



tactics NEWSLETTER

Vol. 19. No.2

TACT/The ACTORS COMPANY THEATRE
Scott Alan Evans, Cynthia Harris & Jenn Thompson, Co-Artistic Directors

WINTER 2011/2012

WHAT'S INSIDE:

LOST IN YONKERS & NEIL SIMON1-2

TACT SALON Series...3

Jenn Thompson's FAVE FIVE4

Noël Coward's SEMI-MONDE5

COMPANY NEWS 1, 6 & 8

Share your TACTFUL THOUGHTS7



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.

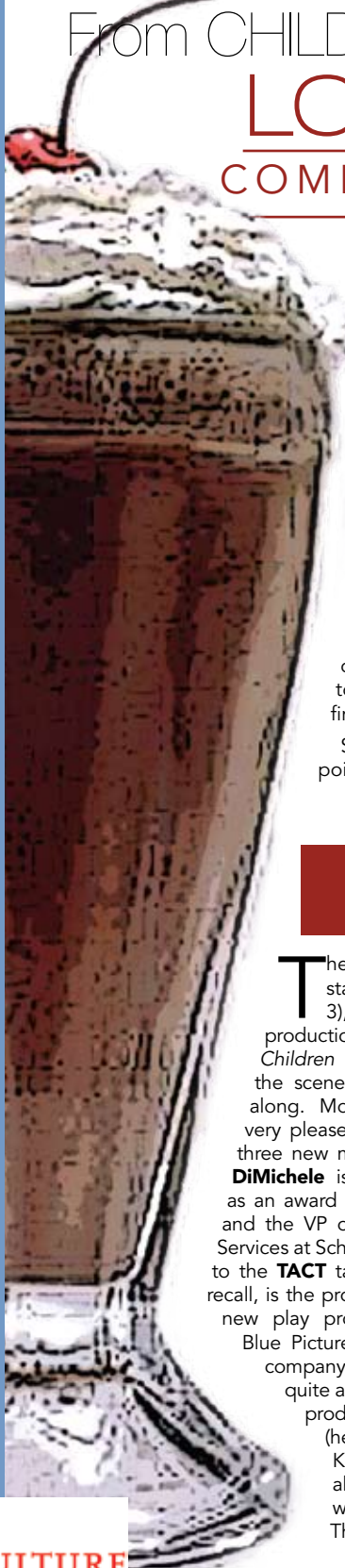
Literary merit n. laudable language of particular interest, uniqueness; or representative of a specific period or era.

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

Our 2011/12 season is made possible, in part, by public funds from the **New York State Council on the Arts**, a State agency and from the **New York City Department of Cultural Affairs** in partnership with the City Council.



From CHILDISH ADULTS to ADULT CHILDREN LOST IN YONKERS COMES TO THE TACT MAINSTAGE



Following A. R. Gurney's play, *Children*, featuring adults who seem unable to stop behaving like children, our next main stage production features children who are forced to grow up too soon. The young brothers at the center of *Lost in Yonkers*, still reeling from the recent death of their mother, are forced onto the path to adulthood when they find themselves left with the stern grandmother they barely know, while their father is forced to take a job down south in a desperate bid to repair their family's fractured finances.

Simon's critically lauded play poignantly portrays the process

of being pushed to grow up, and the repercussions of that process. Furtherstill, like Gurney's *Children*, it explores the cycles inherent within families, which are repeated over generations, and the strength it takes to break those cycles.

Though the play begins in the same familiar territory that Simon introduced in *Brighton Beach Memoirs*, with two brothers joking and riffing off each other, *Lost in Yonkers* quickly reveals itself to be very different indeed. While it includes elements of classic Simon humor, it also lays bare a darker side of the playwright, whose childhood struggles with abandonment are clearly and wrenchingly on display. Each member of the Kurnitz family, from the boys' steely matriarch, Grandma Kurnitz, to their much gentler and emotionally stunted 35-year-old aunt, Bella, is searching and struggling for a way to survive in a family marked by loss and pain. The play is not merely a coming-of-age story for the boys, but for Bella too, as she makes her gentle, special way down the path of independence and potential freedom.

