suddenly "discovered" by a trio of race track losers who decide to capitalize on Erwin's strange talent.

The comedy ran from December 19, 1973 through January 10, 1974.

Guest Director.--Three Men On A Horse was directed by Robert Loper who has many directorial credits in Seattle, including Seattle Repertory Theatre's And Miss Reardon Drinks A Little and A Flea In Her Ear.

Guest artists.--Robert Moberly appeared during the Repertory's tenth season in Charley's Aunt, playing the role of "Erwin Trowbridge" for this production.

Mr. Moberly was interviewed in The Seattle Times and gave some of his views on humor.

In playing comedy, you can't just go for the laughs. You have to forget that the next thing you're going to say is funny... I loved it here in "Charley's Aunt," that's why I'm back...

"Three Men On A Horse" is a very warm, subtle piece. When you work on it as an actor you find that it has all kinds of subtle language things. It's not really a farce. For one thing it doesn't have enough doors. It's a character comedy in which the characters are very deeply
developed and the comedy grows organically out of it. There's not a gratuitous laugh-getting line in the show. "Erwin" is one of the hardest parts I've ever played. It's hard not to slip into characture and play him as a goggle-eyed innocent. He's a simple, ordinary guy. But you can't play him by condescending. You've got to believe intensely in him and in his situation (23, p. B-3).

Ronny Graham and Marian Mercer, both guest artists during the ninth season in *And Miss Reardon Drinks A Little* and both familiar to television audiences for numerous guest appearances appeared as "Patsy" and his girlfriend "Mabel."

Ronny Graham was interviewed by Maggie Hawthorn in the *Seattle Post Intelligencer*. The article was entitled, "Fifties Jester comes for a stretch." Graham says:

I come here to stretch myself. I loved doing "And Miss Reardon Drinks A Little" two years ago. And "That Championship Season" is the most serious role I've ever had. "Three Men On A Horse" has always been a favorite of mine because I love a well-built comedy.

Last summer I did the "Odd Couple." It's such a pleasure to do a good play. The author does so much for you. There's a reason for genuine humility when you are given those wonderful lines to say. I'd like to do more serious plays. When you're asked back, you reach to do a better job (12, p. C-10).

Critics' reviews.--Wayne Johnson of *The Seattle Times*, believed the "Rep's Horse a good bet." He praised acting, directing and set design.

Many productions of "Three Men On A Horse" play with the play, overplaying it and camping it up as a cutesy period piece. The accomplished
cast in the Rep's production, under the skillful, restrained direction of Robert Loper, simply played the play as it is. And the results are marvelous, consistently entertaining and delightful evening of theatre (25, p. G-6).

However, Maggie Hawthorn, the Seattle Post Intelligencer, thought that the "Actors in Rep's 'Horse' Just Beat It to Death."

The Rep has taken the air out of the balloon by trying too hard for laughs. The direction, by Robert Loper, has the players straining at each line, laboring to produce a yack where a chuckle is called for. . . . The trouble with the production lies with the actors, it's lopsided with the principals carrying the burden as they struggle with the awkwardness of their colleagues on stage (12, p. D-6).

The Fourth Performance

The fourth play of the eleventh season was A Family And A Fortune. It was directed by W. Duncan Ross and guest artists included Sylvia Sidney, Gale Sondergaard, Biff McGuire and Jeannie Carson.

A Family And A Fortune

The production of Ivy Compton Burnett's A Family And A Fortune, as adapted by Julian Mitchell, marked a "first" for the Seattle Repertory Theatre. An American Premiere was presented as part of the regular subscription season. The play is a comedy that explores and exposes the antagonisms, jealousies and inhibitions of an English upper-class family at the turn of the century.
Artistic Director Duncan Ross stated that he looked forward to introducing this special brand of comedy to Americans. Ross notes:

"Miss Compton-Burnett" deftly reveals that typical English "bitchiness" that often lies behind the niceties of the well-bred. She points up the ridiculous, yet with a haunting sense of self-destructiveness. She creates an unusual comic experience--at once both delicious and disturbing (19, p. 1).

**Director.**—*A Family And A Fortune* was directed by Artistic Director W. Duncan Ross.

**Guest artists.**—Silvia Sidney played the role of "Matty Seaton." Sidney has distinguished herself with equal honor in films as well as on the American stage. Her Broadway credits include *The Squall, Crime, Anne Of A Thousand Days, The Innocents, Black Chiffon* and *The Fourposter* and *Enter Laughing.*

Her film credits include *An American Tragedy, Street Scene, Fury* opposite Spencer Tracy, *Dead End* opposite Joel McCrea, *The Wagons Roll At Night* opposite Humphrey Bogart and co-starring with Joanne Woodward and Martin Balsam in the film *Summer Wishes, Winter Dreams* (7, p. 22).

Silvia Sidney was interviewed in *The Seattle Times.* Sidney commented about the play.

I love to do period pieces. I thought the play needed cutting and I've sensed the audience tiring of the repetition and I can't say the reviewers are wrong. But I thought that it
should be done, and I'm afraid that the chances of it being done elsewhere are minimal now (27, p. D-4).

Sidney, who describes herself as a terrible ham, does not mind admitting her age--63, and isn't much concerned about her chances of winning an academy award this April for Summer Wishes, Winter Dreams. She describes her performance in the movie in her usual self-depreciating way. "I'm not too easy to hate," she said about her part as Joanne Woodward's mother (27, p. D-4).

Why hasn't she been seen on the screen more often lately?

I haven't been asked. Everyone knows I'm available. I've made more dumb comebacks, only to be called a failure or retired the minute it ended. The truth is there aren't many good movie roles for a woman my age, and I got this one because I told the director, "it would be a bomb without me."

I also told him I'd practice voodoo on him if he didn't let me have the role. And he thought I was enough of a witch to do it (27, p. D-4).

In her more serious moments, Sidney has nothing but praise for the film's director, Gilbert Gates.

Gale Sondergaard portrayed "Blanche," "Matty's" sister. Sondergaard was the first actress ever to receive the coveted "Oscar" for her supporting role in Anthony Adverse and she was again nominated for her performance in Anna And The King Of Siam. Her films include such classics as Seventh Heaven, The Life of Emile Zola, Juarex, The Mark
Of Zoro, The Spider Woman and Slaves. On stage she has appeared in The Corn Is Green, Anastasia, Halloween and Tango and played the role of "Claire" in the Guthrie Theatre production of The Visit (7, p. 22).

Biff McGuire and Jeannie Carson, a husband and wife team, were also guest artists. George Burley did an article on them in the Everett Herald Western Sun.

"A Family And A Fortune" will be Jeannie's first appearance with the Rep, making her a part of the American premiere of the Rep's first of Julian Mitchell's adaptation of the Burnett novel. Biff beat her into town to play in the November staging of "That Championship Season." Now they'll be working the same show which doesn't happen all that often.

On stage they will be "Dudley" and "Justine," roles they were to play in a casting that included Jesica and Humes. But it didn't work out that way. The pair...have been haunted by it as Biff puts it... But they had to back out when a Noel Coward play for which they were contracted was moved up on the calendar.

Biff has just the opposite problem. Committed to the Rep, he was called in on three days' notice to play "Mitch" in the New York revival of "A Streetcar Named Desire," and he had to pass the role to someone else after doing it for only two weeks. Biff said that what made it hard to leave was that Tennessee Williams told him that he was the best "Mitch" (Williams) had ever seen (3, p. 7).

The Seattle Repertory Theatre's head of Public Relations, Shirley Dennis, coached Biff out for an interview.

Customary day off for players at the Rep, we met for lunch at the Pilgrim's Pantry in the University District. He's a neat guy. You don't get all that good a look at him in the photo above so I'll tell you that around front you get close cut, sandy hair and wisps of blonde mustache, somewhat British eyes. Biff's speech was
a clip and a bit of the Queen's accent which he's been immersed in many plays, and he uses the back of the fork to maneuver when eating.

George Burley of the Everett Herald interviewed Gale Sondergaard in an article entitled, "Rep Actress Congenial, Vivacious Grandmother."

As "Blanche" she dies half way through . . . and she dies pretty much the nice person of the family. Gale Sondergaard, forty years an actress, has played every manner of a role. If you saw the recent TV movie, "The Cat Creature," you saw Gale. This congenial, vivacious grandmotherly lady sitting across from me, joking about the stalk of celery in her bloody mary goes from job to job now since her husband, film and stage director, Herbert Beaverman, died two years ago. She has some furniture and an address at her sister's house in California.

