

COMPANY NEWS continued from page 6

GREG MCFADDEN performed as part of the Lincoln Center Director's Lab this past summer and went off to do a workshop of a new play called *Stone My Heart* at the Cincinnati Playhouse this fall. He can currently be seen in the new Marriott commercial.

MARGARET NICHOLS contributed to the holiday spirit this season by appearing in *The Christmas Carol* at the Lortel Theatre in a Theatreworks NYC production.

MARCUS PAUS' first opera was premiered on September 30th in Norway. He has just been commissioned to write another opera, scheduled to be premiered in August 2007. Marcus is currently working on a violin concerto which will receive its first performance in New York in the spring of 2006. And, he will be composing the music for **TACT's** production of *Both Your Houses* in March.

JAMES PRENDERGAST played Serge in Yasmina Reza's *Art* at the Byrdcliffe Theater in Woodstock this summer. He was scheduled to do the same play at Mississippi Repertory Theater in Biloxi, but Hurricane Katrina wouldn't hear of it...

SCOTT SCHAFER spent the summer playing Sir Evelyn Oakley in *Anything Goes* at the Westchester Broadway Theatre. In September Scott and his partner, Doug, tied the knot with a ceremony in Riverside Park followed by a big party for 65 family members and friends in the **TACT** Studio space (The perfect event space!).

After a great trip to Denmark and Norway, **DAVID STALLER** returned just in time to launch into *The Great Big Radio Show* at the York Theatre (which soon will be recorded). Currently, he's appearing with Dana Ivey in G. B. Shaw's *Mrs. Warren's Profession* at the Irish Repertory Theatre Company on West 22nd Street. This production is scheduled to run through the end of January. He continues, meanwhile, his work as the Executive Producer of New York's Epic Repertory Theatre Company. His bi-weekly new-play reading series continues at the Players Club. His two-year reading series covering the entire Shaw canon will begin the third Monday of January at the Players Club.

In more **TACT** wedding news: **JENN THOMPSON** married fellow actor Stephen Kunken September 17th and is currently pursuing a certificate in Arts Administration at NYU - the two events are unrelated as far as we know. She continues to serve as a Producing Director for the Connecticut based River Rep Theatre Company, where this past season she appeared in *How The Other Half Loves*, *The Mikado*, *All My Sons* and directed *Dinner With Friends*.

ASHLEY WEST was last seen in San Francisco in **ACT's** "First Look" Series. There she helped develop Edwin Sanchez's new play, *La Bella Familia*. Ashley is currently at the Florida Studio Theatre in Sarasota appearing in Albee's *The Play About the Baby*.



tact

The ACTORS COMPANY THEATRE

Scott Alan Evans, Cynthia Harris & Simon Jones
Co-Artistic Directors

COMPANY

Sean Arbuckle, Mary Bacon, Jamie Bennett, Eve Bianco, Nora Chester, Cynthia Darlow, Francesca Di Mauro, Kyle Fabel, Richard Ferrone, Rachel Fowler, Sam Gregory, Delphi Harrington, Kelly Hutchinson, Larry Keith, Jack Koenig, Darrie Lawrence, Greg McFadden, James Murtaugh, Margaret Nichols, John Plumpis, James Prendergast, Gregory Salata, Scott Schaffer, David Staller, Jenn Thompson, Ashley West, Lynn Wright

ADJUNCT COMPANY

Dawn Dunlop, Jonathan Fairman, Mary Louise Gelger, David Macdonald, Colin McGrath, Jenny Noterman, Marcus Paus, Yuzuru Sadashige, John Slower, Jonathan Smith, David Toser, Joseph Trapasso

BOARD OF DIRECTORS

Stephen Lindenmuth, Chairman,
John Adams, Patricia Dugan, Holly Etlin,
Darya Geetter, Linda Greenberg, Gail Levenson,
Susan Mindel, William Pinzler

