

COMPANY NEWS continued from page 2

*Chac-Mool* by Carlos Fuentes for his debut on NPR's "Selected Shorts", following in the footsteps of **TACT** stalwarts, including Cynthia Harris and Paul Hecht. In June he went to West Plains, Missouri, for the annual National Audio Theatre Festival, and picked up a few tips. Some time in October PBS will air *The Question of God* in which he portrays CS Lewis.

**Larry Keith** spent the month of March, 2003 in St. Petersburg, Russia, participating in an exchange festival called "Making Musicals Together." He went with seven other American actors to work on a new opera based on a Pushkin story *The Captain's Daughter* with an American librettist and music by Russian composer Andre Petrov. Larry worked with Russian actors as well as drama and theatre students from the St. Petersburg Institute in bringing this new work to life as a joint enterprise. *The Captain's Daughter* was performed in the Ekaterina Theatre in the Hermitage and was received with critical praise. This was Larry's third trip to St. Petersburg as part of this program. In his American life, Larry can be heard in all those Domino Pizza commercials.

**Jack Koenig** is just back from Philadelphia where he appeared in the title role of The Scottish play by Mr. Shakespeare.

**Darrie Lawrence** won rave reviews for her portrayal of Amanda in the Virginia Stage

Company's production of *The Glass Menagerie*. Next, Darrie is going to the Monomoy Theatre in Chatham, MA (Cape Cod) to appear in *Tartuffe* as Mme Pernelle (Orgon's mom and a champion of that worm Tartuffe). Performances are July 8 through 12.

**Greg McFadden** appeared in *The Faculty Room* by Bridget Carpenter and *Fit For Feet* by Jordan Harrison at the Humana Festival at Actor's Theatre of Louisville. He was also in *The Bible: The Complete Word of God (abridged)* at the Cincinnati Playhouse. On July 12, Greg will be getting married to Shannon Hummel in Virginia.

**James Murtaugh** will be in **TACT's** summer show, *The Butter and Egg Man*, in Pennsylvania. And he appears with Denzel Washington in the film *Out of Time*, which opens this Fall.

**Margaret Nichols** just returned from playing the title role in *Jane Eyre* at Theatreworks in Mountain View, CA. In July and August she will be performing in *Hello, Dolly!* And *Pump Boys and the Dinettes* up in Weston, VT at the Weston Playhouse.

**John Plumpis** continues as Timon the Meercat in the national tour of *The Lion King*. As of this writing, nearly fifteen months have gone by since he left New York. After all that time, and 430 or so performances later, John has renewed his contract for another year keeping him away from **TACT** until at least next April. He sends love and

Summer Newsletter  
2003/2004

greetings to the **TACT** company and audiences [If you are in any of the following cities, please go and see John on the road! Cleveland, June 27 — August 17; St. Louis, August 22 — October 12; Louisville, October 17 — November 23; Memphis, November 28 — January 4, 2004.]

**James Prendergast** has had recurring appearances on *All My Children* as a doctor and on *Late Show With David Letterman* as a wide variety of well known politicians. Also, James has been touring extensively doing business theatre indu-

**Gregory Salata** will be shooting the film version of *Tony and Tina's Wedding* here in the city this summer.

**Scott Schafer** will spend the summer trying to pay off his fabulous trip to Australia, where he dove at the Great Barrier Reef and met his first shark face to face.

**David Staller** appeared in *My Fair Lady* at the Fulton Opera House from May to mid June. This past spring, David wowed NYC audiences with his portrayal of the larger than life movie star, Alan Swann, in Musical Tonight's concert reading of *My Favorite Year*.

**Jenn Thomson** is playing the leading role in Tennessee Williams' *Eccentricities of a Nightingale* this summer at the New Harmony Theatre in New Harmony, Indiana.