The Rep's staging of "A Family And A Fortune" hasn't been scoring points. It is a translation of a highly literary novel and comments about the results do not glow. But to the theatre people deep on the inside (3, 16).

Gale was quoted as saying:

I'm very grateful, very honored to be in this production. It was an opportunity to work on something difficult; something far out. Well not far out in the current sense, but surely different.

I thought at first that she, Blanche, was stubborn and domineering. But that changed. One day Duncan Ross called us together and gave us a lecture. He told us not to get too comfortable in our roles because these characters were not real. I would sit in the audience and watch my colleagues and I was fascinated by it. However, I agree, it's not a play . . . (3, 16).

Critics' reviews.--Wayne Johnson with The Seattle Times thought everything but the material the Rep had to work with was good.
My principal feeling in watching the opening performance last night was a sense of waste. A lot of highly accomplished theatre workers spent a lot of time, energy, money and talent in the deeply frustrating task of trying to bring theatrical life to "A Family And A Fortune."

With a better script, they could have achieved a first-rate, perhaps even a distinguished, evening of theatre. What a waste (26, p. B-2).

Maggie Hawthorn stated in the Seattle Post Intelligencer "Compton-Burnett's Lines Fall Flat on the Stage."

Director Duncan Ross is evidently aware of the tedium, for cuts were being made in the dialogue up until the last moment. This poses yet another problem, for the cast was not generally at ease and there were awkward catches in the rhythm of the loaded sentences, which should have been swatted back and forth with killer instinct (13, p. A-12).

The Fifth Performance

The fifth play presented during the eleventh season was The Seagull. It was directed by Duncan Ross. Guest artists included Nina Foch and Paul Roebling.

The Seagull

The Seagull, Anton Chekhov's classic masterpiece, was commented on by Duncan Ross.

It is a play that's as relevant now as it was when it premiered 70 years ago at the Moscow Art Theatre. "The Seagull" firmly established that theatre's fine reputation and has since been an inspiration and challenge to actors and directors alike.

Powerful passions simmer beneath a deceptively placid surface. Chekhov's gentle irony throws into relief the self-deception of the famous. An actress yearns for her lost youth,
the writer for his books unwritten, the love-smitten boy for the unattainable girl. Chekhov is indeed a master dramatist (17, p. 1).

The Seagull opened February 20 and played through March 14, 1974.

Director.--The Seagull was directed by Duncan Ross.

Guest artists.--Nina Foch returned to Seattle in the leading role of "Madame Arcadina." Miss Foch appeared at the Seattle Repertory during the tenth season in Edward Albee's All Over. Miss Foch's life includes not only acting, but also directing and lecturing, and she has served on the faculty of the University of Southern California. Her work in the film Executive Suite opposite William Holden won her an Oscar nomination (8, p. 16).

Another special guest of the company was the distinguished young actor, Paul Roebling, who portrayed "Trigorin." Beginning his theatrical career at the age of thirteen in F. Scott Fitzgerald's only play, The Vegetable, Mr. Roebling has gone on to earn acting awards both on and off-Broadway. His television appearances have included the Westinghouse special "Romeos and Juliets" and Hallmark's Hall of Fame production of Anastasia (8, p. 21).

Maggie Hawthorn of the Seattle Post Intelligencer interviewed Paul Roebling in an article entitled, "Up Is The Only Way In Theatre."
Paul Roebling . . . comes from a well-to-do family, began his career at thirteen . . . and has earned acting awards all the way up to an Obie for his dramatization of F. Scott Fitzgerald's "This Side Of Paradise." Now he wonders if this is where he belongs. The parallel between a Chekhov character and the actor is too obvious to ignore. He has always played good roles with well-known directors in productions backed by prestige (15, p. 3).

The article quoted Roebling as saying:

You have to be a little bit of a baracuda to do well. . . . Once you've advanced to a certain point, there's no going back. You can't take roles in lesser productions with second rate companies because then you're classified that way and nobody ever forgets it (15, p. 3).

The article went on to say:

Roebling worked hard on his career and he feels that his obsession with success had an adverse effect on his life (15, p. 3).

He said that he was driven, maniac, sick.

So he chucked it all and went into therapy with Arthur Jaob, the author of the controversial "Primal Scream."

Roebling is not even sure he wants to continue acting as a profession. . . . "The Seagull" is my test run. After a couple of years away from the stage, because of my therapy and because of making a movie, I'm panicking about acting again. But I want to do it. The role is new to me although just before I left New York, I turned down a chance to do "Trepleff" . . . but I'm too old for that part.

Americans don't need to apologize to anyone about our theatre. We have some of the most poetic playwrights in the world, like Tennessee Williams, for instance. But Americans don't have enough exposure to their own center. . . . Some of our writers for the stage are ageless. Parts of Albee are unmatched for dealing with illusion and unreality. We all do best what is our own: Chekhov by the Moscow Arts
Theatre; Shakespeare by the English Repertory companies; the comedies of the thirties by Maxwell or O'Neill for us.

But for now a Russian character in a play about deception and unfulfilled ambitions is helping an American actor decide where he wants to direct his own life (15, p. 3).

Critics' reviews.—Wayne Johnson with The Seattle Times proclaimed, "Rep's 'Sea Gull' is near miss."

"The Seagull's" complexities and fascinations were apparent in last night's opening of the Seattle Repertory's production of the play at the Seattle Center Playhouse. But its difficulties were also too apparent, and its greatness was not fully realized. . . . The cast was good. . . . Director W. Duncan Ross did not successfully find a way to keep the production in phase and to reveal the essential inner qualities of the characters. . . . While it's possible to appreciate and enjoy the nearness to excellence, it's impossible not to regret that the production ultimately misses (28, p. B-4).

Maggie Hawthorn with the Seattle Post Intelligencer disagreed.

In a season that has hardly been responsible for any three-alarm fires, the Seattle Repertory's production of "The Seagull" at last raises a warm glow on the hearth. . . . The production has some awkward corners but the architecture of the play carries it all along (14, p. C-5).

The Sixth Performance

The sixth play presented during the eleventh season was The Skin Of Our Teeth. It was guest directed by Edward Payson Call. Guest artists included Biff McGuire, Jeannie Carson and Elaine Kerr.
The Skin Of Our Teeth

Thornton Wilder's comedy *The Skin Of Our Teeth* won the Pulitzer Prize in 1943. Wilder believes that meaningful comedy should have a bite, and so, even though this comedy is full of burlesque and vaudeville antics, it is also a play with a message.

Told in three acts, the story takes place over a period of five thousand years and is an account of the stubborn durability of the human race. The Antrobus family and their maid, Sabina, endure all that five thousand years of human history might offer: the Ice Age, The Deluge, war, locusts and depressions. In hilarious, and often touching fashion, they survive it all--by the skin of their teeth. An optimistic message for these times, Wilder is saying that the human race survives each new catastrophe by dint of its own enthusiasm for new beginnings.

*The Skin Of Our Teeth* opened March 27 and played through April 18, 1974.

**Guest Director.**--Edward Payson Call, who directed *Child's Play* during the tenth season, returned to the Repertory to direct this production. Mr. Call has been affiliated with the top regional theatres in the country, including the Guthrie in Minneapolis, the Mark Taper Forum in Los Angeles and the Goodman Theatre in Chicago (9, p. 10).
Guest artists.--Biff McGuire, seen earlier this season in *That Championship Season* and *A Family And A Fortune*, portrayed the role of "Mr. Antrobus." Mr. McGuire's credits include numerous Broadway productions and in the recent film *Serpico* (9, p. 16).

Jeannie Carson played "Mrs. Antrobus." Carson has appeared in many English films and has starred on Broadway. She also had her own television series, "Hey, Jeannie," which became a favorite both here and in England. On Broadway she starred in *The Sound Of Music*, *Blood Red Roses*, *Finian's Rainbow* and later in a Canadian production of *What The Butler Saw* (9, p. 16).

Elaine Kerr starred in the choice role of "Sabina." Kerr has had leading roles in productions by the Alliance Theatre in Atlanta and Buffalo's Studio Arena Theatre. While with the New Orleans Repertory Theatre, she acted under the direction of June Havoc, who played the principal role of "Blanche" in *A Streetcar Named Desire*. Broadway audiences have also seen her in *Night Watch* and in the revival of Charles Gordone's *No Place To Be Somebody* (9, p. 16).

Critic's reviews.---Wayne Johnson praised the total production in *The Seattle Times*.