GENERAL MANAGER

Cathy Benavenga

EXECUTIVE DIRECTOR

Scott Alan Evans

PRESS REPRESENTATIVES

Origlio PR

DEVELOPMENT MANAGER

Jennifer Clarke

ATTORNEY

Jennifer Cowan

Debevoise & Plimpton

TACT is a non-profit 501(c)(3)

organization and a member of the Alliance of Resident Theatres / New York

tact tactics

The ACTORS COMPANY THEATRE NEWSLETTER

Vol. 13 No.1

Winter 2005/06

Next in March
POLITICS AS USUAL?
TACT Unearths 1933 Pulitzer Prize DramaBoth
YOUR
Houses

by Maxwell Anderson

Directed by Michael Pressman

Music by Marcus Paus

Saturday, March 11, 2006 at 7:30

Sunday, March 12 at 2:00 **TALK-BACK with cast*

Monday, March 13 at 7:30

Florence Gould Hall 55 East 59th St. NYC

All tickets \$20

For Tickets call 212/645-8228

"One is thankful to have
TACT among the non-
profit theatre companies
in New York City."
American Theatre Web

"TACT, The Actors
Company Theatre is one
of the best in New York."
Show Business Weekly

"Sublime."
New York Times

"Its shows, which are of
the highest quality, has
kept **TACT's** reputation
very much intact. What's
so good about **TACT** is the
way in which their produc-
tions come alive."
Wolf Entertainment Guide

SAVE THE DATE!
TACT'S FAMOUS
SPRING GALA
at Birdland!
Monday, April 24th

Happy New Year!
Winter News 2005/06

The ACTORS COMPANY THEATRE

900 Broadway Suite 905 New York, NY 10003

tact

NON-PROFIT ORG.
U.S. Postage
PAID
New Rochelle, NY
Permit No. 1484

Administrative Offices
900 Broadway, Suite 905
New York, NY 10003
T. 212 645-TACT(8228)
F. 212 462-2678 (fax)
E. info@TACTnyc.org
www.TACTnyc.org

TACTICS is published twice yearly



Our 2005/06 season is made possible with public funds from the New York State Council on the Arts, a State agency and is supported in part by public funds from the New York City Department of Cultural Affairs

tact Company News

NEW BOARD MEMBER: **TACT** welcomes **WILLIAM PINZLER** to its Board of Directors. Bill Pinzler is a 59 year old attorney in private practice. His specialties are litigation, finance and art law. He also represents several individuals and families and their family interests and businesses. He currently serves on the board of the Interschools Orchestras and has been a member of the board of the Museum of American Financial History. He has been active in the Association of the Bar of the City of New York and has served on various committees. Bill is an avid theatergoer and subscriber of several not-for-profit theater companies.

SEAN ARBUCKLE just returned from his fourth season at the Stratford Festival of Canada, where he performed in *As You Like It*, *The Tempest*, and *The Lark*. He has rejoined the company of *Love You, You're Perfect, Now Change* off-Broadway for a couple of weeks, but heads off to the Pioneer Theatre Company in Salt Lake City in December to do *Humble Boy* by Charlotte Jones.

This past fall, **MARY BACON** did another *Law and Order*: a studio retreat/workshop of a new play by Ian Coen called *Vattagoat* the Lark; and a workshop of *Fizz* a new play by Rojello Martinez. She

will be out at the Two River Theatre Company from December 26th -Feb 5th playing Ann in *All My Sons*. And this spring, she will be appearing in still another new play, *Treason*, at the Perry Street Theatre.

JAMIE BENNETT plays a promising young doctor in a film by a "promising young film maker." To be shot update this winter, the film has no release date as of yet. This spring he will be appearing in production of *The Travelling Lady* directed by Horton Foote. Jamie also has a new dog.

NORA CHESTER appeared in *The Poetry of Pizza* at New Dramatists with Terrance Mann, Jessica Hecht, David Margolis and **TACT's** Darrie Lawrence and at the National Arts Club in a new play reading of *Garbo's Last Walk* with Karen Akers and Jacqueline Chambord. She is particularly excited about playing Big Mama in *Cat on a Hot Tin Roof* this summer at the Monomoy Theatre on Cape Cod.

CYNTHIA DARLOW has just returned from a successful run at the Pittsburgh Public Theatre in the American premier of Alan Ayckbourn's *Roleplay* and is currently recording several audio

COMPANY NEWS continues on page 6



TACT Pennsylvania Summer Outreach

by Ashley West

For the past two years, the Degenstein Foundation has generously enabled TACT members and guest artists to engage in activities with a very special group of students. With the help of former TACT Board Member, Sue Mathias, and Project Director, Maureen Mulligan, TACT has developed an unique outreach program with the Upward Bound program at Bloomsburg University in Bloomsburg, PA.