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**TACTICS** is published  
twice yearly

tact

TheACTORS COMPANY THEATRE

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

## COMPANY

Sean Arbuckle, Mary Bacon, Jamie Bennett, Simon Billig, Nora Chester, Cynthia Darlow, Francesca Di Mauro, Kyle Fabel, Richard Ferrone, Delphi Harrington, Larry Keith, Jack Koenig, Darrie Lawrence, Greg McFadden, Eve Michelson, James Murtaugh, Margaret Nichols, Nancy Opel, John Plumpis, James Prendergast, Gregory Salata, Scott Schafer, David Staller, Jenn Thompson, Lynn Wright

## EMERITUS

Ryan Bowker, Maia Danziger, Paul Hecht, Jo-Ann Salata,

## ADJUNCT COMPANY

Francys O. Burch, Dawn Dunlop, Jonathan Fairman, Mary Louise Geiger, David Macdonald, Yuzuru Sadashige, Jonathan Smith, David Toser, Joseph Trapasso

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**TACT** is a non-profit 501(c)(3) organization and a member of the **Alliance of Resident Theatres /New York**

tact

1. takt; 2. takt, n.  
dedicated to presenting  
neglected or rarely produced 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.

*Neglected or rarely produced:* adj. phrase.  
not seen 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.

*Concert Performance:* n. fully rehearsed,  
minimally staged presentations that allow  
you and your imagination to be a part of  
the creative event. With original incidental  
musical scores commissioned exclusively  
for our production through a unique  
partnership with The Manhattan School  
of Music.

tact tactics

TheACTORS COMPANY THEATRE NEWSLETTER  
Vol. 11 No.1  
Summer 2003/04Tenth  
Anniversary Gala

April 14, 2003 Metropolitan Club, NYC

**TACT** celebrated its tenth anniversary with a magnificent gala event hosted by the **TACT** Board of Directors at the Metropolitan Club in New York City. The evening began with cocktails and hors d'oeuvres in the Great Hall. A buffet supper in the grand West Room followed. The evening's highlight was the special performance of "Schlepping the Seltzer: *The Legend and Legacy of TACT*," a PBS(ish) documentary history of the company. Performed by a cast of 18, the show (written by Simon Jones and Scott Alan Evans) chronicled the rise and

GALA continued on page 2



Pictured top: Anita Jaffe & friends; middle: Janet Weis & new **TACT** Board member, Sandy Sojka; bottom: Kay Lyons, Lore Degenstein & Dede Gronlund.

TACT's 2003/04  
Season Dates  
Announced

**TACT's** 11th Season begins October 18, 2003. It kicks off a new performance day for us – Saturday night! – and a new schedule of provocative, moving, imaginative works of theatrical literature. We've selected the plays to bring you this season – and we think you'll find them a compelling lot – and we're now in the process of securing permission to present them. As soon as that is complete, we'll announce them all. In the meantime, we can tell you that **TACT** will be offering four *Concert Performance* productions this season at our home at the **Florence Gould Hall** (55 East 59th St.). For our fifth offering, **TACT** will once again present a production in an extended run of 16 performances in an Off Broadway theatre (to be announced).

The dates for our performances are listed with our **Early Bird Subscription Form** located on **page 7**. Check it out and get in on the savings (**TACT** has always been dedicated to offering quality work at an affordable ticket price). It's going to be an amazing season and we hope you'll be a part of it.

EARLY BIRD SUBSCRIPTION FORM on page 7

## Company News

**New Company Members:** The Artistic Board of **TACT** is very pleased to announce the addition of a new member to our acting company and two new members to our Adjunct Company. **Jamie Bennett** first appeared with **TACT** in our 2001/02 season in our production of *Look Homeward, Angel*. He has since graced the **TACT** stage four more times: in both our PA and NYC productions of *The Rivals* (July & November 2002), in *The Potting Shed* last January and, most recently, in U.S.A. Outside of **TACT**, Jamie appeared this past spring in *The Drawer Boy* at the Pittsburgh Public Theatre.



