


**COMPANY NEWS** continued from page 6

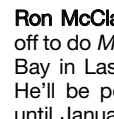
 ings and workshops with The Lark and branched out into casting. In addition to casting for **TACT** this year (*The Sea, Rain, Dandy Dick*), she cast the upcoming Fringe Festival show, *Days and Nights Page 121, Lines 11 and 12*, and *A Midsummer Night's Dream* for Mile Square Theatre, her theatre company in Hoboken ([www.milesquaretheatre.org](http://www.milesquaretheatre.org)). She appeared in *Low and Away*, an original ten minute play for MST's annual benefit, *7th Inning Stretch*, on June 16th at the Debaun Auditorium. The rest of the summer will be spent getting ready for Baby Girl to arrive!


 On June 28<sup>th</sup>, **Cynthia Darlow** opened in *Old Acquaintance*, by John Van Druten, for the Roundabout at the American Airlines Theatre on 42nd Street. The show runs through August 19<sup>th</sup> (with a possible extension to September 2<sup>nd</sup>). She recently received an Earphones Award from AudioFile Magazine for her recording of *Sufficient Grace*, and will be recording another *Murder She Wrote* mystery for the BBC in July.

 **Francesca Di Mauro** recently recorded the first of a new set of Italian language learning CD-ROMs for Rosetta Stone, the English version of *Pane Amaro* (Bitter Bread), a documentary about the Italian immigration experience, and voiceovers for IBM and

ExxonMobil. When not in front of a microphone or on stage, Francesca is busy coordinating the Screen Actors Guild Foundation's BookPals program at her daughter's school, PS/IS 187, where she is also a proud member of the School Leadership Team. This summer Francesca will be in Florida, starring in her reality show, *Rest and Relaxation by My Mother's Pool*.

 **Larry Keith** can be seen this summer at the Bay Street Theatre in Sag Harbor, NY in Charles Bush's *The Lady in Question*. "It's definitely worth the trip out," he states.

 **Ron McClary** had big news: he's off to do *Mamma Mia!* at Mandalay Bay in Las Vegas for six months. He'll be performing from July 30 until January 28, 2008. "This," he informs us, "will leave little time for me to make a baby, much less find a wife, I fear. However, I'll keep you posted."

 **Richard Ferrone** recently performed in the Samuel French New Play Festival finals and he's been busy recording books - two recent ones: *Invisible Prey* by John Sandford (NY Times best seller) and *The Good Guy* by Dean Koontz.

Finally, **Eve Bianco** has no news, but she wanted everyone to know that.

2007/2008

**tact**

The **ACTORS** COMPANY THEATRE

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

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Anniversary  
SEASON  
15<sup>th</sup>

Vol. 15 No.1

The **ACTORS** COMPANY THEATRE Newsletter

**tact**

Summer 2007/08

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Administrative Offices

900 Broadway, Suite 905

New York, NY 10003

T. 212 645-TACT

F. 212 462-2678

E: info@TACTnyc.org

www.TACTnyc.org

What the critics said of our 2006/07 Season:

achingly beautiful  
*The New York Times*

brilliant  
*Time Out New York*

thoroughly  
enchancing  
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☆☆☆☆☆  
a superlative  
production  
*Time Out New York*

poignant  
*Curtain Up*

as good as  
theater gets  
*Stage and Cinema.com*

simply exquisite  
*The New York Times*



15th ANNIVERSARY SEASON!

*The Runner Stumbles*  
*The Eccentricities of a Nightingale*  
**TACT's** Mainstage Offerings

It's our Fifteenth Anniversary Season and what better way to do justice to this milestone year than with a season that revolves around **DRAMATIC JUSTICE**? Plays that center on the law, trials, ethics and justice of all kinds will form the backbone of our season this year. Our Mainstage season kicks off with a gripping tale of illicit love and murder in the Catholic Church. A hit from 1976 (and selected as Best Play of the year by Burns Mantel), *The Runner Stumbles*, by Milan Stitt, is the story of a country priest and a young nun and a different kind of love that-dare-not-speak-its-name. It's based on a true story from the turn of the last century and is written by a writer who may not be a household name, but is a true man of the theatre.