Because of this, it is particularly Bella's story, and her relationship to the world and the people around her that sets *Lost in Yonkers* apart from Simon's other work. In contrast to the over-privileged WASPS in Gurney's *Children*, who've been

YONKERS continues on page 2

TACT COMPANY NEWS

The season has gotten off to a terrific start with two buffo Salons (see page 3), and a very successful Mainstage production of A.R. Gurney's 1974 play, *Children* (his first full-length work). Behind the scenes things have also been humming along. Most notably, the Board of Directors is very pleased to announce the appointment of three new members to the TACT Board: **Billy DiMichele** is a life-long lover of theatre, and, as an award winning writer, producer & director, and the VP of Corporate Production & Creative Services at Scholastic, brings a lot of show-biz savvy to the TACT table; **Barry Satchwell Smith**, you'll recall, is the producing director of our **newTACTICS** new play program and the founder of Silver Blue Pictures, an independent film production company, but you might not know he is also quite an accomplished writer and Broadway producer; and **Judith Zabar** is a fine artist (her most recent shows have been in Key West), a lover and supporter of all the arts, and a philanthropist. We welcome them most enthusiastically. The Board also is pleased to be

welcoming **Michele Geist** into the position of President of the Board.

Sean Arbuckle is heading back up to the Stratford Shakespeare Festival for his eleventh season, this year to play Julian Marsh in *42nd Street* and the Pirate King in *The Pirates of Penzance*. For such a serious actor, he's awfully musical. He writes: "As always, I wish much love to all of TACT and the TACT family from the (hopefully-not-for-too-long) frozen North."

Mary Bacon appeared in *Motherhood Out Loud* directed by Lisa Petersen at Primary Stages in the fall, and is now in Michael John La Chiusa's new musical *Giant*, book by Sybil Pearson, and directed by Michael Grief. The show is premiering in Dallas this winter, and there are then plans for it to move to The Public next fall.

Baby poop + breast milk = **Jamie Bennett's** news and foreseeable future, thanks, in part, to his beautiful new baby girl, Bailey Robin born on October 6th.

Francesca Di Mauro tells us: "I am still slugging away in grad school, submerged in a constant avalanche of papers, readings, and assignments and (most of the time) loving it. I miss my TACT family and being on stage more than words can say, but am excited about this new journey. Its many challenges and satisfactions will undoubtedly add

COMPANY NEWS continues on page 6



NEIL SIMON

Internationally recognized as one of America's preeminent and most prolific playwrights, the name Neil Simon has come to be synonymous with a biting satirical, though poignantly nostalgic humor.

Born in 1927 in the Bronx, Simon grew up in New York City. He briefly attended NYU and the University of Denver prior to joining the army. After being discharged, Simon found a job at Warner Brothers and got his first taste of writing for show business. Despite being Emmy-nominated for his writing on both Sid Caesar's *The Show of Shows* and *The Phil Silvers Show*, Simon soon switched to writing for the stage.

His first Broadway show, *Come Blow Your Horn*, opened in February 1961 and played for 677 performances. This was to set the precedent for what was to follow. With such hits as *Barefoot in the Park*, *The Odd Couple* and *Sweet Charity*, Simon's stellar theatrical career includes thirty-four Broadway premieres, ten revivals, and numerous award nominations and wins, and is unrivaled in modern theatre.

Lost in YONKERS by NEIL SIMON

Directed by JENN THOMPSON

MARCH 13 to APRIL 14, 2012

BECKETT THEATRE/THEATRE ROW
410 West 42nd St. NYC



handed their adulthood on a sterile silver-platter, Simon's Bella has been kept a child and aches for the opportunity to assert herself. Simon has called Bella one of his favorite characters, the "bravest and most courageous," and the one he misses the most. In an interview with Charlie Rose in 1999, Simon admitted that though he had written her himself, he was moved by her passionate existence almost as if she had not been the product of his own creation. Simon's connection to Bella stems from his own admiration for her courage and her ability to stand up for herself in the face of overwhelming odds.

Though *Yonkers* is not as directly autobiographical as the *Brighton Beach Trilogy*, it does draw from Simon's background and life experiences. Simon, like the young boys in the play, Jay and Arty, only had a few encounters with his grandmother, who, like Grandma Kurnitz, had ice-cold cheeks and an aversion to kisses. Eddie's (the boys father) struggle with his life after his wife's death parallels Simon's own struggles after tragically losing his first wife to cancer after twenty years of marriage. Much like Jay and Arty, too, when Simon's father left his family, he was brought to live with relatives.