Jamie Bennett

New to the **Adjunct Company** are stage manager, **Dawn Dunlop** and lighting designer, **Mary Louise Geiger**. Though relatively new to the city – she hails from California – Dawn found **TACT** early this season and has since stage managed three of our five shows this year. She'll be joining the company this summer in PA for our residency of *The Butter and Egg Man* at Susquehanna University. **Mary Louise Geiger** has designed the lighting for hundreds of regional and Off-Broadway productions (including **TACT's** *Long Island Sound* and the current production at the Vineyard Theatre, *8 Days (Backward)*). She is a member of the faculty at NYU's Tisch School of the Arts in the Design

Department, and is a graduate of the Yale School of Drama.

**New Board Member:** The Board of Directors of **TACT** is proud to announce the addition of **Sandy Sojka** to the board. Sandy, a lover of the arts and a long-time supporter of **TACT**, comes to us through our PA connections. She and her husband Gary (former President of Buchnell University), own a spectacular "farm" in Middleburg, PA, where **TACT** has been fêted many times since we first began sojourning to Central PA in the summers.

**Sean Arbuckle** is in Canada doing his second season with the Stratford Festival. This year, Stratford is presenting the story of the House of Atreus as told by three different playwrights: *Agamemnon* by Aeschylus (in which Sean's playing the title character), *Electra* by Giraudoux, and *The Flies* by Sartre. The three plays will run in rep until the end of August at the new Studio Theatre. From August 29 through September 28, Sean will appear in Stratford's production of *Princess Charlotte (The Acts of Venus)*, which is part two of a verse trilogy called *The Swanne* about the birth and childhood of Queen Victoria. More information can be found at Stratford's website, www.stratford-festival.on.ca. After the summer, Sean will head back home and to **TACT**.

COMPANY NEWS continues on page 2

Look inside for our  
Early Bird Subscription Form!11th Season begins  
October 18th

Summer News 2003/04

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COMPANY NEWS continued from page 1

Mary Bacon recently returned from a rather long run in The Triumph of Love...

Simon Billig just finished playing Buckingham in Richard the 3rd at The Shakespeare Theatre in D.C.

Nora Chester will be returning for her 12th summer on Cape Cod at the Monomoy Theatre in Chatham...

Cynthia Darlow is currently standing by for Hank Williams's mother in Hank Williams: Lost Highway.

Scott Alan Evans created and directed the sixth annual American Musicals Project spring concert series at The New-York Historical Society...

Kyle Fabel will be heading up to Merrimack Rep again this fall to appear in Boy Gets Girl.

Richard Ferrone was Prospero in The Tempest at the Center for the Performing Arts in Hoboken, NJ in June.

Delphi Harrington recently completed a run of Misalliance in the role of Mrs. Tarleton at Connecticut Rep.

Cynthia Harris appeared this Spring in a reading of The Rat by Agatha Christie with Simon Jones for Food for Thought...

Paul Hecht recently appeared in the American premiere of Charlotte Jones' London hit The Humble Boy at Manhattan Theatre Club.

Simon Jones has been doing a lot of reading lately, aside from choosing plays for TACT's next season.

10 Tenth Anniversary Gala continued



Pictured above: guests enjoying the buffet. left: Board members Susan Mindel with Laurily Epstein (in profile) and the TACT Anniversary cake.

RISE of TACT in its first ten years. The evening wouldn't have been possible, of course, without the many generous TACT well-wishers who contributed to the event...



TACT's residence in Lewisburg, PA, courtesy of Ruth & Cliff Melberger

TACT travels to PA Countryside with Butter and Egg Man

For the sixth summer in a row, TACT is traveling to Central Pennsylvania for a very special, one-night-only performance. On Saturday, July 19th at the Degenstein Center at Susquehanna University...

Once again this year the event is being made possible by a very generous grant from the Degenstein Foundation (special thanks go to Lore Degenstein, Sidney, Michael and Jeffrey Apfelbaum and the entire board of directors!).