Upward Bound was developed by the U.S. Department of Education in order to provide low-income high school students (many with parents who do not hold a bachelor's degree) and first generation military veterans who are preparing to enter postsecondary education opportunities to succeed in their higher education pursuits. The goal of Upward Bound is to increase the rates at which participants enroll in and graduate from institutions of postsecondary education.



"I would recommend TACT to any group as a way to not only have fun, but to help build a sense of team and leadership."

Upward Bound participant

For two summers, Upward Bound students have enjoyed the activities lead by TACT members and guest artists including Scott Alan Evans, Mary Bacon, Rachel Fowler and Ashley West. This year, approximately fifty Upward Bound students engaged in two days of intensive improvisational games which culminated in an afternoon of short performances of original works. Each day began with a series of vocal and physical warm ups; the students were then coached through a variety of theatre games which encouraged listening, cooperation, risk-taking, and creativity. To ensure the quality of the experience, the students were then placed into smaller groups each headed by TACT members enabling the games to be expanded to a point where the students were actually improvising dialogue with each other. Because, after all, this was a TACT workshop, the actor/teachers then explained and demonstrated the TACT out-front style of acting. The TACT style encourages focused listening and deep concentration, and the students responded quickly to the chal-

lenges. On day two, short phrases created from the student's improvisational work the previous day were introduced. The students then had to incorporate these phrases into a short theatre piece performed before their peers — in the TACT style, of course. The creative intensity in the room was palpable.

"TACT taught me to open up, have fun, and be myself. It also helped me to let go of everything and be free. It was a lot of fun, and a great way to improve my communication skills."

Upward Bound student

One of the amazing aspects of this project is that only one or two of the students had an interest in pursuing a career in the theatre, yet they all responded enthusiastically to the work. An hour into the first day, one could see everyone relishing the freedom, creativity and empowerment improvisation allows them.

With each group's encouragement, kids who were mumbling and avoiding eye contact were later standing on stage projecting their voices in performance. The joy and sense of accomplishment these students experienced is so special and real: from the kids who are natural leaders to the shy kids in the corner, everyone contributed so much to the experience.

"Each year the actors seem to be very good at what they do and I think they work well with us, because they're able to make you jump out of your skin and be and do something that you might not do on a regular basis."

Upward Bound student

Following the workshops, brimming with pride and fulfillment, TACT members gathered to share stories of the activities at Bloomsburg University with our Pennsylvania supporters at a dinner party hosted by long-time TACT supporter, Lore Degenstein. After dinner, Co-Artistic Director Cynthia Harris, highlighted the evening



Photos by Sue Mathias and the staff of Upward Bound.



with an intimate reading of *My Husband's Best Friend's Second Wife* by Michael Frank. Lore Degenstein's hospitality and generosity were a perfect ending to our Pennsylvania sojourn.

"Being able to expose our students to professional actors on such an intimate level is something I hope we will be able to continue for years to come."

Maureen Mulligan, Project Director

We would like to extend many thanks to the Degenstein Foundation for funding the project, Sue Mathias, Maureen Mulligan and all of our friends in Pennsylvania for making it possible to come to Central Pennsylvania in the summer and do such important work with the Upward Bound students at Bloomsburg University. This outreach program has given TACT a wonderful opportunity to give back to the Pennsylvania community for all the support they have so generously given us over the years. We are looking forward to returning again next summer!

"I think it would be awesome to have TACT back again at BU for Upward Bound 2006."

Upward Bound student



The Kindness of Strangers ... like YOU!

With our consistently high quality of work, our acclaimed company of actors, and our knack of uncovering great forgotten plays, TACT has established itself as one of the most valuable theatre companies in town. We believe professional theatre should be accessible to all, not just to those who can afford a \$60 or a \$100 ticket. Each season, TACT donates hundreds of complimentary tickets to students and seniors. We also make discounted tickets available to the less affluent – even though our top ticket price is just \$20.

With our commitment to making theatre affordable for all, our ticket sales don't begin to cover our expenses. So, like Blanche Du Bois, we must depend on "the kindness of strangers" – as well as our many friends. TACT is currently in a serious financial crunch and needs your kindness more than ever! Won't you please help us? A contribution of any amount will go a long way to supporting our work.