Born in Detroit, Mr. Stitt is a playwright, director, producer and professor. A graduate of the University of Michigan and the Yale School of Drama, Mr. Stitt was a long-time member of the Circle Repertory Company for whom he wrote, directed and served as dramaturge, as well as founded its play development program and served as its Executive Director. His has written extensively for television and, in 1996, was nominated for an International Emmy for his teleplay, *Long Shadows* for American Playhouse. The film version of his screenplay for *The Runner Stumbles* was directed by Stanley Kramer and starred Dick VanDyke, Kathleen Quinlan, Beau Bridges, Ray Bolger and Tammy Grimes. His other plays include *Labor Day* and *Back to the Races*.

*The Runner Stumbles* will be directed by **TACT** Artistic Director, Scott Alan Evans, at the Beckett Theatre at Theatre Row from October 27<sup>th</sup> through November

25<sup>th</sup>, where, once again this season, **TACT** will be in residence.

But first, our Salon Series of concert play readings kicks off in September with another salacious offering – this one with a French twist. *A Shot in the Dark* by Marcel Archard, adapted by Harry Kurnitz, boasts intrigue, deception, violence and, well, laughs! Since it's French, of course, there's a mistress, too. Julie Harris starred in the original Broadway production as the gamine mistress with William Shatner playing an ambitious young prosecutor. Harold Clurman helmed the proceedings which was a hit for the 1961 season.

Contemporary critics have heralded Marcel Achard a successor to such lauded French writers as Marivaux and De Musset. His work, which first gained popularity in the 20's and 30's, followed two paths. His boulevard plays were sentimental and somewhat dreamlike – many of them garnered their titles from popular songs of the day – and made him a lot of money. His lesser-known works, however, showed interesting innovative techniques and highly original themes. After WWII, Marcel continued to enjoy success. In fact, his most popular works came in 1957 – a comedy entitled *Patate* (Spud) – and again in 1960, with his comic mystery *L'idote* (*The Idiot*) on which *A Shot in the Dark* is based. Harry Kurnitz's playwriting career includes several Broadway productions, including *Once More, With Feeling* in 1958, which featured Joseph Cotton, Arlene Frances and Walter Mathiau, who received a Tony Award Nomination for his work. He followed that up with his adaptation of *A Shot in the Dark*. Kurnitz went

15th SEASON continues on page 2

OUR 15th Anniversary Season!



Summer News 2007/08

900 Broadway Suite 905 New York, NY 10003

The **ACTORS** COMPANY THEATRE

**tact**



**tact**

1. takt; 2. taet, n.

dedicated to presenting infrequently-seen plays of literary merit with an emphasis on creating theatre from its essence: the text and the actor's ability to bring it to life.

**Infrequently-seen:** *adj. phrase.* unproduced in a first-class production in NYC within the last 15 years.

**Literary merit:** *n.* laudable language of particular interest, uniqueness; or representative of a specific period or era.

With original incidental musical scores commissioned exclusively for our production through a unique partnership with **The Manhattan School of Music.**



Our 2007/08 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**

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Permit No. 70

a lovely sensitive production that leaves one deeply moved...

Wolf Entertainment

Summer Newsletter

2007/2008

15th SEASON continued from page 1

on to receive a Tony Award nomination himself for his book to the musical, *The Girl Who Came to Supper* (1963), written with none other than Sir Noel Coward.

A *Shot in the Dark*, was made into a film in 1964 by Blake Edwards, which starred Peter Sellers and Elke Sommer, but as *The New York Times* reports in its review of the film, "... the title and the issue of a maid in a French family... are the only tangible ties to its nominal source."

Looking ahead to the Spring, we're thrilled to be presenting the rarely seen *The Eccentricities of a Nightingale* by Tennessee Williams. This will be TACT's first encounter with Mr. Williams and we're honored to have been granted special permission by the Williams estate to present this fascinating play. *Eccentricities* will be directed by TACT company member, Jenn Thompson in the Clurman Theatre at Theatre Row from April 26<sup>th</sup> through May 24<sup>th</sup>.

For more information about the season look for our seasonal brochure coming to your mailboxes at the end of the summer.