The Seattle Repertory Theatre, which has been looking for an outright hit all season finally has a glorious, blue-ribbon, silver
cupped winner in Edward Payson Call's brilliant production of "The Skin Of Our Teeth." . . . thanks to Call's expert direction, imaginative design work by Robert Dahlstrom, Janet Christine Warren and Richard Nelson, and excellent acting by a large cast headed by Biff McGuire, Jeannie Carson and Elaine Kerr (29, p. F-6).

Maggie Hawthorn with the Seattle Post Intelligencer declared that the "Rep Scores a Hit."

For the first time this season an opening night audience was utterly, totally wrapped up in what was happening. . . . The magic was there, that juice that makes theatre happen, the electricity that seemed, during the first five plays of this Rep season, to be on a long round-the-world cruise (16, p. C-3).

Audience Attendance During the Eleventh Season

Seattle Repertory Theatre's Producing Director Peter Donnelly stated:

Virtually every performance of every production played to sellout houses this season, topping all previous attendance records. Box office tallies reflect an overall average of 99.7 percent capacity for a total of 149 performances. We found the demand for season tickets was so great that prior to opening, it was necessary to extend our playing schedule by thirty additional performances--and eventually, we even had to add five extra performances, two for "Jacques Brel," one for "That Championship Season" and two for "The Skin Of Our Teeth" each of which was also completely sold out. Overall attendance figures for 149 performances totaled 120,541 (18, p. 1).

In commenting on the Repertory's eleventh season, Seattle Repertory Theatre President Donald A. Schmechel noted:
It is indeed no small tribute to the skilled joint leadership of Duncan Ross, Artistic Director, and Peter Donnelly, Producing Director, that the theatre is enjoying this phenomenal success (18, p. 2).

Summary of Eleventh Season

The eleventh season proved to show the greatest amount of change. Seattle audiences were introduced to the more contemporary, up-to-date shows, Jacques Brel Is Alive And Well And Living In Paris, Three Men On A Horse and the Broadway hit That Championship Season. The Chekhov classic, The Seagull, and the spectacular performance of The Skin Of Our Teeth combined to make this season one of the most successful.

The audience attendance tallies, amounting to an overall average of 99.7 percent capacity for the 149 performances, showed that the Seattle audiences were ready for and appreciated viewing the more modern theatre concepts.
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8. Seattle Centerstage 73-74 (Playbill for The Seagull).
20. The Cabaret at the Charles Playhouse (Playbill for Jacques Brel Is Alive And Well And Living In Paris), Boston.
CHAPTER VI

SUMMARY, CONCLUSIONS AND
IMPLICATIONS

Summary

This thesis is undertaken primarily as an historical data study of four seasons with the Seattle Repertory Theatre to explore reasons for growth with this theatre. This objective is facilitated by investigating the plays presented, the main group of actors, directors, guest artists, critics' reviews and audience attendance for each season.

The summary statements of this chapter are aimed at providing conclusions about the findings in this study.

The Plays Presented During the 1970-74 Season

The eighth season 1970-71.--The six plays presented during the eighth season ranged from farce to classic. Recapitulating by type, the Repertory produced one contemporary play with a contemporary problem in the form of a theatrical extravaganza, one farce, three comedies and one drama.
The ninth season 1971-72.--The plays presented during the ninth season were predominately light entertainment. Seattle audiences enjoyed one drama and five combinations of farce and comedy.

The tenth season 1972-73.--The tenth season encompassed one classic, a mystery, a comedy melodrama, a modern morality play and two dramas.

The eleventh season 1973-74.--The eleventh season had the greatest variety of types produced during this four year study. The Seattle audiences enjoyed one musical, an American premiere, one classic, two comedies and a modern contemporary play.

Evidence suggests that the management of the Seattle Repertory Theatre recognized that freedom of choice is likely to be conditioned by the attitudes of those who provide financial support--principally the audience.

The theatrical program devised by W. Duncan Ross started out with light entertainment growing into the eleventh season that was challenging to the audience without alienating it.

The Company

The program implemented by W. Duncan Ross maintained that the Director should be free to choose his cast without the hinderance of a permanent resident company. Even
though the 1970-74 seasons showed that a nucleus of actors kept reappearing in plays successively, the main roles for the twenty-four plays were filled by guest artists with international credits.

**Directors**

The strength of W. Duncan Ross as Artistic Director and director of plays he selected to be presented at the Seattle Repertory Theatre is shown as he directed ten of the twenty-four plays with guest directors directing a total of fourteen.

**Critics' Reviews**

The critics' reviews taken from Seattle's main sources of entertainment news, The Seattle Times and Seattle Post Intelligencer, averaged an equal number of pros and cons about the plays presented by the Seattle Repertory Theatre.

**Audience Attendance**

When asked about his criterion for play selection, Duncan Ross stated, "I try to select a play that would bring an audience out on a rainy evening" (1). The following results show how thousands have turned out on rainy evenings. The audience attendance at the end of the eighth season proved to be the most successful in the theatre's eight-year history with statistics showing an overall
attendance of 145,032 playgoers. Out of a total of 180 performances 95 were sold out.

The ninth season showed a record of 82 sellouts out of 117 performances. Overall attendance figures reached 134,721.

The tenth season played to 100 percent capacity houses for 160 performances. Overall attendance figures reached 128,459.

The eleventh season enjoyed an overall average of 99.7 percent capacity for a total of 149 performances. Overall attendance figures reached 163,782.

Conclusions and Implications

This thesis is an attempt to isolate the factors responsible for the growth of the Seattle Repertory Theatre during the eighth, ninth, tenth and eleventh seasons, 1970 to 1974. In 1969, the Rep was playing to only 70 percent capacity houses. By 1971, the Rep was often playing to 100 percent capacity houses.

In reviewing the evidence, it appears the main reason for the growth was because the Rep was under the direction of W. Duncan Ross during that time period. Ross instigated a number of changes that took in business, artistic and psychological considerations.

To begin with, he reduced the number of performances because he felt that the immediate rise in people attending
each performance would be good psychologically. People would feel that attending the theatre was more important because lots of other people were attending.

In choosing plays, he used the criteria, what would get me out on a rainy night. He tried to use more comedic material, more contemporary plays. He did not try for "relevance." Also, he listened very carefully to what audiences said they wanted.

In setting up the company, he left the straight Repertory concept and had only a nucleus of actors. That way he was able to bring in the right stars for each play. Also, resident actors did not have to stand around idle. When choosing guest directors, he picked people who would direct a play as it should be done. Not as the director thought it should be done because he wanted to make a name for himself.

Another important factor was the good public relations work done by the assistant, Peter Donnelly. A third factor was the quality of the stars, many who said that the Rep was an excellent place to work. They were able to do parts here and be challenged in a way that was not possible on Broadway. In interviews with the visiting stars there was a consistent comment: the future of the theatre is with places like the Seattle Rep, not Broadway.
The Seattle Repertory Theatre grew during those four seasons, essentially because of the philosophy and direction of the Artistic Director, W. Duncan Ross.
CHAPTER BIBLIOGRAPHY

APPENDICES
APPENDIX A

THE EIGHTH SEASON
INDIANS was first performed by the Royal Shakespeare Company on July 4, 1968, at the Aldwych Theatre in London. The American premiere took place on May 6, 1969, at the Arena Stage in Washington D.C., with the New York debut on October 13, 1969.

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<tr>
<td>Cowboy</td>
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<td>Colonel Forsyth</td>
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<td>Lieutenant</td>
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<td>Reporters</td>
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<tr>
<td>Squaw</td>
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<tr>
<td>Dance Hall Girls</td>
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<tr>
<td>Roustabouts</td>
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</tbody>
</table>

There will be one fifteen-minute intermission.

Understudies: Buffalo Bill, Marc Singer; Wild Bill Hickok, Jeffrey Tambor, Ned Buntline, Kelly Walters; Grand Duke Alexis, Patrick Duffy; John Grass, John Abajian; Of Time President, John Abajian; Teskanjavila, Patricia Hodges; Sitting Bull, Don McQuade; First Lady, Lori Larsen.
CAST OF CHARACTERS

VICTOR-EMMANUEL CHANDEBISE, an insurance man CLAYTON CORZATTE
RAYMONDE, his pretty wife GERALDINE COURT
CAMILLE, his nephew MARC SINGER
ANTOINETTE, the maid SIAN BARBARA ALLEN
ETIENNE, the butler RANDALL RICKMAN
DR. FINACHE, the company doctor ROBERT LOPER
ROMAIN TOURNEL, an insurance agent GARY REINEKE
HOMENIDES DE HISTANGUA, a client TED D'ARMS
LUCIENNE, his wife ANNE MURRAY
AUGUSTIN FERRAILLON, owner of a hotel JEFFREY TAMBOR
OLYMPHE, his wife MARGARET HILTON
EUGENIE, the chambermaid HOPETON BONAR
BAPTISTIN, Ferraillon's uncle JOHN AYLWARD
ALBICOCCO, a guest at the hotel JOHN KAUFFMAN
Guests JOHN ABAJIAN, PATRICK DUFFY,
PATRICIA HODGES, LORI LARSEN, GUN-MARIE NILSSON, KELLY WALTERS,

PLACE: The Chandebise living room and the Hotel Pussycat, Paris.
TIME: Around 1900

There will be two intermissions.