Each year the event gets bigger and better and this year is no exception. In addition to the TACT per-

formance in the beautiful theatre at Susquehanna University, there's a gala supper (this year with live music), a live auction and, during the day on Saturday, a "stroll" down Market Street in Lewisburg, PA...

Our thanks go in advance to Ruth and Cliff Melberger, for the use of their beautiful home, which has become TACT's regular summer residence; Connie Timm and the Market Street Group for their stunning graphic designs...

Summer Newsletter 2003/2004

Our 2002/03 Guest Artists

- Alexander Alioto, Brenda Arko, Laurinda Barrett, Rob Breckenridge, Denis Butkus, Juliet Chia, Paddy Croft, Rachel Fowler, Richard Fromm, Mary Louise Geiger, Colton Green, Kevin Henderson, George C. Hosmer, Nicholas Kepros, Antoinette LaVecchia, Elizabeth Mozer, Jenny Noterman, Stina Nielsen, Kim Sykes, Steve TenEyck, Nick Toren, Ashley West

Become an Early Bird Subscriber AND SAVE!

We are returning to the Florence Gould Hall at the French Institute/Alliance Française for the first part of our 2003/2004 season with four plays presented in our special Concert Performance style.

Become an Early Bird Subscriber now, and receive priority seating for all FIVE shows of the season all for one very reasonable price.

Our selection of plays has just been finalized, and we're in the process of securing the rights. As soon as we've gotten the go-ahead, we'll be announcing them all.

EARLY BIRD SUBSCRIBERS enjoy the following benefits:

- Free and easy ticket exchange, Priority seating, First choice of dates for May, 2004 extended production, Free replacements for lost tickets, Free gift!, AND, Handling fee WAIVED for Early Birds!

So, when you pick your preferred subscription schedule, rest assured that you'll always have the flexibility of changing dates. We will also contact all TACT subscribers to give them first dibs on dates for our very special full production in May, 2004.

Our upcoming eleventh season promises to be spectACTular, so don't miss out! Become an Early Bird Subscriber - mail in the subscription form today!

Save this reminder! fact The ACTORS COMPANY THEATRE Early Bird Subscription

- My performance dates are: Saturdays @ 7:30 (Play A: Oct 18, 2003; Play B: Nov 22, 2003; Play C: Jan 24, 2004; Play D: Mar 13, 2004; May... TBD Extended Production!)

- Sundays @ 2:00 (Play A: Oct 19, 2003; Play B: Nov 23, 2003; Play C: Jan 25, 2004; Play D: Mar 14, 2004; May...TBD Extended Production!)

- Mondays @ 7:30 (Play A: Oct 20, 2003; Play B: Nov 24, 2003; Play C: Jan 26, 2004; Play D: Mar 15, 2004; May... TBD Extended Production!)

Plays A-D performed at the Florence Gould Hall 55 East 59th St. (between Madison & Park Aves.)

Play E performed at a Theatre To Be Announced

The ACTORS COMPANY THEATRE 2003/2004 Early Bird Subscription

Please fill out this form and mail to TACT, 161 Sixth Avenue, 14th FL, New York, NY 10013. Your tickets will be mailed to you in the Fall (be sure to include your full mailing address).

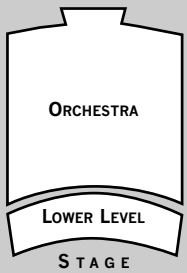
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Send to: TACT/The Actors Company Theatre 161 Sixth Avenue, 14th FL New York, NY 10013

4. SELECT SEATING PREFERENCE

Please check one

- Orchestra [ ], Lower Level [ ]



Florence Gould Hall 55 East 59th St.

5. SELECT PREFERRED PERFORMANCE DAY

SATURDAY EVENINGS @ 7:30pm Oct. 18, '03, Nov. 22, Jan. 24 '04, Mar. 13, May ...

