

COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN

BY ED GRACZYK

directed by Susan Finque



**MEANY STUDIO
THEATRE**

33rd Season

81st Production

Jan 30-Feb 13, 2011

UW
SCHOOL OF
Drama

COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN

by

Edward Graczyk

directed by

Susan Finque

Costume Design

Linnaea Boone Wilson*

Scenic Design

Andrew Mannion*

Lighting Design

Marnie Cumings*

Stage Manager

Conner Rich

Sound Design

Sean Kram

Technical Director

Alan Weldin

Assistant Stage Manager

Shawna Sease

Meany Studio Technician

Doug Meier

Faculty Advisors

Josie Gardner

Andrew Smith

Rob Morgan

Assistant Set Designer

Yuriko Domyo

Light Board Operator

Curran Foster

Running Crew

Desiree Jones

Jennifer Honka

Cat Refuerzo

Mickey Rowe

Ji Seo

Tsun-Yao Yang

Costume Construction Crew

Rachel Apatoff*

Linnaea Boone Wilson*

Sound Board Operator

Patrick Sa'Au

Costume Crew

Brian Culbertson

Seokin Kim

Kelly Thoma

Tyson Strotz

Kat Wertzler

Show Image Design

Sophie Milton

* Member of the Master of Fine Arts Program in design.
Produced by special arrangement with Samuel French, Inc.

ABOUT THE PLAY

Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean runs 2 hours including a 15 minute intermission.

TIME

September 30th, 1975

September 30th, 1955

PLACE

A Five and Dime Store in McCarthy,
a small town in west Texas.

* Member of the Professional Actor Training Program (MFA).

DIRECTOR'S NOTE

I was a young woman when I saw Robert Altman's film adaptation of *Come Back to the Five and Dime Jimmy Dean Jimmy Dean*, and was struck to the heart by the story of one person's courage to change. I have spent the last seven years of my life living in small town Wisconsin, and the community dynamics of brutal bullying, devastating secrets, and well-protected lies still exist right alongside lifelong bonds and deep affections, especially between women. The film is now a cult-classic. The stage play remains an excellent vehicle for gifted and disciplined actors to exercise their craft of immersion into characters whose truths are deeply buried beneath many layers of fragile fantasies, highly tuned coping skills, and rewritings of personal histories. In this slice-of-life Americana, the effect James Dean's death had on a generation of young people reverberates with questions of faith, artificial or not, in crisis. *Five and Dime* holds its own in the shadow of such masterworks as *Streetcar Named Desire* and *Who's Afraid of Virginia Woolf?* — plays which set the standard for what can happen when a lie is so protected as to become a monster all its own. This has been a tremendously rewarding project, and I want to congratulate the marvelous ensemble of actors and designers for their entirely professional work. It's been a privilege indeed.

SUSAN FINQUE, DIRECTOR

Acknowledgements:

Dr. Josh Weldin, for the loan of his truck Delia Maye. Theatre Puget Sound, for ongoing support. School of Drama Faculty and Staff.

CAST

In order of appearance

Juanita

Valeka J. Holt*

Mona

Kayla Lian*

Mona (Then)

Marissa Lichwick*

Sissy

Camille Thornton-Alson*

Sissy (Then)

Sarah Loveland*

Joe

Stephen Levall*

Joanne

Maura Tang*

Stella May

Taryn Pearce

Edna Louise

Sarah Winsor

ABOUT THE PLAYWRIGHT

Edward Graczyk (born c. 1941) is a playwright originally from Ohio. He wrote several children's plays early in his career, but became better known as the author of 1976's *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean*. In 1982, Graczyk won the Best Screenplay Award at the Belgium International Film Festival for Robert Altman's motion picture adaptation.

FURTHER READING

Gender Outlaw

by Kate Bornstein

Kate is a male-to-female transsexual, her surgeries and transition complete for more than 20 years. She has written several books, and her insights are unique as her own background is in acting. She has created several works for the stage.

The Death of James Dean

by Warren N. Beath

Since Dean made only three films, the focus of the cultists has been as much, perhaps more, on his death than on his life. The first half of this book concerns the accident, the inquest, and the anniversary gatherings at Dean's burial site. In the second half, Beath profiles the obsessed fans who keep the Dean legend alive, and his death's effect on a generation of young people.

COMING UP

The Caucasian Chalk Circle

by Bertolt Brecht

with new music by James Jewell

directed by Alyson Roux

February 27 - March 13

Jones Playhouse

MFA Thesis Production

Secret in the Wings

by Mary Zimmerman

directed by Julie Beckman

April 17 - May 1

Meany Studio Theatre

BA Production

Picasso at the Lapin Agile

by Steve Martin

directed by Andrew McGinn

May 15 - 29

Penthouse Theatre

MFA Directing Candidate

Production