Understudies: Chandebise and Ferraillon, John Aylward; Raymonde, Gun-Marie Nilsson; Camille and Etienne, Patrick Duffy; Antoinette and Eugenie, Patricia Hodges; Finache and Tournel, John Abajian; Homenides, John Kauffman; Lucienne, Margaret Hilton; Olympe, Lori Larsen; Baptistin and Albigocco, Kelly Walters.

Produced by arrangement with the Dramatic Publishing Company.

Credit: Floral Arrangement by Matthiesen's Flowers
A comedy, first performed in Paris at the Théâtre du Palais-Royal, September 9, 1668, by the King's Company, La Troupe du Roi.

Directed by
NAGLE JACKSON

Scenic Designer ........................................... Jason Phillips
Costume Designer ......................................... Ritchie M. Spencer
Lighting Designer ......................................... Steven A. Maze
Production Stage Manager ............................... John Page Blakemore
Technical Director ........................................ Floyd Hart

CAST OF CHARACTERS

HARPA1ON, the Miser ....................................... MICHAEL O'SULLIVAN
ELISE, his daughter ....................................... SIAN BARBARA ALLEN
CLÉANTE, his son .......................................... GARY REINEKE
VALÈRE, in love with Elise ............................... CLAYTON CORZATTE
FROSINE, a matchmaker ................................... JOAN WHITE
MARIANE, in love with Cléante ......................... HOPETON BONAR
MASTER JACQUES, coachman and cook ................. JEFFREY TAMBCR
LA FLÈCHE, Cléante's valet .............................. MARC SINGER
MASTER SIMON, Harpagon's agent ..................... JOHN AYLWARD
THE COMMISSIONER ..................................... ROBERT LOPER
DAME CLAUDE, a servant ................................ MARGARET HILTON
BRINDAVOINE, a servant ................................ JOHN KAUFFMAN
LA MERLUCHE, a servant ................................ RANDALL RICKMAN
MONSIEUR ANSELME, Valère's father ................ TED D'ARMS
OLD PEDRO .................................................. WILLIAM RONGSTAD
SPANISH CAPTAIN ....................................... ERIC AUGUSZTINY
CLERK .......................................................... DON BEARDEN

There will be one 15-minute intermission

Understudies: Harpagon, John Aylward; Jacques, Marc Singer; Valère, John Kaufman; Cléante, Randall Rickman; LaFlèche and Merluche, Joel Morello; Commissioner and Simon, Eric Augusztiny; Anselme, Spanish Captain, Old Pedro, William Rongstad; Brindavoine, Don Bearden; Elise, Mariane, and Dame Claude, Kathy Lichter; Frosine, Margaret Hilton; Clerk, John Kaufman.
The first performance of HAY FEVER was presented at the Ambassadors Theatre in London on June 8, 1925, with the New York opening at the Maxine Elliott Theatre in the Fall of that same year.

Directed by
ARTHUR STORCH

Scenic Designer ..................................... Jason Phillips
Costume Designer .................................. Ritchie M. Spencer
Lighting Designer .................................. William Mintzer
Production Stage Manager ......................... John Page Blakemore
Technical Director ................................ Floyd Hart

CAST OF CHARACTERS

JUDITH BLISS ........................................ MAUREEN O'SULLIVAN
MYRA ARUNDEL ....................................... ANNE MURRAY
DAVID BLISS .......................................... CLAYTON CORZATTE
SOREL BLISS .......................................... SIAN BARBARA ALLEN
SIMON BLISS .......................................... RANDALL RICKMAN
RICHARD GREATHAM ................................ GARY REINEKE
JACKIE CORYTON .................................... HOPETON BONAR
SANDY TYRELL ........................................ MARC SINGER
CLARA ................................................ MARGARET HILTON

Setting: The Bliss house at Cookham

There will be two intermissions.

Understudies: Judith Bliss, Myra Arundel, Margaret Hilton; David Bliss, Jeffrey Tambor; Simon Bliss, John Kaufman; Richard Greatham, Sandy Tyrell, John Aylward; Jackie Coryton, Jackie Benster; Clara, Sorel Bliss, Demetra Pitman.
THE PRICE was first presented by Robert Whitehead, in association with Robert W. Dowling, at the Morosco Theatre in New York City, on February 7, 1968.

Directed by
Robert Loper

Scenic Designer ......................................................... Jason Phillips
Costume Designer ........................................................ James York
Lighting Designer ......................................................... William Mintzer
Production Stage Manager ............................................ John Page Blakemore
Technical Director ....................................................... Floyd Hart

Cast of Characters

VICTOR FRANZ .............................................................. TED D'ARMS
ESTHER FRANZ .............................................................. EVE ROBERTS
GREGORY SOLOMON ..................................................... ALBERT M. OTTENHEIMER
WALTER FRANZ ........................................................... CLAYTON CORZATTE

PLACE: The attic floor of a Manhattan Brownstone
TIME: Today

There will be one intermission.

Understudies: Victor Franz, John Aylward; Esther Franz, Margaret Hilton; Gregory Solomon, Jeffrey Tambor; Walter Franz, Marc Singer.

Presented by special arrangement with
Samuel French Inc.
HAPPY ENDING and DAY OF ABSENCE
by Douglas Turner Ward

Directed by
ISRAEL HICKS

Scenic Designer: Jason Phillips
Costumes & Makeup Designed by: James York
Lighting Designer: William Mintzer
Production Stage Manager: John Page Blakemore
Technical Director: Floyd Hart

HAPPY ENDING
Ellie: Hilda Haynes
Vi: Bea Winde
Junie: Ron Glass
Arthur: Joe Fields

DAY OF ABSENCE
Clem: Israel Hicks
Luke: Gerry Black
John: Ron Glass
Mary: Hazel Medina
First Operator: Janetta Jackson
Second Operator: Glenda Desper
Third Operator: Tira King
Supervisor: Gus Fleming
Jackson: Joe Fields
Mayor: Joe Mydell
First Citizen: Gerry Black
Second Citizen: Israel Hicks
Third Citizen: James Bigham
Industrialist: Curtis Jackson
Businessman: Hilda Haynes
Clubwoman: Glenn Johnson
Announcer: Gary Reineke
Clan: Joe Fields
Aide: Bea Winde
Plous: Joe Mydell
Doll Woman: Hazel Medina
Brush Man: Curtis Jackson
Mop Man: James Bigham
Rastus: Joe Mydell

APPENDIX B

THE NINTH SEASON
RING ROUND THE MOON was first presented at The Globe Theatre, London, on January 26, 1950. The American premiere was staged at the Martin Beck Theatre in New York City on November 23, 1950.

Directed by ........................................ W. Duncan Ross
Set designed by ................................. Jason Phillips
Costumes designed by .................... Lewis D. Rampino
Lighting designed by ............ William Mintzer
Music coordinated by .......... Ken Benshoof
Production Stage Manager ......... John Page Blakemore
Technical Director ....................... Floyd Hart

CAST OF CHARACTERS
JOSHUA, a crumbling butler .......... George Ede
HUGO, a young man about town .......... John Tillinger
FREDERIC, his brother ................. John Tillinger

in love with
DIANA MESSERSCHMANN, engaged to Frederic .......... Susan Carr
PATRICE BOMBELLES, Messerschmann's secretive secretary .......... Tom Carson
LADY INDIA ........................................ Valerie French
MADAME DESMORTES, aunt to Hugo, Frederic and Lady India .......... Margaret Hamilton
CAPULET, her faded companion .......... Margaret Hilton
MESSERSCHMANN, Diana's father, a melancholy millionaire .......... Thayer David
ROMAINVILLE, a patron of the arts .......... Robert Loper

and of
ISABELLE, a ballet dancer ................. Barbara Kyle
HER MOTHER, a teacher of the pianoforte .......... Priscilla Morrill
A GENERAL ......................................... John Aylward
DOUBLE FOR HUGO/FREDERIC .......... Spencer Karch

Understudies: Joshua and Messerschmann, John Aylward; Lady India, Her Mother, Jo Leffingwell; Madame Desmortes, Margaret Hilton; Hugo, Frederic and Patrice, John Abajian; Diana and Capulet, Patricia Hodges; Romainville and A General, Donald Freeman; Isabelle, Gun-Marie Nilsson.

