

**The Theatre of
Western Springs
Presents**



This program is partially
sponsored by a grant from the
Illinois Arts Council

Cadillac

By Bill Jepsen

Directed by Rick Snyder

Cast

(in order of appearance)

Howard Austin

..... **Rich Kropp**

Fred Allman

..... **George Dempsey**

Robin Swatly

..... **Deborah Sampson**

Art Rolowski

..... **Harry Hultgren**

Gary Hall

..... **Eric Weiher***

James McNeal

..... **Mark Favoino**

Ellen McNeal

..... **Carol Clarke**

*new to our stage

Setting

The Lindy Motors Used Automobile
Dealership, Chicago, IL

Time

Present Day

ACT I

Scene 1: Mid-morning on the last
day of the month

Scene 2: Later that morning

Scene 3: Early that afternoon

ACT II

Scene 1: Late afternoon on the
same day

Scene 2: Later that evening

There will be one fifteen minute
intermission.

Acknowledgments

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from the author.

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Hinsdale, for providing apple cider at
cost with free delivery.

Starbucks, Western Springs, for
providing decaf coffee for the
Thursday performances.

Bill Hammack for the use of his car on
stage.

The photographs illustrating this
program are from The Theatre of
Western Springs' archives.

TWS is grateful for the assistance of



6036 S. Central Ave.
Chicago, IL 60638
773-581-5081
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in providing set materials used in this production.

Director's Corner

By Rick Snyder

I have to admit, I approached *Cadillac* with some degree of hesitation. A play about used-car salesmen? But, like many other plays I've been involved with and, as it always is with me, once the actors give it even more of a voice, I started hearing the play and things became extremely fascinating.

We are taken into a world that most of us are very suspicious of and would rather avoid. We see the complex inner workings of the used car business and the manipulations, desperation, and perspective of this particular group of sales people.

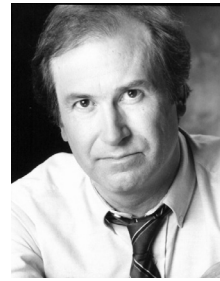
However, for me it is not these things that give *Cadillac* its edgy drive. It's the fact that ultimately it's about the human condition, the conflicts between people: the desperation and fear of a single mom about to lose her job, the fact that for the older top salesman the world is changing and passing him by, that because of a single mistake a man suffers humiliation and must live under probation for several years.

Add to this, it's the last day of the month; everyone is fighting desperately to make quota; and you find yourself at a point in time where the stakes are high and everyone is on the edge. We see people with real life problems. Sales people who are just people. Human beings who are also capable of great human compassion and sacrifice.

About the Director

Director, Actor, Instructor

Rick Snyder is a member of the



Steppenwolf ensemble. He recently directed the acclaimed production of *Killer Joe*, currently running at Profiles Theatre, where he also directed

Men of Tortuga. As a director he is extremely active at a great number of theatres throughout the Chicago area, directing *Mauritius* at Northlight Theatre, *The Lion In Winter* and *Bus Stop* at Writers' Theatre, *The Actor*, *Jolly* and *The Disappearance of the Jews* at the Goodman Theatre, *St. Scarlet* at ATC, and *Aristocrats* at Strawdog Theatre. His directing credits at Steppenwolf include *Art*, *Betrayal*, *Last of the Boys*, *Tavern Story*, *Things Being What They Are*, *Orange Flower Water* (which traveled to the Galway Arts Festival), and *The Fall To Earth*.

As an actor, Rick recently appeared in *August: Osage County* and *The Unmentionables* at Steppenwolf Theatre as well as *Man from Nebraska* and *I Never Sang for My Father*. Other Steppenwolf Theatre productions include *Wedding Band*, *Time of Your Life*, *One Flew Over the Cuckoo's Nest* in London and on Broadway, and *Sideman* in Galway, Ireland, *David Copperfield*, *The Beauty Queen of Leenane*, *Slaughterhouse Five*, *Molly Sweeney*, *Picasso at the Lapin Agile*, the Tony Award-winning *Grapes of Wrath*, *The Road to Nirvana*, and *A Walk in the Woods*.

He has appeared at the Goodman Theatre in *As You Like It*, *Down the*

Shore and as Ebenezer Scrooge in *A Christmas Carol*. At Northlight Theatre he appeared in *Who's Afraid of Virginia Woolf* and *The Rear Column*.

Rick has taught acting classes at Gustavus Adolphus College in St. Peter, MN, as well as advanced acting class at Northwestern University and DePaul. He currently teaches directing at Columbia College in Chicago. Rick has been an instructor for The School at Steppenwolf and Associate Artist at Steppenwolf for the last ten years.

Dramaturg's Diary

By Michael Huth

At first glance, *Cadillac* appears to be a rather simple story about people's wants and needs. Each character's wants are clearly demonstrated as the story unfolds, starting with Fred who has waited all his life for the Cadillac of his dreams. Soon, Robin makes her need known — she must sell two more cars to stay employed, and she needs the job. Howard has lived his entire career with the yardstick of ethics and credibility, yes even in the seemingly perverted used-car business.