If you have already contributed to TACT this season, we thank you again for your help. If you haven't as yet contributed, or if you can afford to make an additional contribution, we would be extremely grateful.

Thank you!

TACT Contributor Giving Levels

GISH (up to \$99)

Listing in our program & our deepest thanks.

LUNT/FONTANNE (\$100 to \$249)

Listing in our program, our deepest thanks, and a TACT gift.

BARRYMORE (\$250 to \$499)

Listing in our program, a TACT gift. And, 2 Tickets to any show in our season.

BERNHARDT (\$500 to \$749)

Listing in our program, a TACT gift, 1 Subscription to our season, And Priority Seating at all performances.

HAVES (\$750 to \$999)

Listing in our program, a TACT gift, 2 Subscriptions to our season And priority seating.

BOOTH (\$1,000 to \$1,499)

2 Subscriptions to our season, Plus 2 Guest Tickets to any show And an invitation to a Private TACT Rehearsal.

CORNELL (\$1,500 to \$2,499)

All of the above Plus an invitation to the end of season Company Party.

DUSE (\$2,500 to \$4,999)

All of the above Plus Title Page Credit in our program as "Season Underwriter."

OLIVIER (\$5,000 to \$9,999)

All of the above Plus Personal Wake-Up Call by Cynthia Harris reading your favorite poetry.

KEANE (\$10,000 and above)

All of the above Plus our custom-designed TACT Salon Performance for your friends & family.

*PLEDGING your contribution:

PLEDGING makes it easy for those who wish to make a more substantial contribution to TACT, but find it a burden to do so all at once. When you PLEDGE \$500 or more using your credit card, we will automatically deposit your contribution in installments spread over the season. And you get all the benefit of the higher contributor category right from the start!

The **ACTORS** COMPANY THEATRE

To make a contribution to our unique company, please complete and mail in this form to **TACT 900 Broadway, Suite 905, New York, NY 10003** Or call us at **212/645-TACT (8228)**.

Thank You!

Enclosed is my contribution to TACT in the amount of:

\$10 \$25 \$50 \$100 other _____

I would like to PLEDGE my contribution to TACT*.

* Contributions of \$500 or more may be PLEDGED

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE (DAY) _____ (EVE) _____

E-MAIL _____

OCCUPATION _____

PAYMENT: CHECK AMEX MASTERCARD VISA (OR MAKE CHECKS PAYABLE TO TACT)

ACCT# _____ EXP. DATE
FINAL 3 DIGITS ON BACK OF CARD (REQUIRED): (MASTERCARD & VISA ONLY)

SIGNATURE _____

My EMPLOYER _____ Will MATCH My GIFT.

My Matching Form is enclosed I have registered my gift with my company

For more information call 212/645-TACT (8228) or visit www.tactnyc.org

TACTStudio

Premiere Event Space

900 Broadway (@ 20th St.)
Suite 905
NYC

31' x 42'
Over 1300 square feet of
space ideal for

PRESENTATIONS

REHEARSALS

READINGS

LECTURES

MEETINGS

BACKERS AUDITIONS

ACTING CLASSES

EXERCISE CLASSES

YOGA CLASSES

PARTIES

GATHERINGS

Call for rates and availability
212/645-TACT(8228)



The ACTORS COMPANY THEATRE
900 Broadway, Suite 905
New York, NY 10003

COMPANY NEWS continued from page 1

books.

FRANCESCA DI MAURO has just started Kindergarten with daughter Chiara and is the BookPals coordinator for the school (PS/IS 187). BookPals is program that brings actors into classrooms to read great books. Voice-overs and industrials have been keeping her busy, too!

DAWN DUNLOP is working as one of the stage manager for *The Ark*, a new off-Broadway musical playing at 37 Arts.

Besides writing and playing the music for *He and She*, **JONATHAN FAIMAN** was busy in the fall with other live performances, including a Mozart piano concerto performance with the Chappaqua Orchestra and a concert at Weill Hall spanning 350 years of Jewish music, for which Jonathan acted as pianist, arranger, and musical director.