SUNDAY MATINEES (includes TALK-BACK with cast) @ 2:00pm Oct. 19 '02, Nov. 23, Jan. 25 '03, Mar. 14, May ...

MONDAY EVENINGS @ 7:30pm Oct. 20 '02, Nov. 24, Jan. 26 '03, Mar. 15, May ...

RENEWAL SUBSCRIPTIONS ONLY!

If possible, would you like the seats you had last season? Yes [ ], No [ ]

Comments:

Thank You for helping to make our TENTH season such a success!

## Our 2002/2003 SEASON CONTRIBUTORS

TACT'S THEATRICAL LEGENDS

List reflects contributions made from 1.1.02 through 6.15.03

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Summer Newsletter  
2003/2004



## Mary Bacon

This Bacon's always Sunnyside Up

by **Simon Jones**

Mary Bacon nearly didn't make it. Her mother had been delivered of a healthy son, to add to her brood of five boys, and had no idea that he'd had company in the womb. Imagine her surprise when a baby girl – the first in the Bacon family – arrived minutes later. It wasn't an auspicious debut on the stage of Life. She was grayish in color and had pneumonia, and in the parlance of Victorian novels, "her life was despaired of". But she has a knack of turning things around – or is it that things have a knack of turning *her* around?

She and her six older brothers lived in a house in Denver. Her parents were both journalists – her father was an editor and freelancer, her mother, not surprisingly, retired from the news business to deal with the children full-time. Mary says she had a very happy childhood but looking back she sees there were drawbacks. There was never any real money in journalism, as her father was wont to emphasize in his repeated attempts to discourage his children from following in his footsteps. As a consequence there was much "making do". "Everything was broken all the time," Mary recalls cheerfully. Was she spoiled by her doting brothers? "Not exactly," she replies, diplomatically. For reasons of economy her father was the family's barber; she always wore the boys' hand-me-downs; and became, unsurprisingly, something of a tomboy. Her mother really didn't know how to bring up a girl, having been surrounded by males for so long, and Mary says she was never properly inducted into the feminine mysteries of, for example, shopping, or make-up. Early on she discovered she couldn't fight with her fists, so she became loud of voice, and "pretty bossy".

Perversely, she expressed an interest in writing for a living and her parents were horrified. She remembers her father asking her, "What became of your idea of being a brain surgeon?" Then one day, an early revelation came when her 'cool' elder brother, Joe, appeared in a play when she was eleven. She found the whole experience "amazing", and when she tentatively set her foot for the first time on a stage, she thought, "Oh, My God..."

It turned out to be a prophetic choice of exclamation. For she made her start in a Catholic theatre group, run by Father Dwyer who was prone to ask for blessings from St. Ignatius and St. Cecilia before rehearsals and would habitually say mass on stage and sometimes even offered communion before performances. Yes, the family was Catholic, though her father would observe cryptically, "My relationship to the Pope is like my relationship to George Bush," which neatly left his hearers to draw their own conclusions. However close, distant, indifferent, or awed, their father may have been by

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

his Holiness and Bush Senior, three of her brothers converted to Buddhism in High School, and became, in Mary's puzzling phrase, "a bit aggressive" in pursuit of enlightenment. Mary did not follow in their sandalprints. While her twin brother became a painter Mary was leaning, toward another form of art.

She went to Whittier College, in California, to major in English, where she found herself, as many do, acting all her spare time. While there, she first heard about such places as acting schools and conservatories. So, she looked up some up and found Carnegie-Mellon, liked the look of it and applied. She liked the idea that it was a university and she could change courses if acting didn't suit her. (Whom was she kidding?)

She was the last of the day to audition, and was disconcerted to hear her fellow-candidates discussing the status of all their other applications. It hadn't occurred to her to apply anywhere else. She had all her eggs in this one basket. When it was her turn to go before the panel to deliver her speech from 'Romeo and Juliet' and something modern, she 'went up', completely forgetting her lines. But somehow, in spite of herself, she still managed to dazzle the selectors and was admitted.