SYNOPSIS OF SCENES
The action of the play passes in a winter garden in Spring.

ACT I
SCENE 1. Morning.
SCENE 2. The same evening — before the Ball.

ACT II
The same evening — the Ball.

ACT III
SCENE 1. The same evening — after supper.
SCENE 2. Dawn

There will be two ten-minute intermissions:

RING ROUND THE MOON is presented through special arrangements with Samuel French and Company.
The House of Blue Leaves

BY JOHN GUARE

Directed by ............................................ W. Duncan Ross
Set designed by ........................................ Jason Phillips
Costumes designed by ................................. Lewis D. Rampino
Lighting designed by ................................. William Mintzer
Production Stage Manager ......................... John Page Blakemore
Technical Director ................................. Floyd Hart

CAST OF CHARACTERS

ARTIE SHAUGHNESSY .................................... Josef Sommer
RONNIE SHAUGHNESSY ................................. John Abajian
BUNNY FLINGUS ........................................ Nancy Zala
BANANAS SHAUGHNESSY ............................... Gwen Van Dam
CORRINA STROLLER ..................................... Susan Carr
BILLY EINHORN .......................................... Tom Carson
FIRST NUN .................................................. Margaret Hilton
SECOND NUN ............................................... Pat Hodges
THIRD NUN ............................................... Gun-Marie Nilsson
M.P. .......................................................... Don Freeman
THE WHITE MAN ....................................... John Aylward

Understudies: Artie Shaughnessy, John Aylward; Ronnie Shaughnessy and Billy Einhorn, Don Freeman; Bunny Flingus and Corrina Stroller, Jo Leffingwell; Bananas Shaughnessy and three nuns, Lori Larsen.

Pianist .................................................... Jerry Zimmerman

Scene: A cold apartment in Sunnyside, Queens, New York City

Time: October 4, 1965

There will be two ten-minute intermissions.

Miss Carr's mink coat, courtesy of Blum Furs, Fifth Avenue, Seattle.

THE HOUSE OF BLUE LEAVES is presented through special arrangements with Samuel French and Company.
Hotel Paradiso

Georges Feydeau and Maurice Desvailliers
English Translation by
Peter Glenville

Directed by ............................................. W. Duncan Ross
Set designed by ....................................... Jason Phillips
Costumes designed by ................................. Lewis D. Rampino
Lighting designed by ................................... William Mintzer
Production Stage Manager ......................... John Page Biakemore
Technical Director ..................................... Floyd Hart

CAST OF CHARACTERS

BONIFACE ............................................... Donald Moffat
ANGELIQUE ............................................. Nancy Zala
MARCELLE ............................................... Gwen Arner
COT ....................................................... William Youn
MAXIME .................................................. John Abajian
VICTOIRE ............................................... Jo Leffingwell
MARTIN ..................................................... Robert Loper
1ST PORTER ............................................. Adrian Sparkes
2ND PORTER ............................................. Charles Layne
3RD PORTER ............................................. Wayne Hudgins
4TH PORTER ............................................. Randall Chicoine
PAQUERETTE ............................................ Patricia Hodges
MARGUERITE ............................................ Gun-Marie Nilsson
VIOLETTE .................................................. Bridget Donahoe
PERVENCHE ............................................. Joan Marie Kinney
ANNIELLO .................................................. Tom Carson
GEORGES .................................................. Don Freeman
A LADY ..................................................... Janice McElroy
A MAN ..................................................... Wayne Hudgins
TABU ......................................................... John Aylward
POLICE INSPECTOR .................................... Randall Chicoine
POLICEMEN ............................................. Wayne Hudgins

Understudies: Boniface, John Aylward; Angelique and Victoire, Jean Marie Kinney;
Marcelle, Gun-Marie Nilsson; Cot, Charles Layne; Maxime and Duke, Wayne Hudgins;
Martin, Anniello, Tabu and Police Inspector, Adrian Sparkes; four porters, Don
Freeman; Paquerette, Marguerite, Violette, Pervenche and Lady, Lee Shallat; Georges,
Randall Chicoine

ACT I
A Builder's Room

ACT II
The Hotel Paradiso

ACT III
A Builder's Room

There will be two 10-minute intermissions.

Produced by special arrangement with Samuel French, Inc.
by George Bernard Shaw

Getting Married was first produced at the Haymarket Theatre, London, May 12, 1908, and debuted in New York at the Booth Theatre, November 6, 1916.

Directed by
Clayton Corzatte

Scenic Designer ..................................... Jason Phillips
Costume Designer ................................. Lewis D. Rampino
Lighting Designer .................................... Miles Fischel
Production Stage Manager ....................... John Page Blakemore
Technical Director ................................... Floyd Hart

CAST OF CHARACTERS

THE BISHOP OF CHELSEA ................................ W. Duncan Ross
MRS. BRIDGENORTH ........................................ Margaret Hilton
WILLIAM COLLINS, THE GREENGROCER ................. Tom Carson
GENERAL BRIDGENORTH ............................... Byron Webster
LESBIA GRANTHAM ..................................... Pauline Flanagan
REGINALD BRIDGENORTH ............................. George Vogel
LEO BRIDGENORTH ..................................... Gun-Marie Nilsson
ST. JOHN HOTCHKISS ................................. Jay H. Sheffield
CECIL SYKES ............................................. John Abajian
EDITH BRIDGENORTH ................................... Pat Hodges
SOAMES ......................................................... William Young
THE BEADLE .............................................. Don Freeman
MRS. GEORGE .............................................. Margaret Phillips

UNDERSTUDIES: The Bishop of Chelsea and The Beadle, Jonathon Torp; Mrs. Bridgenorth, Cynthia Reid; William Collins and Reginald Bridgenorth, John Aylward; General Bridgenorth and Cecil Sykes, Don Freeman; Lesbia Grantham, Demetra Pittman; Leo and Edith Bridgenorth, Jacqueline Benster; St. John Hotchkiss, Kelly Franett; Soames, Loren Foss; Mrs. George, Jo Leffingwell.

There will be one intermission.

GETTING MARRIED is presented through special arrangements with Samuel French, Inc.
by Paul Zindel

The first performance of And Miss Reardon Drinks A Little was presented at the Morosco Theatre in New York City on February 25, 1971.

Directed by
Robert Loper

Scenic Designer ........................................ Jason Phillips
Costume Designer ....................................... Lewis D. Rampino
Lighting Designer ................................. William Mintzer
Production Stage Manager ....................... John Page Blakemore
Technical Director ............................. Floyd Hart

CAST OF CHARACTERS

CATHARINE ........................................ Eve Roberts
ANNA .................................................. Marian Mercer
CEIL .................................................... Pauline Flanagan
MRS. PENTRANO, SUPERINTENDENT'S WIFE .... Margaret Hilton
FLEUR STEIN ........................................ Ronny Graham
BOB STEIN ........................................... Don Freeman
DELIVERY BOY ....................................... John Abajian

UNDERSTUDIES: Catherine and Fleur Stein, Jo Leffingwell; Anna and Mrs. Pentrano, Gun-Marie Nilsson; Ceil, Pat Hodges; Bob Stein and Delivery Boy, John Abajian.

ACT I: An October Evening
ACT II: Immediately following
ACT III: Immediately following

THE SETTING

The living room and dining area of the comfortable apartment of Catherine and Anna Reardon.

AND MISS REARDON DRINKS A LITTLE is presented through special arrangements with Samuel French, Inc.
by Elaine May and Terrence McNally

ADAPTATION was first presented at the Berkshire Theatre Festival in Stockbridge, Massachusetts, in August, 1968. NEXT was first performed at the White Barn Theatre in Westport, Connecticut, on July 16, 1967.