After a brief try-out at Washington DC's National Theatre, *Lost in Yonkers* marked Simon's 27th Broadway premiere, making its Broadway debut at the Richard Rogers Theatre (the Neil Simon Theatre was occupied with Jackie Mason's solo-show, *Brand New*), opening on February 21st, 1991.

Immediately, *Lost in Yonkers* was heralded as Simon's best play to date, some even called it his *Glass Menagerie*. The play won the Tony Award and the Drama Desk Award for Outstanding New Play and ran on Broadway for 780 performances over two years. When reviews were out, critics all agreed: this play marked a turning point for the playwright. In addition to his success as a crowd-pleasing entertainer, *Lost in Yonkers* finally revealed Simon as a truly serious playwright of note. Praised as his most important comedy, *Yonkers*

reveals a darker, deeper voice where the jokes still come, but from a severely touched nerve that leaves a scar in its wake.

Being awarded the Pulitzer Prize in 1991 for Best Drama firmly secured *Lost in Yonkers's* place as separate from Simon's other work, though the recognition only echoed sentiments already in circulation among critics and scholars about the distinguished piece. With *Lost in Yonkers*, Simon had found a "new emotional truth," *Newsweek* announced on March 4, 1991, and created a "new kind of comedy for our time of dislocation." Frank Rich noted in his review for *The New York Times* on February 22, 1991 that the wounds in *Lost in Yonkers* run so deep that it's difficult not to see the piece as Simon's most honest work.

Lost in Yonkers has continued to affect audiences and critics for years after it debuted. In 2005, an article entitled, "Why We Need Neil Simon's *Lost in Yonkers*," ran in the educational publication, *The English Journal*. The article, written by Nathan Coates, proclaims the work to be a "vital" piece. He goes on to argue that in this post-September 11th society, "the wisdom of laughter," which is so expertly displayed in *Lost in Yonkers*, has become utterly fundamental to our survival. Coates closes by stating that *Lost in Yonkers* "connects with the part of us that finds the world so troubling and sad that we need to laugh to get by, with the part of us that aches to break out even when we know it may not be good for us, and with the part of us that fears growing up."

We felt the time had come to take another look at *Lost in Yonkers*. While revering Simon's huge success and contributions to the Theatre we, perhaps like some of you, had a set of preexisting notions regarding the type of work he creates, and were excited to find that in addition to Simon's trademark wit, *Lost in Yonkers* possesses a meatier inside waiting to be excavated. We were thrilled to secure the rights to the first New York revival of the production, and relish the opportunity to bring it to you outside of the flashy commercial veneer of Broadway and within the intimacy of our home at the Beckett Theatre at Theatre Row. With this staging, we hope to honor the evolution from child to adulthood within the text as well our exploration of this great work as it continues to grow and mature, and to celebrate the play's official 21st year as it transition into adulthood and legal drinking age.



Cynthia Harris to play Grandma Kurnitz in LOST IN YONKERS

note. Praised as his most important comedy, *Yonkers*

★ NEW SCHEDULE!
Tues., Wed., Thurs., at 7:30pm
Fri. & Sat. at 8:00pm
Sat. & Sun. at 2:00pm

FOR TICKETS CALL
TELECHARGE
212/239-6200
www.telecharge.com

Tickets may also be purchased at
the box office at **Theatre Row**
410 West 42nd Street
(between 9th and 10th Aves.)

Talk-backs with the director and cast
follow each Sunday matinee.



2011/2012 SALON SEASON

TACT ALON SERIES 2011/2012

WINTER 2011/12

3

Secrets & Lies

This year's **SALON SERIES** explores how hidden truths, prevarications, cloaked identities, and misrepresentations lead to nothing less than great drama! With humor, pathos, or passion, each play in this year's series follows its own distinct path to eventually uncovering the truth. And you won't want to miss a single one! We are thrilled to be presenting some truly rare gems in this group, including a New York Premiere!

The **SALON SERIES** is the backbone, heart, and soul of **TACT** and the embodiment of its mission. Here **TACT** is free to bring you exciting, challenging and edgy works from the past - works that you won't see anywhere else in the city - in our own theatrical style that honors the text and the actor.

THE SACRED FLAME

by W. Somerset Maugham, 1929
Directed by Rebecca Patterson

What happened the night the invalid war hero died at home in his bed? His doctor is certain it was natural causes, but his private nurse suspects otherwise. Part mystery, part love story, Maugham's taut and elegant play is a fascinating exploration of the boundaries of honor, forgiveness, and "the Sacred Flame" of love.