Once there, she loved Carnegie-Mellon – she loved, above all, to have somewhere where she could go and "do" acting for all the hours available in the day. Her parents were so relieved that she'd given up the idea of journalism that they cheerfully waved her off into the minefields of theatre.

At the end of her studies, she did the 'Leagues' – that grisly ritual when colleges send their best to New York to audition (two scenes in two minutes) for anyone who will attend. She worked her first summer out of school with the Williamstown Act One Company. Then, it was on to New York where she quickly landed her first Equity job. All right it was Children's Theatre at TheatreWorks but it was an Equity job and she got to play all the women in Abraham Lincoln's life. Not long after that an agent, who had remembered Mary from the Leagues, sent her to audition for the understudy in Tom Stoppard's *Arcadia* on Broadway.

At their meeting, Sir Trevor Nunn greeted her warmly, and they sat and talked about her resume, which she says was so short that they spent more time discussing the women of Abe Lincoln, a subject she knew much better than he. The upshot was she got the job and served in *Arcadia* for six months and even went on for her principal, with, by chance, and as an added bonus, Stoppard and Nunn in the audience.

All these adventures seem to have caused her less anxiety than the act of getting married. The task of calming her matrimonial nerves fell to Andrew Leynse who had been two years ahead of her at Carnegie-Mellon in the undergraduate director program. He cast her in a per-

formance piece, and she says somewhat breathlessly, "He was very inspiring!" He went on to win a directing award, presented to him by Casey Childs, the artistic director of Primary Stages. Naturally when he left Carnegie-Mellon he applied to Primary Stages and was taken on as an assistant director, progressing onto literary management. Recently, he was tapped to take over as Artistic Director of Primary Stages, on Mr. Childs' retirement. He and Mary had been together since she was nineteen, but it took him until 1997 finally to "talk her" into marriage. The ceremony was held in East Hampton in May, following her return from Atlanta where she had garnered rave reviews in the world premier of Alfred Uhry's *The Last Night of Ballyhoo*. Marriage appears to have been anything but a disaster, and her apprehensions quite unfounded.

On one particular occasion Fate was obliged to step in and rescue her from a situation that she had never anticipated. Early on in her career she was about to open in a community theatre production of *Man of La Mancha* as a waif. When she came to apply the make-up to help her look poor and gaunt and sick, she realized, and her colleagues remarked, that she didn't need any artificial aids. She looked and felt ghastly. She went to the hospital and was diagnosed with a hitherto unsuspected diabetic condition. Had she ignored her symptoms and attempted to open in *La Mancha*, the results, she came to learn, could have been fatal. The experience has made her very aware of the importance of regular exercise, and particular yoga (but not, so far, Buddhism).

No such dramas, we're pleased to say, have ever prevented her making a **TACT** performance. Mary has appeared in an impressive array of roles with **TACT**: as Kay, the daughter who remembers the future in *Time and the Conways*; the long suffering, put-upon daughter in *Look Homeward, Angel*; the ever-efficient Miss Shotgraven in our summer production of *Solid Gold Cadillac* and, most recently, in our productions of *The Rivals*, in which she sparkled as Julia. But she made her **TACT** debut in *The Admirable Crichton*, in the crucial role of Tweeny. For those who missed the show, the part is that of the mousy, put-upon, between-floors maid who is shipwrecked in a storm and cast ashore on a desert island with her employers. In the struggle for survival that follows she turns out to have far greater strength of character than those who in 'civilized' society are supposed to be her superiors. Whether Mary drew upon the survival tactics she learned from life with six older brothers back home in Denver to inform her much praised performance is a trade secret known only to her, but we certainly look forward to watching her as she continues to turn things around with her inimitable style.