Mainstage Season

at Theatre Row  
410 West 42nd St. NYC

THE RUNNER STUMBLES

by Milan Stitt

Directed by Scott Alan Evans

Oct. 27 - Nov. 24

THE ECCENTRICITIES OF A NIGHTINGALE

by Tennessee Williams

Directed by Jenn Thompson

April 26 - May 24

Salon Series

at the TACTStudio  
900 Broadway, NYC

A SHOT IN THE DARK

By Marcel Archard, adapted by Harry Kurnitz  
Sept. 29 - October 1

MY THREE ANGELS

By Sam & Bella Spewack  
Dec. 8 - 10

WITNESS FOR THE PROSECUTION

By Agatha Christie  
Jan. 12 - 14

The ANDERSONVILLE TRIAL

By Saul Levitt  
Feb. 9 - 11

DOCK BRIEF

By John Mortimer  
with IF MEN PLAYED CARDS AS WOMEN DO  
By George S. Kaufman  
March 8 - 10

COMPANY NEWS

"Well, where the heck is everyone? Why haven't I heard from so-and-so?" Fret no more, inquisitive TACTicians, for here's the company news:

Compiled by Jamie Bennett

The Company and Board of Directors of TACT are pleased to announce two new members of the Board: **Warren Handleman** and **Elaine Wolbrom**. Warren comes to us through TACT member James Murtaugh and is a former member of the EST Board of Directors. A patron of the arts, Warren has many interests including antique cars. Elaine and her husband Irving have been TACT supporters for several years now. A former Geriatric Social Worker, Elanie volunteers at the Jewish Brail Library and at the Jewish Museum is widely involved in the arts - Jacob's Pillow and Carnegie Hall and now TACT. But then theatre has been in her blood since she was a girl. She is a proud graduate of the Performing Arts High School.

**Ashley West** just finished playing Leontine in the Olney Theatre Center's production of *13 Rue De L'Amour* and in July she's heading down to Sarasota's Florida Studio Theatre to play Izzy in the Pulitzer Prize winning drama *Rabbit Hole*.

**Mary Louise Geiger** (M.L.) is just back from lighting *Merry Widow* with Susan Graham and *Luisa Fernanda* at LA Opera. The latter starred Placido Domingo, so "things were pretty glam." Now she's off to ACT in Seattle to design Victor Pappas' production of *Stuff Happens*, and then to Idaho Shakespeare Festival to light Drew Barr's production of *Arsenic and Old Lace* (AaOL at a Shakespeare Festival? There must be something in the potatoes). Afterwards, she'll be collapsing

upstate for the rest of the summer. If anyone is coming to Glimmerglass, please give her a call!

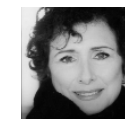


**Simon Jones** has just finished a month-long run of *Phallacy* at The Cherry Lane Theatre. The play was written by the internationally respected chemist, Professor Carl Djerassi, inventor of the Birth-Control Pill. The play concerned an academic dispute that centered on a certain appendage on an early Roman bronze statue. Reviews were similarly divided about the play ("Djerassi should keep his day job", *NY Post*; "An elegant comedy of academic manners", *The New Yorker*) but were unanimous about Simon's performance ("excellent", *NY Times*; "Without a flaw", *Broadwayworld.com* - Who? Never mind!) He has also won a 2007 Audie for *The Hitchhiker's Guide to the Galaxy - The Quintessential Phase*. (Says he: "No money, no tchochke, alas"). Go Simon!

**Cynthia Harris** has been very busy: This past winter, she narrated two series on *Wide Angle* for Channel 13. She also appeared with Marion Seldes at Food For Thought, reading the Tennessee Williams one act play *The Lady of Larkspur Lotion*. Then there's been time for helping playwrights hear their new plays being read so they can continue to develop them. At TACT's Studio space there was a reading of Carrie Robbins' new play, and next, at The Cherry Lane Theatre, a reading for the producers of Rob



Ackerman's new play *Loons*. She did her final two appearances on *Rescue Me* (FX Network), finally getting killed off - "It was cancer that done me in." For the Thalia Book Club at Symphony Space she appeared with authors Jennifer Egan, Siri Hustvedt and Margot Livesey, reading from *Jane Eyre* in their series of intimate conversations among writers and readers. She returned to Symphony Space on June 16th to help celebrate Bloomsday, where many other TACT members were also reading the entire text of *Ulysees*. The renovation of the house on 11th Street is officially over, and any workmen spotted there are just too tired to leave, as is Cynthia.



Speaking of Bloomsday... **Delphi Harrington** also appeared at Symphony Space for the event again this year and also graced the doings at the annual benefit for the Mint Theatre. She is most looking forward to traveling to Paris and Istanbul for three weeks with her beloved husband, Norman, leaving near the end of July. What with *The Hairy Ape* (Irish Rep), *Cymbeline* (N.J. Shakes), and *The Sea (TACT)* this season, she has earned a vacation!

Also doing his share of globetrotting is Board member **John Adams**. He's taking advantage of his wife's sabbatical leave to travel, and by the end of the year will have visited England, Egypt, France, Greece, Italy, Jordan, Malta and Turkey. His new grandson is also receiving his fair share of attention.