ROLY POLY

by Lennox Robinson, 1942
Directed by Drew Barr

Funny! Biting! Banned!!! Based on a short story by de Maupassant, *Roly Poly* played only three performances in Dublin before the German and French authorities shut it down! Seventy years later, **TACT** is dusting the cobwebs off this irreverent and long forgotten gem.

September, 2011

CANARIES SOMETIMES SING

Geoffrey Lymes..... **MARK ALHADEFF+***
Anne Lymes **MARGOT WHITE***
Ernest Melton **RON McCLARY+***
Elma Melton **KELLY McANDREWS***

Production Stage Manager: **EILEEN ARNOLD***
Music by
AMIR KHOSROWPOUR+*
Directed by
STUART ROSS



Above Left to Right: Mark Alhadeff, Margot White, Ron McClary, Kelly McAndrews.

by Frederick Lonsdale

November, 2011

KIBITZER

by Jo Swerling & Edward G. Robinson
by Special Arrangement with Literal Media



Above Left Top: Justine Salata, Geoffrey Molloy, Ron McClary, Richard Ferrone, John Plumpis, Jack Koenig and Jeffrey C. Hawkins. **Near Right:** Justine Salata & Geoffrey Molloy. **Middle Right:** John Plumpis. **Far Right:** James Prendergast, Jeffrey C. Hawkins and John Plumpis.

November, 2011



photos by SAE

Lazarus..... **JOHN PLUMPIS+***
Josie **JUSTINE SALATA**
Emil Schmidt **GEOFFREY MOLLOY***
Meyer **RON McCLARY+***
Kikapoupolos **RICHARD FERRONE+***
Sarnov/Briggs..... **JACK KOENIG+***
Marks/Hanson **JEFFREY C. HAWKINS+***
Bill Livingston/Phillips/Reporter ... **MATT FAUCHER***
James Livingston... **JAMES PRENDERGAST+***

Production Stage Manager: **MEREDITH DIXON+***
Music by
DAVID BROOME
Directed by
GREGORY SALATA+

+TACT Company Member
* Member of Actors Equity

TACT/The ACTORS COMPANY THEATRE





Jenn Thompson

My **FAVE** Five: by JENN THOMPSON

TOP FIVE FAVORITE TACT PLAYS

One of the greatest joys about being a part of **TACT** is the opportunity to stretch as an artist, which basically means getting the chance to don many a different chapeau over the length of one's **TACT** career. When I first joined the company as an actor in 2002, I could never have imagined that my **TACT** tenure would include directing, producing, and eventually the chance to serve as a Co-Artistic Director. In looking back over my last 14 years with the company, I choose these Fave Five as my **TACT** signposts.

YOU CAN'T TAKE IT WITH YOU (1998) - In addition to being just about the perfect play, this brilliant Kaufman and Hart classic marked my **TACT** debut. I was but a spritely ingenue in those days and enjoyed every second of playing Alice Sycamore, the daughter in love and at the center of the mayhem in the kooky Sycamore household. Lovingly directed by Scott Alan Evans and featuring fellow **TACT**ors Eve Bianco, Richard Ferrone, Simon Jones, Darrie Lawrence, Greg McFadden, James Murtaugh, Greg Salata and a hilarious Cynthia Harris as the scene-stealing "Grand Duchess Olga Katrina" - it served as a wonderful introduction into what, I could never have guessed at the time, would become my new theatre family.

HAPPY BIRTHDAY (2002) - This was a crazy assignment, I thought. A staged reading of Anita Loos' zany 1946 Saroyanesque cocktail party comedy set in a bar in Jersey City; requiring me to not only sing but dance a tango!?? What had I signed up for? Turned out - a lot of fun. Playing opposite Jack Koenig and Lynn Wright in a role originally written for the great Helen Hayes, I got to strut my stuff as the shy librarian Addie Bemis who, after one too many, sheds her inhibitions in the name of love and libation. A blast to say the least.

THE ECCENTRICITIES OF A NIGHTINGALE (2008) - When I told Mary Bacon she would never be the same after playing Alma Winemiller I knew what I was talking about first-hand. Having played the role regionally in 2003, I was forever marked by my brief encounter with one of Williams' bravest heroines in this unjustly dismissed and divine 1973 drama. It was a perfect fit for **TACT**, and for both Mary and Todd Gearhart as her reticent lover, John Buchanan. Indeed the entire, beautiful cast we assembled (including the late great Larry Keith) were all remarkable. Working on this play is what made me know I needed to be a director. When it landed on *The New York Times* "Top Ten of the year," my heart nearly burst with pride.