SCOTT ALAN EVANS will be producing and directing the American Musicals Project concert series at the New York Historical Society again this spring. The four concert series begins Monday, February 20th and concludes with a gala benefit on Monday, March 27th. The concerts this season will feature the music of Burton Lane, Arthur Schwartz, Charles Strouse and works of several bright new voices on the Broadway scene today.

KYLE FABEL was in a short film with fellow TACT member, Jimmy Murtaugh, called *Dawn's Early Light*. It was a selection in the Queens International Film Festival. In January, Kyle will be directing *A Small Family Business* at NYU's Graduate Acting Program.

Besides keeping very busy recording audio books, **RICHARD FERRONE** recently appeared in *Pastoralia*, a new play based on a George Saunders short story, at P.S. 122. He followed that up by playing multiple roles in the new play, *Flyer* with the 3 Graces Theatre Co. at the Bank Street Theatre. Concurrently, Richard is serving on the local board of AFTRA.

RACHEL FOWLER recently returned from the Denver Theatre Center where she played Ann in Arthur Miller's *All My Sons*.

M.L. CEIGER has had a very busy fall designing the lights for: *The Grand Duchess* directed by Garry Marshall at LA Opera; *The Grapes Of Wrath* at the Intiman Theatre in Seattle; *Laughing Stock* (a charming valentine to the Peterborough Players and summer stock theatre) at the Asolo Theatre in Sarasota, Florida; and *Doll House*, directed by Lee Breuer, which is now on tour and was seen throughout France before coming back the USA and playing in Minneapolis, Chicago, and Columbus, OH. There will be a New England tour in April, including a stop in New Haven, if anyone is interested in seeing it. All the while she has continues her role as Associate Chair of the Design Department at NYU's Graduate Theatre Program.

SAM GREGORY is at the Denver Center Theatre Company doing *Homenides* in *Flea In Her Ear*, Bob Cratchit in *A Christmas Carol*, Lucio in *Measure for Measure*, and the father in *After Ashley*. He will be home in June 2006. He was in Denver to see fellow TACT member, Rachel Fowler, performing in *All My Sons* ("Brilliantly", he adds).

DELPHI HARRINGTON recently made her directing debut in EST's Octoberfest with a play called *A Good Doctor*. She also played one of three "Blanches" in a benefit reading of *A Streetcar Named Desire* with TACT's Mary Bacon as "Stella".

SIMON JONES spent August and part of September in southeast Asia, in the Singapore Repertory Theatre's production of Harold Pinter's *Betrayal* with Indian cinema star, Shabana Azmi. A month later, Pinter received the Nobel Prize (surely no simple coincidence). In February 2006, the production is slated to tour to Dubai and Mumbai. In the meantime, Simon played Mr. Micawber in *David Copperfield* at Westport Country Playhouse, directed by Joanne Woodward. He hosted the Second Annual Theatre Museum Awards; read the final volume of "The Bartimaeus Trilogy - Ptolemy's Gate" for Random House Audio; and received a Special Guest Star Award from the Friends of Old Time Radio at their 30th Annual Convention at The Holiday Inn, Newark Airport. To do his part for the holiday spirit, Simon also narrated a dramatization of *A Christmas Carol* at the Church of Christ and St. Stephen's in December.

LARRY KEITH has been busy playing kings: this summer in *Pippin* at Bay Street Theater in Sag Harbor, and this fall in Rogers and Hammerstein's *Cinderella* at Papermill Playhouse in New Jersey.

JACK KOENIG continues as standby for the roles of Scar and Pumbaa in *The Lion King* on Broadway through March 2006. He also can be seen as the distraught father of a 12-year-old boy who was stabbed at his school in an upcoming episode of *Law & Order: SVU*.

DARRIE LAWRENCE is Rosemary Harris' understudy in the Manhattan Theatre Club's production of *The Other Side*, a new Ariel Dorfman (*Death and the Maiden*) play. It is a wonderfully insightful and comedic look at a couple living and working in the no-man's land between two warring countries. What happens to them when peace is declared is an eye-opener. She's praying for Rosemary's good health.

TACT Composer, **COLIN MCGRATH**, married Becky Scott on October 29th. They had a beautiful wedding in Big Indian, New York, and are prolonging the bliss by postponing their honeymoon until January, when they hope to go somewhere warm in South America (perhaps Peru). Until then, Colin presented an evening of his own music at the TACT Studio space on December 2nd.