Directed by

Wayne Carson

Scenic Designer ........................................... Jason F. Illips
Costume Designer ....................................... Lewis D. Rampino
Lighting Designer ...................................... William Mintzer
Production Stage Manager ......................... John Page Blakemore
Technical Director ...................................... Floyd Hart

CAST OF CHARACTERS — ADAPTATION

PLAYERS (FEMALE) ......................................... Gun-Marie Nilsson
PLAYERS (MALE) .......................................... Michael Keenan
GAMES MASTER ........................................... Tom Carson
CONTESTANT ................................................ Clayton Corzatte

UNDERSTUDIES: Female players, Jo Leffingwell; Male players, Don Freeman; Games Master and Contestant, John Abjarian.

Announcer's Voice: Don Cannon

INTERMISSION: 15 MINUTES

CAST OF CHARACTERS — NEXT

MARION CHEEVER ........................................... William Young
SGT. THECH .................................................. Nancy Zaia

UNDERSTUDIES: Marion Cheever, Don Freeman; Sgt. Thech, Jo Leffingwell

ADAPTATION and NEXT are presented through special arrangements with Samuel French, Inc.
## Cast of Characters

(in order of their appearance)

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
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<tbody>
<tr>
<td>First Witch</td>
<td>Gun-Marie Nilsson</td>
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<td>Second Witch</td>
<td>Robert Loper</td>
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<td>Third Witch</td>
<td>Elizabeth Cole</td>
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<td>Duncan</td>
<td>Eric Sinclair</td>
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<td>Malcolm</td>
<td>James Tripp</td>
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<td>Donalbain</td>
<td>Kelly Walters</td>
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<td>Lennox</td>
<td>James Jansen</td>
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<td>A Captain</td>
<td>Charles Lanyer</td>
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<td>Ross</td>
<td>Tom Carson</td>
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<td>Angus</td>
<td>David Burrow</td>
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<td>Macbeth</td>
<td>Peter Coffield</td>
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<td>Banquo</td>
<td>Clayton Corzatte</td>
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<td>Lady Macbeth</td>
<td>Susan Clark</td>
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<td>Seton</td>
<td>John Abajian</td>
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<td>Fleance</td>
<td>David Norfleet</td>
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<td>Servant</td>
<td>Jonathan Norfleet</td>
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<td>Porter</td>
<td>Michael Keenan</td>
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<td>Macduff</td>
<td>Ted D'Arms</td>
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<td>Old Man</td>
<td>Eric Sinclair</td>
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<td>First Murderer</td>
<td>Charles Lanyer</td>
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<td>Second Murderer</td>
<td>Sid Conrad</td>
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<td>A Lord</td>
<td>Richard Blackburn</td>
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<td>First Apparition</td>
<td>John Renforth</td>
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<td>Second Apparition</td>
<td>Loren Foss</td>
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<td>Third Apparition</td>
<td>Kathy Lichter</td>
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<td>Lady Macduff</td>
<td>Judith Light</td>
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<td>Son of Macduff</td>
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<td>Glenn Buttkus</td>
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<td>Alan Brandon</td>
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<td>Donald Bearden</td>
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<td>Old Siward</td>
<td>Sid Conrad</td>
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<td>A Servant to Macbeth</td>
<td>Thomas Spiller</td>
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<td>Young Siward</td>
<td>Wayne Hudgins</td>
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<td>Vision of the Kings</td>
<td>Gerald Burgess</td>
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<td>Ladies</td>
<td>Jacqueline Benster</td>
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<td>Kathy Lichter</td>
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<td>Kathy Zoeger</td>
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<td>Thanes, Soldiers, Servants</td>
<td>Gerald Burgess</td>
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<td>Loren Foss</td>
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<td>William Witter</td>
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<td>D. H. Panchot</td>
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<td>Ross, Glenn</td>
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<td>A Servant to Macbeth</td>
<td>Stephen Wehmeier</td>
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<td>Old Man</td>
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<td>Caithness</td>
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<td>Young Siward</td>
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<td>Fantasy, Vision of the Kings: Jean Smart</td>
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</table>

There will be two ten minute intermissions.

Credits: Welding, Al Dunstone
CAMINO REAL
by Tennessee Williams

Cast of Characters

Gutman... Michael Keenan
Survivor... Charles Lanyer
Rosita... Diana Bellamy
First Officer... William Rongstad
Jacques Casanova... Laurence Hugo
La Madrecita De Los Perdidos... Elizabeth Cole
Her Son... Wayne Hudgins
Kilroy... James Tripp
First Street Cleaner... Thomas Spiller
Second Street Cleaner... Richard Blackburn
Abdullah... Donald Bearden
A Bum in a Window... Tom Carson
A. Ratt... Jim Jansen
The Loan Shark... David Burrow
Baron De Charlus... Eric Sinclair
Lobo... Eric Helland
Second Officer... Alan Brandon
Third Officer... Steven E. Brackin
Fourth Officer... Gary Thomsen
Marguerite Gautier... Rita Gam
Lady Mulligan... Susan Ludlow
Waiter... Walter Krauss
Lord Byron... Peter Coffield
Travel Agent... Gun-Marie Nilsson
Pilot of the Fugitivo... Charles Lanyer
Market Woman... Demetra Pittman
Second Market Woman... Cynthia Reid
Street Vendor... Kathy Lichter
Lord Mulligan... Robert Loper
The Gypsy... Eve Roberts
Her Daughter, Esmeralda... Judith Light
Nurse... John Abajian
Eva... Jacqueline Benster
The Instructor... Jim Jansen
Medical Students... Glenn Buttkus
Kathy Lichter
Demetra Pittman
Cynthia Reid

Don Quixote... Peter Coffield
Sancho Panza... Glenn Buttkus
Prudence Duvernoy... Bonnie Hurren
Olympe... Lee Shallat
Red Caps... John Ashworth
John Nannery
Street Vendors, Street People.

Passengers, Hotel Guests... C. W. Armstrong
Jacqueline Benster
Glenn Buttkus
Ray Elliot
D. H. Panchot
Kathy Lichter
Demetra Pittman
Cynthia Reid

Understudies:

Gutman, Lord Byron and Don Quixote, William Rongstad; Survivor, First Officer and Dreamer, Alan Brandon; Rosita, La Madrecita and Olympe. Demetra Pittman; Jacques Casanova and Baron De Charlus, John Abajian; Kilroy, Charles Lanyer; First and Second Street Cleaners, Stephen E. Brackin; Abdullah, Nurse, Sancho Panza, and A. Ratt; Thomas Spiller; The Gypsy and Esmeralda, Gun-Marie Nilsson; A Bum in a Window.

Lord Mulligan and Pilot of the Fugitivo, Glenn Buttkus; The Loan Shark, Lobo and Medical Instructor, Richard Blackburn.
Marguerite Gautier, Lee Shallat; Lady Mulligan and Prudence Duvernoy, Kathy Lichter; Travel Agent, Street Vendor and Eva.
Cynthia Reid; Street Vendors, Street People, Passengers, and Hotel Guests, Kimberly Allen, Pamela Reiland Tamara Brown; Second, Third, and Fourth Officers, Waiter, Rob Lunney.

There will be two ten-minute intermissions

CAMINO REAL is presented through special arrangement with Samuel French and Company
By Brandon Thomas

CAST OF CHARACTERS
(In order of their appearance)

JACK CHESNEY .................................................. James Jansen
BRASSET ............................................................ Tom Carson
CHARLES WYKEHAM ........................................... David Burrow
LORD FANCOURT BABBERLEY ................................... Robert Moberly
KITTY VERDUN ..................................................... Judith Light
AMY SPETTIGUE .................................................. Bonnie Hurren
COLONEL SIR FRANCIS CHESNEY ............................ Eric Hurren
STEPHEN SPETTIGUE ........................................... Michael Keenan
DONNA LUCIA D'ALVADOREZ ................................. June Gibbons
ELA DELAHAY .................................................... Gun-Marie Nilsson
THE NEW FOOTMAN ............................................. John Abajian

Understudies: Jack Chesney & Charles Wykeham, Wayne Hudgins; Brassett & Lord Fancourt Babberley, Charles Lanyer; Kitty Verdun, Amy Spettigue & Donna Lucia d'Alvadorez, Lee Shallat; Sir Francis Chesney & Stephen Spettigue, John Abajian; Ela Delahay, Jacqueline Benster.

Commemoration Week — Oxford.
The play takes place at the turn of the century.

ACT I
Jack Chesney’s Rooms in College. (Morning)
"When pious frauds — are dispensations." — Hudibras.

ACT II
Garden Outside Jack Chesney’s Rooms. (Afternoon)
"While there’s tea there’s hope." — Pinero.

ACT III
Drawing Room at Spettigue’s House. (Evening)
"Dinner lubricates business." — Boswell.

There will be two intermissions.