INCIDENT AT VICHY (2009) - I was neither in nor directed this searing World War II drama by Arthur Miller, but served as its Associate Producer. Featuring an incredible ensemble of 15, haunting design elements, and detailed direction by Scott, I felt honored to be a part of this stirring production. If one of **TACT's** specialties is finding the undeservedly forgotten classic and bringing it stingingly to life, this is one of our crowning achievements. Should have been on everyone's must-see list.

THE LATE CHRISTOPHER BEAN (2009) - Who knew this snappy, 1933 depression-era American comedy would be the perfect antidote for the dreary days of the fall of 2009? We did! With the economy circling the drain and our collective spirits low, Jimmy Murtaugh's seizing and sputtering country Doctor, along with the rest of the Haggett family, reminded us all of the cost of runaway greed and did so while making us roar with laughter. Directing this play was a slice of heaven; a perfect play for the perfect time.

So, there you have it: my Fave Five - so far. This Spring I'm directing Neil Simon's soulful take on Yonker's most dysfunctional family, **LOST IN YONKERS**. That's bound to end up on my list of favorites. I hope it make yours too.

Photos by Stephen Kunken



Cynthia Darlow, James Murtaugh, Kate Middleton, Greg McFadden, James Prendergast and Bob Ari in *The Late Christopher Bean*



Todd Gearhart and Mary Bacon in *The Eccentricities of a Nightingale*

TACT to partner with
THE ALLIANCE FOR
YOUNG ARTISTS &
WRITERS

The Alliance for Young Artists & Writers is a nonprofit organization dedicated to identifying today's most talented teen artists and writers and bringing their creative works to a national audience through the Scholastic Art & Writing Awards - the nation's longest-running, most prestigious scholarship and recognition program for student achievement in the visual and literary arts.

Since 1923, nine million students have been recognized by the Alliance through exhibitions and publications and have shared in more than \$25 million in awards and scholarships. Across the country, creative teens in grades 7-12 are currently submitting their work for judging in 28 categories of art and writing, including dramatic script. This year more than 185,000 submissions are expected and among them are sure to be some of the next great artists and writers of our time. Recipients of Scholastic Art & Writing Awards join an incredible legacy of distinguished alumni who rose to the top of their creative fields since they won their awards in high school, including Andy Warhol, Robert Redford, Sue Miller, Richard Avedon, Zac Posen, Joyce Carol Oates, Tom Otterness, Sylvia Plath, John Lithgow, Ned Vizzini, Philip Pearlstein and John Baldessari.

Each Spring the Alliance acknowledges the best and the brightest in all disciplines from all over the country with an award ceremony at Carnegie Hall and an art exhibition here in New York City (this year at Parsons The New School for Design opening May 31st). For 2012, this highly anticipated exhibition will shine a spotlight on the winners in dramatic writing. For the first time the Alliance will be partnering with TACT to showcase some of the winning pieces of student writing in dramatic script, humor, and poetry, and TACT will do it in the best way it knows how - with a mini play festival! Selected works will be performed by the professional actors from the company on Saturday, June 2nd at the TACT Studio in a day long event. Plans are still being finalized, but look forward to more information coming soon.

In the meantime, further information about the Alliance and the Scholastic Art & Writing Awards, may be found at: www.artandwriting.org.



The AMERICAN PREMIERE!

Noël Coward's
SEMI-MONDE

On Monday, February 6, 2012 at the Scholastic Theatre, TACT presented a Concert Performance of Semi-Monde to benefit the company with the following cast.

TACT Company Members:

MARK ALHADEFF • NORA CHESTER • RICHARD FERRONE
TODD GEARHART • CYNTHIA HARRIS • DELPHI HARRINGTON
JEFFREY C. HAWKINS • JACK KOENIG • RON McCLARY
MACKENZIE MEEHAN • MARGARET NICHOLS • JOHN PLUMPIS
JAMES PRENDERGAST • GREGORY SALATA • SCOTT SCHAFFER • LYNN WRIGHT

and Guests:

JEREMY BECK • HUNTER CANNING • JAKE GREEN • LETITIA LANGE
LIV ROOTH • JAMES SABA • BRAD SCHMIDT • MARGOT WHITE

Directed by
SCOTT ALAN EVANS

Lighting by MARY LOUISE GEIGER
Sound by COLIN WHITELY

GLITTERING! GAY! SCANDALOUS!