Soon we meet Art who eats, sleeps and drinks sales. Even after 40 years in sales, he needs to stay on top to justify his life, while wily newcomer Gary threatens it all, as his need to make it big fast becomes irritatingly obvious. Walk-in customers James and Ellen's needs are simple — James wants a deal, and Ellen just wants the car and an end to the shopping. Even the unseen banker's need is evident — he needs to cover his butt on every deal, no exceptions.

So where does the simplicity of needs get complex? Where they collide, of course. Just as the complexity of laws in our country attempts to weave the intricate path of providing freedom to all while keeping those freedoms from infringing on others, the needs of Bill Jepson's characters become first entangled, then conflicting. The true story of *Cadillac* is in the conflicts.

While it seems Jepson makes it simple to take sides, as circumstances unfold, the holds on our early judgments slip somewhat, replaced by the understanding of each character and the effect of changing times. It becomes increasingly clear that there are no simple solutions, and we can only wait for the decisions of these real people to unfold before us.

Chicago resident playwright/screenwriter Bill Jepson had a leg up in the subject of this script — he spent six years in the used-car sales business. He is astute enough to know the script plays to an audience heavily populated by folks with a life-long fear and loathing of the car-buying experience. Add to this mix the pervasive shift in virtually all businesses from ethics and humanity to emphasis only on the bottom line, and we have the recipe for *Cadillac*.

Cadillac debuted last year right here in Chicago at Chicago Dramatists Theatre to excellent reviews. You may wax nostalgic and root for the old-time comforting sales techniques Art clings to, but then search the Internet for the best and quickest deal when you next shop. Conflict? Let's just say education. Perhaps *Cadillac*, if nothing else, will open our eyes to how we all interact with each other, and how times do change.

Production Credits

Director

Rick Snyder

Technical Director

Thad Hallstein

Stage Manager

Greg Maurer

Assistant Stage Manager

Dave Bremer

Box Office Crew

Karen Arnold, Ed Barrow, Linda Bremer, Susan Cardamone, Danna Durkin, Lori B. Proksa, Patti Roeder, Marilyn Wilson, Sue Wisthuff

Costume Designer

Martha Niles

Costume Crew

Linda Auer, Lori D'Asta, Mary Dempsey, Mary Ellen Druyan, Marcia Faye, Patricia Politano

Dramaturg

Michael Huth

Hospitality Crew

Dorothy Attermeyer, Rosemary Beale, Jan Benedict, Ayn Boerboom, Carole Borg, Hedy Bosch, Jeannie Burch, Ruth Cekal, Carol Clarke, Jennifer Collins, Philip Conway, Newenka DuMont, Stephen and Susan Etheridge, Amany Ezeldin, Janet Gassmann, Bonnie Hilton, Karen Holbert, Larry Horn, Dennis Hudson, Karla Hudson,

Ann Marie Hultgren, Roland and Andrea Imes, Dick Jacoby, Angelee Johns, Donna, Eleanor, and Rich Kanak, Laura Leonardo Ownby, Cassandra Johnson Locke, Paul and Peggy McCaffray, Jason and Stacy McCargo, Cheryle McKay, Arlene Page, Janel Palm, Leslie Price, Joan Roeder, Donna Sauers, Jeffrey Siddall, Caol Suda, Dick and Charron Traut, Amy Turner, Sarah Vanikiotis, Susan Waldschmidt, Bonnie Walk

House Managers

Jack Calvert, Susan Cardamone, Peggy Carlson, Kathleen Cawthon, Rob Cramer, Mike DeKovic, Joe Delaloye, Mary Maureen Gentile, Karen Holbert, Bill Hurley, Mike Janke, Arlene Page, Rick Pavia, Joe Petrolis, Patricia Politano, Marilyn Weiher, Denny Wise, Sue Wistuff

Lighting Designers

Mary Ellen Schutt, Tom Schutt

Lighting Crew

Jim Gary, Jim McBride, Jon Mills, Cathy Van Horne

Makeup Designer

Patricia Huth

Makeup Crew

Peggy McCaffray

Production Coordinator

Bonnie Hilton

Program Production

Marion Reis

Properties Designers

Bonnie Hilton, Dennis Hudson

Properties Crew

Dilene Bishop, Courtney Cordova, Carolyn Redding, Dave Santchi

Publicity Chair

Theresa Puskar

Sandwich Sunday Crew

Karen Arnold, Nell Fisher-Agnew, Lori B. Proksa

Set Construction Chair

Heinz Karplus

Set Construction Crew

Ann Cahill, Mike DeKovic, Steve Etheridge, Tom Frohnapfel, Larry Horn, Michael Huth, John Mueller, Paul Roach, Fred Sauers, David Valenta

Set Designers

Thad Hallstein, Art Kelly

Set Painting Chair

Mary Pavia

Set Painting Crew

Rick Kabialis, Kathleen Kusper, Sandy Squillo

Sound Designer

Peggy Solick

Sound Crew

Sarah Herndon, David Holton, Hank Miller, Betsy Stiles