COMPANY NEWS continues on page 8

You are cordially invited to our NEW TACT Salon Series

Expanding and enriching our commitment to exploring theatre at its essence, we are initiating **THE TACT SALON Series**. This new play reading series offers a more intimate theatrical experience and a chance to discover some remarkable but seldom seen plays (and even a promising new work) in our private studio space. Each performance will feature a talk-back with the artists and complimentary wine and seltzer!

COME BACK

LITTLE SHEBA By William Inge

~~Sunday, January 8 at 3:00~~ SOLD OUT
Sunday, January 8 at 7:30
Monday, January 9 at 7:30

DEAR LIAR By Jerome Kilty

~~Sunday, January 29 at 3:00~~ SOLD OUT
Sunday, January 29 at 7:30
~~Monday, January 30 at 7:30~~ SOLD OUT

**A HANDSOME
MAN**

By Alexander Ostrovsky

~~Sunday, February 12 at 3:00~~ SOLD OUT
Sunday, February 12 at 7:30
~~Monday, February 13 at 7:30~~ SOLD OUT

ANNOUNCING NEW PLAY TITLE!

**THE
CHERRYSISTERS
REVISITED**

By Dan O'Brian

~~Sunday, April 2 at 3:00~~ SOLD OUT
Sunday, April 2 at 7:30
Monday, April 3 at 7:30

at the **TACTStudio**
900 Broadway, Suite 905 (@ 20th St.) NYC
Suggested donation \$10

RESERVATIONS ARE REQUIRED.
Call 212/645-TACT (8228).

TACT's Play Reading Series Begins in January

Having always believed in the vital connection between artist and audience, the **TACT Salon Series** of play readings is a gesture to our roots. Ever since we began, a vital part of the "TACT Experience" has been the ability for our actors and audience members to mingle. Some of our performances spaces over the years have been more conducive to this idea than others. But now, with our private studio space and our new reading series, we're delighted to be able to encourage this connection in a deeper way than ever before. Each reading in the series will include free wine and seltzer and a chance to talk with the cast and director of the play.

We've selected some very compelling plays to present. Some of them are works we've been longing to do for a while, but for this reason or that never quite fit into a season: some are works that we are interested in developing; and some are just great fun. *Come Back, Little Sheba* by William Inge, of course, is remembered for its film adaptation, but the play itself is particularly compelling. The story of lost youth and shattered illusions was somewhat ahead of its time. When it was first presented to the Theatre Guild the reader's preliminary report read: "A play that first seems to be almost nothing. But then it grows on you until, by the end you are genuinely moved." The New York Drama Critics' Circle voted Inge "the most promising new playwright of 1950" and *Sheba* received four votes as Best Play. Michael Pressman will direct a cast that includes TACT company members Nora Chester, Gregory Salata, Kelly Hutchinson and Cynthia Darlow.

Dear Liar began its life on tour in 1960 starring Brian Aherne and Katharine Cornell. Adapted by actor/director/writer Jerome Kilty from the letters of G. B. Shaw and Mrs. Patrick Campbell, the play, an epistolary entertainment, explores a most unique relationship. Co-artistic Directors Cynthia Harris and Simon Jones will take the leads.

TACT has had a long-standing regard for the work of Alexander Ostrovsky – the true father of Modern Drama – and yet, we're frustrated that so few of his over 50 plays have been translated into English. With a generous grant from the New York State Council on the Arts, we sought to remedy that by commissioning a translation of a never-before translated comedy entitled *A Handsome Man*. We called on Russian translator Erica Warmbrunn and went to work. The play, about the lure of marriage to good looking men, has since been adapted by Scott Alan Evans and Greg McFadden.

The *Salon Series* concludes with a new play by Dan O'Brian, *The Cherry Sisters Revisited*. The true story of Addie, Effie, Lizzie, Ella, and Jessie Cherry, five sisters from Marion, Iowa, who took the vaudeville world by storm with the collective awfulness of their talent. Ugly, unfunny, ungraceful, and tone-deaf, they nonetheless (or because of it) rose to the height of their profession, playing to capacity on Broadway, ostensibly without ever knowing that their fame was a kind of trick played on them: the audience was laughing at them, not with them. Andrew Leynese, Artistic Director of Primary Stages will direct.