Set in the lobby, restaurants, and bar of the Hôtel Ritz in Paris, **SEMI MONDE** follows the lives and loves of a dizzying array of aristocrats, socialites and wannabes over a three year period from 1924 to 1926. Because of the salacious nature of its contents, the play was never produced in its time and has never before been seen anywhere in the US!

UNTIL NOW.**tact** The ACTORS COMPANY THEATRE

Scott Alan Evans, Cynthia Harris & Jenn Thompson, *Co-Artistic Directors*

COMPANY

Mark Alhadeff, Sean Arbuckle, Mary Bacon, Jamie Bennett, Eve Bianco, Nora Chester, Cynthia Darlow, Francesca Di Mauro, Richard Ferrone, Todd Gearhart, Delphi Harrington, Jeffrey C. Hawkins, Simon Jones, Jack Koenig, Darrie Lawrence, Ron McClary, Greg McFadden, MacKenzie Meehan, James Murtaugh, Margaret Nichols, John Plumpis, James Prendergast, Gregory Salata, Scott Schafer, David Staller, Lynn Wright

IN MEMORIAM - Larry Keith

ADJUNCT COMPANY

Drew Barr, Daryl Bornstein, Patrick Cecala, Meredith Dixon, Dawn Dunlop, Jonathan Faiman, Mary Louise Geiger, Amir Khosrowpour, David Macdonald, Barry Satchwell Smith, Jonathan Smith, Joseph Trapanese, David Toser

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Madden

TACT is a non-profit 501(c)(3) organization and a member of the Alliance of Resident Theatre/NY

SAVE THE DATE

Monday,
May 7, 2012

TACT's
SPRING
GALA

Contact **TACT** for more information

COMPANY NEWS continued from page 1

richness to my life and my art, which I hope to share and express again SOON!"

Family events have had **Nora Chester** travelling back and forth to the Pacific Northwest in the past months, but she will spend January at home with **TACT** appearing in *The Sacred Flame* in our Salon series and our special one-night-only fundraiser on February 6th of Noel Coward's *Semi-Monde*.

Cynthia Darlow checks in from the road: "I am on tour with *Billy Elliot* until further notice. We're just wrapping up five weeks at the Kennedy Center where Richard and I spent the holidays reveling in Washington, D.C. I was also invited to take part in a reading of an undiscovered Goethe play called *Egmont* at Michael Kahn's Shakespeare Theatre. Check out our *Billy Elliot* itinerary on-line and visit if you can, several TACTicians have attended along the way, and it meant the world to have their support and to see some friendly faces from back home. Happy New Year one and all!"

Scott Alan Evans is looking forward to the second half of the **TACT** season with great anticipation. Having done his bit with his production of *Children* (see production pictures, right), he is now gearing up to helm the American Premiere of Noel Coward's *Semi-Monde* on Monday, February 6th. This panoramic play has an enormous cast and he's thrilled for the opportunity of gathering so many TACTors in one rehearsal room. This spring, Scott once again will be returning to the halls of academe to direct a production of *She Stoops to Concur* for the Graduate Acting Program at NYU.

Composer **Jonathan Faiman** recently made his film debut, playing Gustav Mahler in Jason Starr's new film *Of Love, Death, and Beyond: Exploring Mahler's 'Resurrection' Symphony*. The Gustav Mahler Society of New York presented the movie's NY premiere this past December. There will be a Toronto premiere later in 2012. Search in Facebook under Toronto Jason Starr for more information. Other recent projects include orchestrations for the Canadian Chamber Orchestra (Justin Bischof, conductor), a multimedia concert of music from Terezin with soprano/wife Amy Goldstein, and performances with the Locrian Chamber Players.