CHARLEY’S AUNT is presented through special arrangement with Samuel French & Company.
by Robert Marasco

The first performance of CHILD'S PLAY was presented at the Royale Theatre in New York City on February 17, 1970.

Directed by
Edward Payson Call

Scenic Designer ............ Jason Phillips
Costume Designer .......... Lewis D. Rampino
Lighting Designer .......... Steven A. Maze
Technical Director .......... Floyd Hart
Production Stage Manager ..... Marc Rush

CAST OF CHARACTERS

PAUL REESE .......... Jim Jansen
FATHER PENNY .......... Mario Siletti
FATHER GRIFFIN .......... Tom Carson
JEROME MALLEY .......... James Cahill
JOSEPH DOBBS .......... Donald Woods
FATHER MOZIAN .......... Dan West

STUDENTS:
CARRE .......... Eric Helland
MEDLEY .......... John Gould
BANKS .......... John Mullally
JENNINGS .......... David Gyorg
O’DONNELL .......... Gerald Burgess
SHEA .......... Robert McCormack
WILSON .......... Tom Myers
McARDLE .......... David Norfleet
TRAVIS .......... Karl Oles

UNDERSTUDIES: Reese and Penny, Wayne Hudgins; Griffin and Dobbs, Charles Lanyer; Malley and Mozian, John Abajian; all students, Robin Reeds and Mark Buchan.

The time is the Present.
The play takes place at St. Charles’ School in midwinter.

CHILD'S PLAY is presented through special arrangement with Samuel French & Company.
by Edward Albee

The first performance of ALL OVER was presented at the Martin Beck Theatre in New York City on March 27, 1971.

Directed by
Duncan Ross

Scenic Designer .................. Elizabeth A. Tullis
Costume Designer ................ Lewis D. Rampino
Lighting Designer ................. Richard Nelson
Technical Director ............... Floyd Hart
Production Stage Manager ........ Marc Rush

CAST OF CHARACTERS

THE WIFE .................................. Nina Foch
THE MISTRESS ............................. Pippa Scott
THE SON ................................... Tom Carson
THE DAUGHTER ............................ Gwen Arner
THE BEST FRIEND ....................... James Cahill
THE DOCTOR .............................. Mario Siletti
THE NURSE ................................. Susan Ludlow
1ST PHOTOGRAPHER .................. Jim Jansen
2ND PHOTOGRAPHER ................. Wayne Hudgins
REPORTER ................................. Charles Lanyer

UNDERSTUDIES: The Wife and The Nurse, Lee Shallat; The Mistress, Judith Light; The Daughter, Gun-Marie Nilsson; The Best Friend, Jim Jansen; The Son, Charles Lanyer; The Doctor, Wayne Hudgins; Photographers and Reporter, John Abajian.

There will be one 15 minute intermission.

ALL OVER is presented through special arrangement with Samuel French & Company.
by George M. Cohan

The first performance of THE TAVERN was presented at the Fulton Theatre in New York in the year 1920.

Directed by
Clayton Corzatte

Scenic Designer....................W. Scott Robinson
Costume Designer..............Lewis D. Rampino
Lighting Designer.........Richard Nelson
Technical Director .........Floyd Hart
Production Stage Manager ........Marc Rush

CAST OF CHARACTERS

THE TAVERN KEEPER'S SON ..............Jim Jansen
THE HIRED GIRL..................Gun-Marie Nilsson
THE TAVERN KEEPER .................Ted D'Arms
THE HIRED MAN....................John Abajian
THE VAGABOND ......................Donald Moffat
THE WOMAN........................Gwen Arner
THE GOVERNOR ......................Michael Lewis
THE GOVERNOR'S WIFE ..........Susan Ludlow
THE GOVERNOR'S DAUGHTER ....Judith Light
THE FIANCE .......................Charles Lanyer
THE SHERIFF .....................Tom Carson
THE SHERIFF'S MEN .............Wayne Hudgins
THE ATTENDANT ......................Kenneth Brocious

UNDERSTUDIES: The Vagabond — Charles Lanyer; Hired Man, Governor.
Tavern Keeper — Adrian Sparks; Woman, Governor's Daughter — Lee Shallat;
Governor's Wife, Hired Girl — Jean Marie Kinney, Fiance, Sheriff, Tavern
Keeper's Son — Wayne Hudgins; Attendant, Sheriff's Men — Mark Buchan.

There will be one 15-minute intermission.

THE TAVERN is presented through special arrangement with Samuel French Incorporated.
APPENDIX D

THE ELEVENTH SEASON
The Company
(IN ALPHABETICAL ORDER)
LEON BIBB  CLAYTON CORZATTE  PATRICIA ANN KERN
MARNI NIXON  ORRIN REILEY  EVE ROBERTS

MUSICAL SYNOPSIS

ACT I
Overture
Marathon
Alone
Madeline
I Loved
Mathilde
Bachelor's Dance
Timid Frieda
My Death
Jackie
The Desperate Ones
Sons Of
Amsterdam

ACT II
The Bulls
Old Folks
Marieke
Brussels
Fanette
Funeral Tango
No, Love, You're Not Alone
Next
Carousel
If We Only Have Love

There will be one intermission.

"Jacques Brel" is presented through special arrangement with Music Theatre International, 119 West 57th Street, New York, New York 10019.

Although the original cast of JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS called for only four artists, additional players will be seen in this production because of the extraordinary demands of the Brel songs. The cast for this performance is posted in the Playhouse lobby.

The Seattle Repertory Theatre wishes to gratefully acknowledge the cooperation of the Musicians' Association of Seattle, Local 76.

The Seattle Repertory Theatre wishes to thank the Mayor and City Council, the Seattle Arts Commission, and Washington State Arts Commission, who, by their joint cooperation, will make it possible for more than 5,000 low income Senior Citizens to attend performances of Repertory plays.
"That Championship Season" was first presented by the New York Shakespeare Festival at the Public Theatre in New York City, on May 2, 1972.

Directed by
Duncan Ross

Scenic and Costume Designer ............... John Wright Stevens
Lighting Designer ...................... Richard Nelson
Production Stage Manager .......... Kenneth Brocious
Technical Director ............... Floyd Hart

CAST OF CHARACTERS
Tom Daley ................ Clayton Corzatte
George Sikowski .......... Biff McGuire
James Daley ................ Ronny Graham
Phil Romano ................. David Sabin
Coach ........................ Donald Woods

Understudies: Coach, Michael Keenan; Phil and George, Glenn Butkus; Tom and James, Adrian Sparks

Place: The Coach's house, somewhere in the Lackawanna Valley.

There will be two intermissions.

During the 1972 season, "That Championship Season" won the Pulitzer Prize, Tony Award for 'best play,' and the Outer and New York Critics' Circle Awards.

By arrangement with the New York Shakespeare Festival produced by Joseph Papp.

Credits: Kentucky Fried Chicken of Greater Seattle and Carling Brewing Co.

Many of the set and property pieces are courtesy of local merchants and antique dealers. If you are interested in acquiring any of these items, you may pick up a list of those which are for sale from David Barnett, House Manager.

The first production of "That Championship Season" was directed by A. J. Antoon; the setting was by Santo Loquasto; costumes were by Theoni V. Aldredge; and the lighting by Ian Calderon. The Associate Producer was Bernard Gersten.
THREE MEN ON A HORSE
by GEORGE ABBOTT & JOHN CECIL HOLM

"Three Men on a Horse" was first produced by Alex Yokel at The Playhouse in New York City on January 30, 1935.

Directed by
Robert Loper

Scenic Designer................. W. Scott Robinson
Costume Designer.............. Janet Christine Warren
Lighting Designer............... Richard Nelson
Production Stage Manager...... Kenneth Brocious
Technical Director............ Floyd Hart

CAST OF CHARACTERS

Audrey Trowbridge ............ Lee Shallat
The Tailor ....................... Peter Hodges
Erwin Trowbridge ............. Robert Moberly
Clarence Dobbins............... Michael Keenan
Delivery Boy ..................... Dan Mahar
Harry . .................. Glenn Butkus
Charlie ....................... Adrian Sparks
Frankie ........................ Julian Schembri
Patsy ......................... Ronny Graham
Mabel ........................ Mariano Mercer
Joe .................................. Norman Bernard
Gloria .......................... Lucy Rush
Al .................................... Jerry Brinkman
Hotel Maid ....................... Susan Carr
Mr. Carver ..................... Gordon Gutteridge

Understudies: Audrey and Mabel, Lucy Rush; Tailor, Delivery Boy and Al, David Norfleet; Erwin Trowbridge, Glenn Butkus, Clarence, Eric Helland, Harry and Charlie, Daryl Anderson; Patsy, Adrian Sparks; Joe and Frankie, Bill Witter, Gloria and Maid, Tamara Brown; Mr. Carver, Jerry Brinkman

SCENES

ACT I

Scene 1. The living room of the Trowbridge house, Ozone Heights, New Jersey.