Seating for this series is extremely limited and reservations are required, so please call soon - you won't want to miss out!

For more information about the Salon Series, visit our website: www.tactnyc.org

The ACTORS COMPANY THEATRE

So far this season....

Watch on the Rhine

by Lillian Hellman

October 15, 16, 17, 2005

CAST

Anise Darrie Lawrence*
 Fanny Farrelly..... Cynthia Harris*
 Joseph Scott Schafer*
 David Farrelly..... Kyle Fabel*
 Marthe de Brancovis..... Margaret Nichols*
 Teck de Brancovis..... Terry Layman*
 Sara Muller Francesca Di Mauro*
 Kurt Muller Daniel Oreskes*
 Joshua Muller Travis Walters*
 Bodo Muller Sean J. Moran
 Babette Muller Leah Morales

Directed by **Scott Alan Evans***Music by **David Macdonald***Lighting by **Mary Louis Geiger***Costumes by **David Tosar***Dialect Coach: **Susanna Baddiel***PSM: **Dawn Dunlop***Assistant Director/Child Wrangler: **Shelly Tseng**

The Actors' Company Theatre (TACT) has given many fine reading performances of important plays, but I can't think of any that moved me more than its presentation of Lillian Hellman's 1941 hit *Watch on the Rhine*. Although the anti-fascist drama was geared to the menace of Nazi Germany, it still communicates relevance because following one's conscience, fighting against evil and longing for a world without killing remain primary issues in our new century.

TACT's staging is so brilliantly effective that it seems like a full-fledged work, not a reading. This is a result of a super cast and intelligent, tightly-focused direction by Scott Alan Evans, as well as the impact of the play itself ... If ever a work merited more performances and a move for a longer run this is it.

The entire cast is first rate. The driving force in the house is Fanny Farrelly, a widow, given a marvelous portrayal by Cynthia Harris in a role that she understands and devours. Fanny is dynamic, demanding to the point where she can be annoying to others, but always a colorful lady. Harris looks glamorous and is magnificent in conveying the various sides of Fanny and making us believe in her transformation into a woman who feels she must support Muller's cause no matter the consequences. It is a performance to remember.

New York Calling, William Wolf



Pictured above left: Angela Reed, Rachel Fowler and Eve Bianco in *He and She*. Above right: Daniel Oreskes, Cynthia Harris and Francesca Di Mauro from *Watch on the Rhine*. Above: Rehearsal for *He and She*. Right: Greg McFadden and Rachel Fowler.



He and She

by Rachel Crothers

November 19, 20, 21, 2005

CAST

Tom Herford Paul De Boy*
 Ann Herford Angela Reed*
 Daisy Herford Eve Bianco*
 Millicent Gloria Moore*
 Dr. Remington James Murtaugh*
 Keith McKenzie Greg McFadden*
 Ruth Creel Rachel Fowler*

Directed by **Kyle Fabel***Music by **Jonathan Faiman***Lighting by **Steve O'Shea**Costume Coordinator: **Steven Cozzi**PSM: **Dawn Dunlop***Assistant Director: **Shelly Tseng**

Reviews

Unless you were at the Brooklyn Academy of Music in 1980, when -- for a series of lesser-known American plays -- BAM unearthed Rachel Crothers' feminist *He and She* (one of the best of that season), you'll be surprised by its relevance in the Actors Company Theatre's excellent staged reading. Written in 1911, the groundbreaking play didn't actually reach Broadway until 1920. As usual, TACT delivers a vital and engrossing production -- persuasively directed by Kyle Fabel -- that need make little apology for being a semistaged reading, especially when enhanced by Steven Cozzi's period costumes and Jonathan Faiman's live musical accompaniment. The cast is strong across the board, with Murtaugh providing some added piquancy with his tart witticisms.

Harry Forbes, **Backstage***Member Actors' Equity
 & TACT Company Member

The ACTORS COMPANY THEATRE

And Coming in MAY...