Todd Gearhart began the summer with six weeks on (the real) Martha's Vineyard playing Jeremy in the unofficial world premiere of Bill C. Davis's new play *Coming 2 Terms*. July on the Vineyard is now permanently atop his "To Do Again" list. He was then off to Kansas City to play Alistaire Spenlowe in the hilarious and completely silly 1960s British bedroom farce, *Move Over Mrs. Markham*. Todd returned to the city and promptly shut down the Queensborough Bridge! He was part of the cast shooting the final Batman film



TACT's Fall 2011 production of *CHILDREN* by A.R. Gurney with Darrie Lawrence, Margaret Nichols, Richard Theriot and Lynn Wright, directed by Scott Alan Evans
Photos by Stephen Kunken

in Chris Nolan's trilogy, *Batman Rises*. It was a small part, perhaps, but if he's fortunate enough to make the final cut, watch for him as the Gotham State Trooper who detonates the center section of the bridge. All in IMAX! Awesome!

Delphi Harrington has spent much of the fall doing "Food for Thought" and working on plays in development. One she has been particularly interested in is *Technicolor Light*, a play she has been collaborating on with Pam Berlin and Jordan Baker. She is looking forward to being a part of Youngbloods Unfiltered, a festival of four new plays at EST. She'll be appearing in *The Year of the Rooster* by Eric Dufault performing January 25th and running until February 4th. Then she'll be a part of *Semi-Monde* event on February 6th.

Cynthia Harris reports that she had great fun working with **TACT's** own David Staller with Project Shaw/The Gingold Group at the Players Club, in readings of *Press Cuttings* and *Passion, Poison and Petrification*. "David does an amazing job, editing, producing and directing all the plays, and makes it a joyous experience," she writes. "Brian Murray was in both and that in itself was wonderful as I have long been a great fan, but this is the first time we have worked together." She also tells us that after discovering the vast amounts of misinformation there is about her on the internet, she has taken her "head out of the sand" and is putting up her very own website to try to set the record straight. So look for www.Cynthia-Harris.com - coming soon! Finally, she adds, "I look forward with excitement to playing Grandma Kurnitz in *Lost In Yonkers* and have been practicing a German accent and a limp. The latter came naturally as I fell out of broken rocking chair, so I have had first hand experience." Cynthia will be taking a little holiday in Italy for a week or so, visiting friends before start rehearsals mid-February. "I wish all of our friends, subscribers, fellow artists a happy, healthy, creative 2012."

After playing two roles in the **TACT** Salon performance of *Kibitzer*, **Jeffrey C. Hawkins** spent some quality time with family in Phoenix. He will appear in **TACT's** upcoming *The Sacred Flame* and in the special presentation of *Semi-Monde*. Television viewers can also look for Jeffrey to appear on *SMASH* and *A GIFTED MAN* in the coming weeks.

Simon Jones had an unusual New Year's Eve in that for once he has a clue as to what he'll be doing in the coming year. First he is off to the Guthrie Theater in Minneapolis to play David Bliss in Noel Coward's *Hay Fever* in the sub-zero temperatures of Minnesota from February to April, and then, in sunnier weather, from June 7th - July 21st will be leading a national UK tour of *The Hitchhiker's Guide to the Galaxy Radio Show - Live on Stage*. For more details see: www.hitchhikerslive.com.

new **TACT** ics

NEW PLAY FESTIVAL

4 PLAYS
4 WEEKS
8 PERFORMANCES
JUNE 2012

For more details go to
www.tactnyc.org/newtactics

DID YOU KNOW?

Ticket sales cover only 30% of **TACT's** operational costs. We rely on donations from our generous contributors to help us make up the difference. Become a **TACT** contributor today and together we can realize our mission of producing theatrical gems by great playwrights at affordable ticket prices. Contributions to **TACT** may now be made on-line through **JustGive.org**. Visit the **TACT** website (tactnyc.org) and click on "Get Involved."

tact's 20th ANNIVERSARY

SHARE YOUR THOUGHTS

Yes, it seems the cliché is indeed true: time does fly! Here we are on the brink of our 20th season – and many of you have been with us for much of the journey, some of you have even been along for the whole ride! To each and every one of you, we are enormously grateful for your loyal support and good wishes. We love seeing you at the performances and speaking with you at the Salons and in our Talk-Backs.

We value your opinions, insights and suggestions – without a doubt **TACT** has the savviest most knowledgeable audience in NYC! So for our Anniversary, we thought it would be great to reach out to you in a more formal way. We'd love to hear your memories of a favorite **TACT** performance or a special moment you recall from one of our productions; or to know what were some of your favorite **TACT** plays from the past (a complete list may be found on our website). Won't you please take a moment to share your recollections with us and send them via the mail? To respond electronically, visit tactnyc.org or watch for an email. Thank you!