Board member **Linda Greenberg** and her husband Fred round out the travel section with the announcement of their trip to a friend's "small" castle on the coast of Scotland in September. Is a small castle equal to two very large homes?

**Greg McFadden**, after an outstanding turn as Hatch in TACT's production of *The Sea*, went straight into the world premiere production of *Badge* - a new



COMPANY NEWS continues on page 6

The Actors Company Theatre's production is just about everything one could want in theater

New York Theatre Wire

Summer Newsletter

2007/2008

Early Bird Subscription

Each Early Bird Subscription includes two full productions at Theatre Row and your choice of any four of our Salon readings.

Six plays total, all for just \$99!

In addition to discounted tickets and priority seating, subscribers enjoy the following benefits:

- **EXCHANGE YOUR TICKETS:** Subscribers are assigned a performance according to the day of preference. Only subscribers may exchange their tickets to a different performance date. Mainstage tickets held at the box office may be changed up to 24 hours in advance by calling the TACT office. Tickets in hand must be returned to the TACT office (by mail or in person), no less than ONE WEEK before your scheduled performance with your name and the change you are making. New tickets will be waiting at the Theatre Row box office. Exchanges may not be made after a performance has been missed. Subject to availability of new date.
- **BUY ADDITIONAL TICKETS.** Avoid pricey service charges by purchasing additional single tickets through the TACT office.
- **REPRINT LOST TICKETS.** The Theatre Row Box Office can reprint your lost or forgotten ticket on the day of the show at no cost. Better yet, have your tickets held for you at the Theatre Row Box Office and don't worry about them!
- **CHANGE YOUR SALON DAY.** To change your salon reservation, call the TACT Office no less than 24 hours prior to your scheduled performance. New dates are subject to availability.

Here's what everyone should know...

**MAINSTAGE at THEATRE ROW.** Theatre Row is located at 410 West 42 Street, between 9th and 10th Avenues. By train: The A/C/E to Times Square, 42nd Street & 8th Ave OR the 1, 2, 3, 7, 9, N, R, Q, W, and S to 42nd Street & 7th Ave. By bus: The M11 to 42nd Street or the M42 to 9th Avenue.

**PURCHASING TICKETS.** Single tickets are \$20 plus a \$1.25 facility fee. Purchase online 24/7 at [www.ticketcentral.com](http://www.ticketcentral.com), by phone at 212-279-4200 (12 noon - 8pm daily) or in person at the Theatre Row Box Office (12noon - 8pm daily). Phone and internet orders carry a service charge of \$3 per ticket, there are no service charges for tickets purchased in person. Subscribers may call the TACT office.

**TACT SALON SERIES.** The Salon Series takes place in the TACT Studio at 900 Broadway, Suite 905. Reservation only, subject to availability. For reservations call the TACT office. Non-subscription seats are a \$20 suggested donation.

The ACTORS COMPANY THEATRE

Subscription

Anniversary SEASON 15<sup>th</sup> The ACTORS COMPANY THEATRE 2007/08 Early Bird Subscription

YOU GET 2 Full Productions at THEATRE ROW Plus any 4 of our 5 Salon Readings at the TACT Studio - 6 Plays total!

Please cut out form and mail to TACT at 900 Broadway, Suite 905, New York NY 10003

1. Name \_\_\_\_\_  
 Mailing Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
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 Email \_\_\_\_\_ Has your contact info changed recently?  Yes  No

2. CHOOSE YOUR SHOWS AND PREFERRED DAYS

MAIN STAGE: AT THEATRE ROW	Sun 3:00	M 7:30	T 7:30	W 7:30	Th 7:30	F 7:30	Sat 2:00	Sat 8:00
PLEASE SELECT the day of the week you would like to attend.	Oct/Nov. <i>Runner Stumbles</i>							
	Apr./May <i>Eccentricities</i>							
SALON: at TACT Studio	Sat 7:30pm	Sun 2:00pm	Mon 7:30pm					
PLEASE SELECT the 4 Salon performances you would like to attend.	Sept. <i>Shot in the Dark</i>							
	Dec. <i>My Three Angels</i>							
	Jan. <i>Witness Prosecution</i>							
	Feb. <i>Andersonville Trial</i>							
	May <i>Dock Brief &amp; If Men..</i>							