"On Friday, September 5, Lanford Wilson's award-winning comedy *The Hot L Baltimore* will play its 1026th performance at the Circle in the Square, making it the longest running off Broadway play in history. The previous record-holder was *One Flew Over the Cuckoo's Nest*." Press release, 1975



Lanford Wilson

When *The Hot L Baltimore* premiered in 1973, critics differed enormously in their reactions to Wilson's drama of "the misguided, the ridiculous, the painted and unheroic mass of humanity." Marilyn Stasio said "It is a hymn, a cheer, a dirge—a terrible and wonderful evocation of tarnished beauties and drowned glories, of lost dignity and a heartbreakingly quenched spirit of life." John Lahr also praised Wilson, saying that he "catches in dialogue the kernel of his characters' central fantasy and then orchestrates these dream tones into a concert of loneliness and laughter." However, critic T. E. Kanien queried "Why do US playwrights and audiences regard derelicts as exotic romantics?"

Wilson himself was unconcerned by reviews at either pole. Throughout his career, he showed a marked lack of care for Broadway success, which is rather odd considering how successful he was, with a Pulitzer Prize and eighteen full-length dramas and more than thirty one-acts. In the early 1970's, Wilson became the playwright-in-residence to the Circle Repertory Theatre, giving his plays a home that often proved to be a stepping-stone to full Broadway productions. He worked with them until 1996, when the theatre closed. *The Hot L Baltimore* was one of the first plays he did in conjunction with Circle Rep, and is noted as having been written specifically for the actors in the company.

Unlike most dramas, the conflict that drives the story on is not one of situation, but rather of character and the carefully crafted clash between them as they are set against a bare reality of faded glory ... as though Rubens had painted a scene out of *Our Town*.

The HOT L Baltimore

by Lanford Wilson

Directed by Victor Pappas

Music by John Slover

Saturday, May 6, 2006 at 7:30

Sunday, May 7 at 2:00 *TALK-BACK with the cast

Monday, May 8 at 7:30

The Hotel Baltimore is seedy, run-down, and slated for demolition. Over the course of one day, the group of residents who call the Baltimore home, meet, talk, and play out the everyday encounters that make up the human comedy. The resulting mosaic is a poignant, though often hilarious plea, for a return to a kinder and gentler world.

For more ticket information call 212/645-8228

or visit our website - www.tactnyc.org

continued from page 1



Both YOUR Houses

ing tragic poetry to the American stage. He focused his attention instead on *What Price Glory?*, a World War I comedy which he was co-authoring with Laurence Stallings and which proved to be a solid hit. He followed this first success with another successful play, *Saturday's Children* (1927). Although he had returned to his true love: tragedy, he had still not gathered enough confidence to attempt another play in verse. Then he had an epiphany—poetic tragedy had never successfully been written about its own place and time! He realized that there is not one tragedy which did not have the advantage of a setting either far away or long ago. Keeping this in mind, he soon composed two very successful dramas in verse—*Elizabeth the Queen* (1930) and *Mary of Scotland* (1933). His crowning achievement, however, was still to come.

"You think you're good and secure in this charlatan's sanctuary you've built for yourselves.... It takes about a hundred years to tire this country of trickery -- and we're fifty years overdue right now. That's my warning. And I'd feel pretty damn pitiful and lonely saying it to you if I didn't believe there are a hundred million people who are disgusted enough to turn from you to something else." **Both Your Houses**

In 1935, Anderson broke his newly discovered rule and composed *Winterset*, a poetic tragedy based on a true story and set in contemporary America. Unlike his earlier attempt at contemporary verse drama, *Winterset* was a huge success and won for Anderson the very first New York Drama Critics Circle Award (1935). The next year, Anderson again took the award for *High Tor* (1936). Other plays include *Knickerbocker Holiday* (1938), *Key Largo* (1939), *Eve of St. Mark* (1942), *Joan of Lorraine* (1946), *Lost in the Stars* (1949), *Bad Seed* (1954), and *Both Your Houses* (1933) for which Anderson was awarded the Pulitzer Prize.

"The most stinging indictment the United States lawmakers have ever had thrust down their throats ... Maxwell Anderson's best play since *What Price Glory?*" **Walter Winchell**, *The Daily Mirror*

It is as timely as tomorrow -- almost any tomorrow nowadays.

Gilbert Gabriel, *New York American*

Of all the theatrical attacks upon the depravity of representative government ... **Both Your Houses** is the most stirring and direct ... the liveliest play of The Theatre Guild season ...

Brooks Atkinson, *The New York Times*