Scene 2. A barroom in the basement of the Lavilliere Hotel, New York City.

ACT II

Scene 1. Ozone Heights.

Scene 2. A room in the Lavilliere Hotel.

ACT III

Scene 1. Ozone Heights.

Scene 2. The hotel room.

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Under the auspices of the Washington State Cultural Enrichment Program, approximately 5,600 students will see THREE MEN ON A HORSE.
The Seattle Repertory Theatre proudly presents the American Premiere of "A Family and a Fortune"—a play by Julian Mitchell, adapted from the novel by Ivy Compton-Burnett.

Directed by Duncan Ross

Scenic Designer .................................................. Eldon Elder
Costume Designer ............................................. Janet Christine Warren
Lighting Designer .................................................. Richard Nelson
Production Stage Manager .................................. Marc Rush
Technical Director ............................................... Floyd Hart

CAST OF CHARACTERS

Edgar Gaveston .................................................. Larkin Ford
Blanche, his wife ............................................. Gale Sondergaard
Dudley, his brother ........................................... Biff McGuire
Justine ................................................................. Jeannie Carson
Mark, Edgar's children ....................................... Tobias Andersen
Clement ............................................................... Robert Moberly
Oliver Seaton, father of Blanche and Matty .......... Douglas Seal
Matty Seaton, his daughter ................................... Sylvia Sidney
Miss Griffin, her companion ................................ Inga Douglas
Jellamy, the Gavestons' butler .............................. Michael Keenan
Maria Sloane, a friend of Matty's ......................... Gwen Arner

Understudies: Edgar, Clement and Jellamy, Glenn Butkus, Blanche, Matty and Miss Griffin, Lee Shallat; Dudley, Mark and Oliver, Adrian Sparks; Justine and Maria, Lucy Rush

ACT I

Scene 1. The Gavestons' dining-room; Autumn, 1901.
Scene 2. The Lodge of the Gavestons' house; two weeks later.
Scene 3. The Gavestons' drawing-room; six months later.
   Scene 4. The same; two months later.
   Scene 5. Blanche's bedroom; that night.

ACT II

Scene 1. The drawing-room; one month later.
Scene 2. The same; one month later.
Scene 3. The same; three months later.

ACT III

Scene 1. The dining-room; next morning.
Scene 2. The drawing-room; one month later.

Many of the set and property pieces are courtesy of local merchants and antique dealers. If you are interested in acquiring any of these items, you may pick up a list of those which are for sale from David Barnett, House Manager.

New communications equipment courtesy of Automatic Electronics, a subsidiary of General Telephone and Electronics, Everett.
THE SEAGULL by Anton Chekhov

Translated by Stark Young
Directed by Duncan Ross

Scenic Designer ...................................................... Eldon Elder
Costume Designer ..................................................... Janet Christine Warren
Lighting Designer ..................................................... Richard Nelson
Technical Director ................................................... Floyd Hart
Stage Manager ........................................................ Kenneth Brocious

CAST OF CHARACTERS

Irina Nicolayevna Arcadina, Madame Trepleff ........ Nina Foch
Constantine Gavrilowitch Trepleff .............................. Jess Richards
Peter Nicolayevitch Sorin ........................................... Douglas Seale
Nina Mikhailovna Zaryechny ....................................... Laurie Prange
Ilya Afanasyevitch Shamreyeff ..................................... Byron Webster
Pauline Andreevna ......................................................... Angela Wood
Masha (Marya Ilyinichna) ............................................. Lee Shallat
Boris Alexeyevitch Trigorin ........................................... Paul Roebling
Eugene Sergeyevitch Dorn ......................................... Larkin Ford
Semyon Semyonovitch Medvedenko ............................... Don West
Yacov ................................................................. Glenn Buttkus
Cook ................................................................. Adrian Sparks

Understudies: Arcadina, Pauline and Masha, Lucy Rush; Sorin and Trigorin, Adrian Sparks; Ilya, Dorn and Medvedenko, Glenn Buttkus; Yacov and the Cook, Edwin Stone

Act I: A section of the park on Sorin’s estate
Intermission
Act II
Scene 1. (a few days later) Lawn on Sorin’s estate
Scene 2. (a week later) Room in Sorin’s house

Act III: (two years later) Sitting room in Sorin’s house
Intermission

Miss Foch’s jewelry courtesy of Fox’s Gem Shops.

Many of the set and property pieces are courtesy of local merchants and antique dealers. If you are interested in acquiring any of these items, you may pick up a list of those which are for sale from David Barnett, House Manager.

New communications equipment courtesy of Automatic Electronics, a subsidiary of General Telephone and Electronics, Everett.

"The Seagull" is presented through special arrangements with Samuel French, Inc.
Directed by Edward Payson Call

Scenic Designer ................................................. Robert Dahlsrom
Costume Designer .............................................. Janet Christine Warren
Lighting Designer ................................................ Richard Nelson
Technical Director .............................................. Floyd Hart
Stage Manager ..................................................... Marc Rush

CAST OF CHARACTERS

Sabina ...................................................... Elaine Kerr
Mr. Fitzpatrick, the Stage Manager .......... Don West
Mrs. Antrobus ............................................... Jeannie Carson
Dinosaur ....................................................... Dayna Cole
Mammoth ..................................................... Marcie Buckner
Telegraph Boy ............................................... Timothy Meyers
Gladys ........................................................ Gun-Marie Nilsson
Henry ........................................................... John Abajian
Mr. Antrobus .................................................. Bill McGuire
Doctor ........................................................ Don Spencer
Professor ....................................................... C. W. Armstrong
Judge ........................................................ William Preston
Homer ............................................................ James McGill
The Three Muses .............................................. Lee Shalat
Broadcast Official ............................................. Frances Haertel
His Assistant .................................................. Christine James
Convention Chairman ....................................... Steve Elliott
The Fortune Teller ............................................ Adrian Sparks
Chair Pushers .................................................. Angela Wood
3 Girls ............................................................. Lee Shalat
Conveners ...................................................... Luci Rush
Defeated Candidate ......................................... Rebecca Young
Wife of Defeated Candidate ....................... Dayna Cole
Weatherman ..................................................... The Ark
Mr. Tremayne .................................................. William Preston
Hester ............................................................ Lee Shalat
Ivy ................................................................. Olivia Williams
Fred Bailey ...................................................... James McGill
Assistant Stage Manager ................................. Marcie Buckner
Stagehands ...................................................... Charles Bull, Jim Charleston
Musicians ....................................................... John Clark, Steve Elliott, Keith Burns

Understudies
Mrs. Antrobus — Lucy Rush; Sabina — Lee Shalat; The Fortune Teller — Olivia Williams; Gladys — Marcie Buckner; Fred Bailey, Judge, Broadcast Official — Glenn Buttkus; Mr. Antrobus and Tremayne — Adrian Sparks; Fitzpatrick — James McGill; Henry — Timothy Meyers; Telegraph Boy — Don West.
2nd Chair Pusher, Professor, Broadcast Assistant, other onstage extras — Ed Stone; Doctor, Homer, 1st Chair Pusher, Convention Chairman, other onstage extras — David Clark; Musicians, Stagehands — Randy Clark, Ivy, Miss E. Muse, Miss T. Muse and 3 Tarts — Nubia Penuela, Hester and Miss M. Muse — Rebecca Young, wife of defeated candidate — Dayna Cole

Act I Home, Excelsior, New Jersey
Intermission
Act II Atlantic City Boardwalk
Intermission
Act III Home, Excelsior, New Jersey
Special production research by Edwin Stone
Animals created by Jack Smith, Lenore Waldron and Susan Grisvard

Many of the set and property pieces are courtesy of local merchants and antique dealers. If you are interested in acquiring any of these items, you may pick up a list of those which are for sale from David Barnett, House Manager. New communications equipment courtesy of Automatic Electronics, a subsidiary of General Telephone and Electronics, Everett.

"The Skin of Our Teeth" is presented through special arrangements with Samuel French, Inc.
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Seattle Centerstage 73-74 (Playbill for That Championship Season and Three Men On A Horse).
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