3. HOW MANY SUBSCRIPTIONS?	Number	Price	Total
Indicate the number of subscriptions you would like to purchase.		@\$99	

For additional Salon Reservations please add \$15 each		
Processing Fee		\$4.50
Suggested Tax Deductible Contribution		\$50.00
<b>TOTAL AMOUNT ENCLOSED</b>		

4. PAYMENT METHOD

Check enclosed, payable to TACT  MasterCard  Visa  American Express

Card Number \_\_\_\_\_ Expiration Date \_\_\_\_\_ Verification Code (MC/Visa Only) \_\_\_\_\_  
 Signature \_\_\_\_\_ Billing Zip Code (required) \_\_\_\_\_

5. TICKETS AND SEATING

HOLD my mainstage tickets at the Theatre Row Box Office (recommended).  Please contact me regarding disability and/or special seating needs (be sure to include your phone number or email address above).  
 MAIL my ticket to me.

**Attending with other subscribers?** Let us know with whom you would like to sit and we'll do everything possible to accommodate you:

\*\*\*IF you have already renewed with our NIGHT OWL form, THANK YOU!\*\*\*

We're asking company members to name their favorite five roles with **TACT**. We couldn't think of a better place to start than with Founding Member and Co-Artistic Director...

# Cynthia Harris MY FAVE 5



As Fanny Farrelly in *Watch on the Rhine*

From the moment I was asked, "what are my five favorite roles played with **TACT**?" my mind has been racing over the last fifteen years of being with the company. It made me realize what an extraordinary experience this has been for me.

Countess Aurelia in Jean Giraudoux's *THE MADWOMAN OF CHAILLOT*. A true eccentric in appearance, word, thought, and deed. Determined to save Paris (during the German occupation), she epitomizes what it means to take the road less traveled and have the courage to be your own person.



Countess Aurelia in *The Madwoman of Chailot*

The Countess in *YOU CAN'T TAKE IT WITH YOU* by George Kaufmann and Moss Hart. How fabulous to be in a zany American comedy full of hope and optimism; not appear till the last act; play a down-at-the-heels Russian noblewoman with some of the funniest lines of the play; get laughs and walk off stage having had a really great time and being certain the audience has had one too.



Marjorie in *HOME*

A real upper! Marjorie in *HOME* by David Storey. A frightened, broken down lower class English woman in an institution for the mentally ill - unattractive in appearance, unable to communicate her fears, with little or no hope for any kind of future outside the four walls and grounds of the home. I feel for her. A downer, perhaps, but so interesting to explore.

Now, the question at hand... a really tough one as I get attached to every role I play. The magic of acting for me is to be another person, in another reality, and yet at the same time, to bring myself to the given circumstances. I suspect what makes these FAVE FIVE I've chosen is that they were either fun to play, or a great challenge, or they allowed an escape from the "external" me, at the same time, reflecting some aspect of what I truly am. Actually, I'm not sure it's all that rational a choice.

In any event, here are my FAVE FIVE - in no order of preference:

So that makes one American, one English woman, two Frenchwomen and one Russian... and always with the pleasure of my fellow **TACT** actors, and the joy of Scott directing. I feel so very, very lucky, and I'm so glad you asked that question.

*Cynthia*

## COMPANY NEWS continued from page 2

play by Matthew Schneck at the Rattlestick Playwrights Theatre, directed by **TACT's** own Jenn Thompson. It opened June 18, and included the work of several other **TACT** folk. Greg will also be filming a scene in the new film by Charlie Kaufman called *Synecdoche, New York*. (Says Greg: "That's the name of the film, by the way - a play on words from Schenectady, New York. It's not a typo. It's just weird.") Those of you familiar with little known literary devices might get the joke, but the rest of us don't.

After directing *Badge* (see above), **Jenn Thompson** will be tackling *The Foreigner* for Connecticut's River Rep Theatre Company. For more information visit [www.riverrep.com](http://www.riverrep.com).



Meanwhile, **Mary Bacon** is an acting machine: after playing Miss Yates in *The Madras House* at the Mint through March, then playing Kate in *Taming of the Shrew* for Richard Hamburger's final production as artistic director of the Dallas Theatre Center, and then working on *Conversations with Shakespeare* at Symphony Space, she headed out to the New Works Festival in Steamboat Springs for a Dan O'Brien play for the rest of June. Finally, she'll be doing *Bald Soprano* at Shakespeare Theatre of New Jersey this July & August, directed by Matthew Arbor. But before that, she'll be joining **TACT** for its special presentation of *Light Up the Sky* in Pennsylvania. When it rains, it pours.