TACT MEMORIES:

FAVORITE TACT PLAYS & PRODUCTIONS:

Name: _____

Address: _____

Email: _____

Send to:
TACT
900 Broadway, Suite 905
New York, NY 10003

Feel free to add pages if you need more space!



TACT

The ACTORS COMPANY THEATRE

Scott Alan Evans, Cynthia Harris & Jenn Thompson
Co-Artistic Directors

900 Broadway, Suite 905 New York, NY 10003

Winter News 2011/2012

Lost in YONKERS BY NEIL SIMON

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TACT/The ACTORS COMPANY THEATRE

COMPANY NEWS

continued from page 6

Amir Khosrowpour composed the music for TACT's *The Sacred Flame* in January. His monthly performance series "Live at the Playground" with duo Corky Has a Band continues in 2012 with shows on the last Friday of every month. www.amirpiano.com

Jack Koenig spent the autumn in Northern California, appearing in the world premiere of *Clementine in the Lower 9* at TheatreWorks Silicon Valley. He returned just in time to play a couple of parts in *Kibitzer*, his first TACT Salon in a few years. Next up, he heads down to the Bristol Riverside Theatre in Bristol, PA (between Trenton and Philly) to appear in a brand-new play by Jon Marans called *A Raw Space*. After that, he will journey west to Salt Lake City to be in the Pioneer Theatre revival of *Laughing Stock*, a very funny backstage comedy. All this will keep him busy through the first week of April.

Darrie Lawrence writes that she is "still savoring the joy of playing Mother in *Children*...what a wonderful adventure, a true personal highpoint... after holiday times with family I will be off to London for a week of theatre-attending, museum-going, and street-walking (the non-professional kind)... looking forward to the next theatre job whatever it may be."

MacKenzie Meehan has been in San Francisco for the past three months, playing Isabel in *Period of Adjustment* by Tennessee Williams at the San

Francisco Playhouse. She writes "I will be back on January 15th and am thrilled to be participating in TACT's *Semi-Monde!*"

Greg McFadden recently performed with The Civilians at Joe's Pub in *Occupy Joe's Pub*. A clip of his performance can be seen here: <http://goo.gl/vXQUZ>. Greg is currently in Washington, DC in a production of *Time Stands Still* by Donald Margulies at The Studio Theatre working with fellow TACT member, lighting designer, Mary Louise Geiger.

James Murtaugh will be guest starring on a *Blue Bloods* episode this winter and his film, *Return*, will be opening in New York in February.

Margaret Nichols spent a thrilling fall in a fabulous house on Martha's Vineyard being terribly naughty as Barbara in TACT's production of *Children* at the Beckett Theatre, which she enjoyed beyond measure. Immediately after, she fled the city to spend December in Los Angeles with her new beau, and immersed herself in finishing a proposal for a non-fiction book that marries sass and spirituality. She'll be back in New York just in time for frigid January.

John Plumpis traveled to the Toronto International Film Festival in September 2011 to attend the premiere of *Barrymore*, the feature film adaptation of the 1997 play. John was honored to be featured in this two-person film starring the great Christopher Plummer. A couple weeks later John

began rehearsals for Trinculo in *The Tempest* at the Pioneer Theatre Company in Salt Lake City. In early December John played the title role originated by Edward G. Robinson in TACT's hit salon reading *Kibitzer*. In January 2012 he begins rehearsals for *Our Country's Good* for the Resident Ensemble Players at the University of Delaware.

Greg Salata most recently directed TACT's Salon Production of *Kibitzer!*

Scott Schafer writes to say he "spent wonderful holidays with family on both coasts: Christmas in Maryland and New Years in California. It was a fun-filled, happy time ... for the most part. Two days after Christmas, our 13-year-old Boston terrier, Beatrice, disappeared. She went out to do her bedtime business and has not been seen since. She is now listed with Pet Amber Alert (who knew there was such a thing?!) and we even tried a search and rescue dog to perhaps trace Bea's scent. Bea was getting old and slow and often confused and it has been suggested that she may have wandered off to die. Whatever happened, she was a central figure in the Schafer/Hood families and is missed." Scott will be playing Dr. Harvester in *The Sacred Flame*, TACT's next Salon.

Lynn Wright wants us all to know how "grateful I am to have spent this fall in rehearsal with Scott Alan Evans and on a glorious Martha's Vineyard terrace, in *Children*, with Darrie, Mags, and Richard."