After over five years and nearly 1900 shows **John Plumpis** gave his final performance as Timon in the national company of *The Lion King* on May 20th. A week later, he began rehearsals for the 2007 Colorado Shakespeare Festival, where he will play Truffaldino in Goldoni's *The Servant of Two Masters*, Puck in *A Midsummer Night's Dream*, and various Romans in *Julius Caesar*. The Festival plays in Boulder through August 18. Upon his arrival in Colorado, John met up with Scott Alan Evans and his family, enjoying the sights and sounds of Memorial Day in Boulder. Saving the best for last, John is thrilled to be marrying Celia Smith in Columbus, Ohio at the historic Southern Theatre on October 8. The couple met while John was on tour, and they plan to return to NYC at the end of October. Congratulations, John and Celia!



Speaking of **Scott Alan Evans**, he and his family did enjoy a beautiful Memorial Day weekend in Colorado visiting his sister, Brooke and her family. After a very busy year with his work for the American Musicals Project, directing *Home* and *The Sea*, and completing the **TACT** season of Salon Series presentations, it was a wonderful respite. Now, it's on to next season!



**James Prendergast** has a co-starring role in the feature film of the play *The Changeling*, which just completed a successful run at Two Boots Pioneer Theatre in New York City. Coming up: a trip to Munich to work on some corporate theatre projects for GE.

**Rachel Fowler** appeared as Carol in *Man and Boy* in the Salon Series, and recently played Mafawny in *The Sea* with **TACT**. As she's expecting her first child Sept 1st, she described the work as "challenging"; most of her stage time was spent pretending to be Cerberus, watchdog of hell! She has become involved in read-

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## The Eccentricities of ECCENTRICITIES

TACT'S Spring Production



Some plays take time to make their mark. Tennessee Williams' *The Eccentricities of a Nightingale* is certainly one. The story of the play's evolution and Williams feelings about it are fascinating theatre history, but good dramaturgy alone does not a good play make. No,

*Eccentricities* has more than just a good backstory. It stands the test of time and, we feel, belongs in the cannon of Williams' most important works. Which is why we are including this brilliant play in our 15th Anniversary Season.

The play is itself a reworking of another work, *Summer and Smoke*, which opened on Broadway in October of 1948, following *The Glass Menagerie* and running concurrently with *A Streetcar Named Desire*. Given the extraordinary success of those other plays, *Summer and Smoke* was overshadowed and the Broadway production was an underwhelming venture.

Begun in 1945, the seed of *Summer and Smoke* can be found in two of Williams' stories, "Oriflame" and "The Yellow Bird." Various titles *The Chart of Anatomy* and *The Water is Cool*, by 1946 Williams was "switching back and forth between two long plays, the one about the sisters started in Chicago and the one about a spinster begun in New York." The one about the sisters would eventually be titled *A Streetcar Named Desire*. The other play would become *Summer and Smoke*.

Dissatisfied with the original script and disappointed with the Broadway production, which ran just a few months, Williams busily rewrote the script, retaining the same characters and locale. It was his hope to substitute the now titled *The Eccentricities of a Nightingale* for *Summer and Smoke* in the London premiere in 1951, but when he arrived with the revision, the production was too far advanced to accommodate the change.

In his forward to the published script, Williams wrote "I think *The Eccentricities of a Nightingale* is a substantially different play from *Summer and Smoke*, and I prefer it. It is less conventional and melodramatic."

He expressed the hope that the publication of the play would lead to a production on Broadway that would confirm his conviction that this "radically different version of the play" was a superior script, but his hope went unfulfilled for over a decade. In fact, *Eccentricities* was not produced at all until 1964.

Interestingly, a film version of the play, starring Blythe Danner and Frank Langella, made its broadcast debut in the summer of 1976 on PBS just four months before the Broadway production.

When its Broadway premiere finally came in November, 1976, it was deemed inadequately cast and lasted just three weeks. The play has been produced only rarely since.



with Company Members: **Jamie Bennett, Nora Chester, Richard Ferrone, Delphi Harrington, Greg McFadden, Gregory Salata**, and Guest Artists: **Lauren Bloom, Ruth Eglsaer, Timothy McCracken, Christopher McCutchen, Allen E. Read, Caroline Tamas**

PSM **Mel McCue** AD **Marc Weitz** PR **Joe Trentacosta** Props **John P. Sundling** Sound **Daryl Bornstein** Sets **Narelle Sissons** Lighting **Mary Louise Geiger & Lucrezia Briceno** Directed by **Scott Alan Evans**

ASM **Robbie Rescigno** GM **Cathy Bencivenga** Marketing **Sol Lieberman** Dialects **Deborah Hecht** Music by **Joseph Trapanese** Costumes **David Toser**

SAVE THE DATE!  
TACT's 15th Anniversary Gala  
The Hudson Theatre  
(New York's premiere event space)  
Monday, March 3  
2008

2006/07 Season Round-Up  
Audiences Carried Away by THE SEA  
by Simon Jones

The 2006/07 Season was **TACT's** "Year of the Great Leap Forward." We'd had thirteen previous seasons of working together as a repertory company (something precious few theatre companies can boast). We needed to know whether all of our accumulated experience would enable us to balance between continuing in the style for which we're best known - the well-executed concert performances - and staging fully mounted productions. Our objective was to enlarge **TACT's** horizons and announce our existence to a wider theatre-going audience, while at the same time fulfilling our original mission. It was a sizable challenge - but we can now look back on the Season with a sense of justified triumph.

Our two full productions - *HOME* and *THE SEA* received some of the best notices of the season from all sources. The effect on the box office was electrifying. (Even at a mere \$20 a ticket, theatre-goers need, it seems, to be told by the newspaper of record that their money is not going to be wasted!) It was sad that in both cases, budgetary restraints prevented us from extending our runs - but then we fulfilled the old theatrical caution: "Always leave 'em wanting more."

At the same time, we gave our faithful subscribers a larger menu of delights than usual, presenting a series

Season Round-Up continues on page 4



an inspired and impressive theatrical experience.  
New Theater Corps

[The Sea:] a charming, moving and extremely well-acted. A first rate production. *Theatermania.com*

The **ACTORS** COMPANY THEATRE

exquisite performances  
*The New York Times*

**Season Round-Up** continued from page 3

of no less than six concert performances, introducing (or reintroducing) a truly catholic range of classic plays all deserving of revival, and most unlikely, for economic reasons, to be seen in any other form than ours.

We all - our valiant company, our indispensable and fondly regarded subscribers and supporters, our steadfast Board - can justifiably pause, just for

*That [THE SEA] captures that ebb and flow with such grace, wit, excitement, heart and intelligence is a tribute to ... the company who should be applauded for setting sail with this challenging, satisfying drama.*

*Time Out New York*

a second, to pat ourselves on the back for a job well done. We should also tip our hats in salutation for the astonishing efforts of Scott Alan Evans and Cathy Bencivenga. Between them they managed to achieve what other theatre companies, not much larger than ours, employ a staff of ten and up to accomplish, often with less success.

We have a solid foundation for our new season, and it's going to be another banner year: our Fifteenth. See you there!



Our 2006/07 Salon Series concluded with three more extraordinarily relevant plays from the past. FYI: Here's the 411...

February 2007

**MAN and BOY** by Terence Rattigan  
Directed by **DREW BARR**  
Music by **FERNANDO ARROYO**  
Stage Manager **LARA E. TERRELL**

with Company Members **JAMIE BENNETT, RACHEL FOWLER, JAMES MURTAUGH, JAMES PRENDERGAST, LYNN WRIGHT** and Guest Artists **JOE DELAFIELD, THOM CHRISTOPHER**

March 2007

**RAIN** by John Colton & Clemence Randolph  
Directed by **JENN THOMPSON**  
Music by **INYHUN KIM**  
Stage Manager **DAWN DUNLOP**

with Company Members **FRANCESCA DI MAURO, MARGARET NICHOLS, JAMES PRENDERGAST, GREGORY SALATA** and Guest Artists **MATT FRALEY, IRMA-ESTEL LaGUERRE, MICHAEL HALLING, JERRY JERGER, CRAIG PEUGH, OWEN THOMPSON, VALERIE WRIGHT**

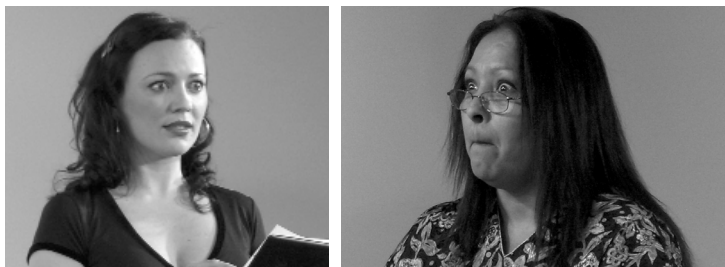
May 2007

**DANDY DICK** by Arthur Wing Pinero  
Directed by **STEPHEN HOLLIS**  
Music by **AMIR KHOSROWPOUR**  
Stage Manager **ANDREA BEUKEMA**

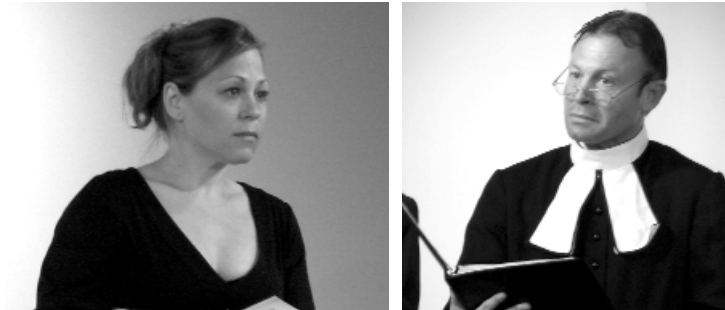
with Company Members **EVE BIANCO, RICHARD FERRONE, RON McCLARY, JAMES MURTAUGH, SCOTT SCHAFER** and Guest Artists **JOHN BRANT, NICOLA VICTORIA BUCK, STEVE FRENCH, SASHA HIGGINS, DANA SMITH-CROLL, CRAIG WROE**



MAN AND BOY. Top: The cast of Man And Boy. Above left: Thom Christopher. Above right: Joe Delafield and Rachel Fowler.



RAIN. Top left: Michael Halling, Matt Fraley, Craig Peugh. Top right: Gregory Salata as Rev. Davidson. Above left: Margaret Nichols as Sadie Thompson. Above right: Irma-Estel LaGuerre.



DANDY DICK. Top: Sasha Higgins, Nicola Victoria Buck, Dana Smith-Croll, Scott Schafer and James Murtaugh. Above left: Eve Bianco. Above right: Scott Schafer.

Thank you to our  
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The following list represents TACT's honored contributors from July 1, 2006 to June 30, 2007. We gratefully recognize their support which is so vital to our success and take great pride in these generous people who have given at the levels listed below.

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\* First time contributor  
★ New to 06/07 List  
◆ Increased Contribution

*We make every effort to maintain the accuracy of our contributor lists. We apologize for any misspelled or omitted names. Please contact the office regarding any error so that corrections and updates can be made.*

**Heartfelt thanks, too, to all our season subscribers!**

**2006/07 Guest Artists**

The talented men and women who guested with us this season are:

- Fernando Arroyo Composer
- Drew Barr Director
- Molly Battles Actor
- Andrea Beukema PSM
- Lauren Bloom Actor
- Rob Breckenridge Actor
- Lucrezia Briceo Lighting Designer
- John Brant Actor
- Nicola Victoria Buck Actor
- Thom Christopher Actor
- Larry Conroy Actor
- Joe Delafield Actor
- Curzon Dobell Actor
- Ruth Eglsaer Actor
- Steve French Actor
- Matt Fraley Actor
- Todd Gearhart Actor
- Helen Green Actor
- Michael Halling Actor
- Syche Hamilton PSM
- Deborah Hecht Dialect Coach
- Sasha Higgins Actor
- Stephen Hollis Director
- Sung J. Hong Composer
- Jerry Jerger Actor
- Amir Khosrowpour Composer
- Inhyun Kim Composer
- Robert Lagevin Musician
- Irma-Estel Laguerre Actor
- Judith Leclair Musician
- Mimi Lien Set Designer
- Eileen Little Actor
- Mel McCue ASM/PSM
- Tim McCracken Actor
- Christopher McCutchen Actor
- Tuck Milligan Actor
- Andrea Mincic Set Designer
- Liz Morton Actor
- Mark Nuccio Musician
- Zoe Perry Actor
- Craig Peugh Actor
- Erik Ralske Musician
- Jared Ranere Asst. Director
- Allen Read Actor
- Robbie Rescigno ASM
- Mary Rho Musician
- Rien Schlecht Wardrobe
- Joan Shepard Actor
- Narelle Sissons Set Designer
- Dana Smith-Croll Actor
- John Sundling Props Master
- Sherry Sular Musician
- Caroline Tamas Actor
- Lara Terrell PSM
- Owen Thompson Actor
- Joseph Trapanese Composer
- Christopher Totten Actor
- Marc Weitz Asst. Director
- Craig Wichman Actor
- Valerie Wright Actor
- Craig Wroe Actor