# The ACTORS COMPANY THEATRE 10th Anniversary Season

Summer Newsletter  
2003/2004

## The Potting Shed January 2003 by Graham Greene

with Company Members  
**Jamie Bennett\***, **Kyle Fabel\***, **Simon Jones\***,  
**Jack Koenig\***, **Darrie Lawrence\***, **James  
Prendergast\***, **Jenn Thompson\***  
and Guest Artists  
**Laurinda Barrett\***, **Paddy Croft\***, **Nicholas  
Kepros\***, **Stina Nielsen\***  
\*member Actors' Equity Association

Production Stage Manager Assistant to the Director  
**Jenny Noterman\*** **Lorraine Brocker**  
Costumes by Lighting by  
**David Toser** **Steve Ten Eyck**

Music Composed by  
**David Macdonald**

Directed by  
**Scott Alan Evans**

**T**ACT's 10th Anniversary Season continued in January with Graham Greene's 1957 searing drama, *The Potting Shed*. The play, about an estranged son, his dying father, his withholding mother, and an unspeakable event that occurred 20 years earlier in the potting shed, won critical acclaim when it first appeared on Broadway.

"An absorbing and fascinating drama," raved Richard Watts, Jr., of the *New York Post*. "It has bite, it has drive, it has wit," exclaimed Tom Donnelly in the *New York World-Telegram*. "Original characters and provocative ideas," reported Brooks Atkinson in *The New York Times*. Greene had found a place for himself amidst the thriving metropolitan theater life with *The Potting Shed*, as well as a TONY nomination for Best Play and a nomination for the Pulitzer Prize. **TACT's** production also won critical praise and delivered our first Sold-Out performance at the Florence Gould Hall.

... one is thankful to have **The Actors Company Theatre (TACT)** among the non-profits in New York City. Without this company, it most likely would be impossible to hear works such as Graham Greene's *The Potting Shed* performed by a company of well-regarded theatrical professionals.

*AmericanTheater Web*

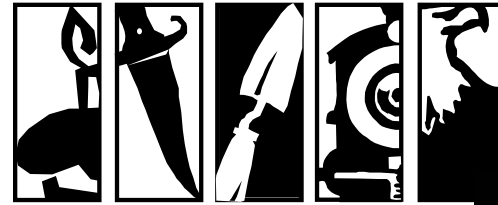


Pictured from *The Potting Shed*:  
Top: Kyle Fabel as James Callifer. above right: Darrrie Lawrence. above: Stina Nielsen and Jenn Thompson. right: James Prendergast

Photos by Richard Agudelo

In March, **TACT** presented the rarely performed *Eurydice* by Jean Anouilh in its New York Premiere of a new translation by Peter Meyer. *Eurydice* was first presented in Paris at the Theatre de l'Alteler in 1941. It was Anouilh's first use of Greek myth adaptation (he would return to the Greek myth again for inspiration in 1944 with *Anitgone*, and again in 1946 with *Medee*). The play was a huge success in Paris. Its first U.S. production came in 1948 in Los Angeles, with a translation by Mel Ferrer. Two years later, in 1950, the play opened in London at the Lyric theatre in another translation - this one by noted Anouilh translator, Kitty Black. It also had a new title: *Point of Departure*. Here is achieved a similar success it had enjoyed in Paris. The next year, 1951, the play finally came to Broadway - ten years after it had been written. Presented by the Theatre Guild and opening at the Plymouth, the production used the same Kitty Black translation as had been seen in London, but with yet another new title: *Legend of Lovers*. The stars were a young Richard Burton and Dorothy McGuire as the ill-fated lovers. The play was revived with less and less frequency over the next twenty years ... until it became quite forgotten.

## 2002



### THE SEASON RECAP

## 2003



with Company Members  
**Sean Arbuckle\***, **Cynthia Darlow\***, **Richard Ferrone\***, **Cynthia Harris\***, **Simon Jones\***,  
**James Murtaugh\***, **Margaret Nichols\***, **Gregory Salata\***, **Scott Schafer\***

and Guest Artists  
**Denis Butkus\***, **Kevin Henderson\***, **Nick Toren\***  
\*member Actors' Equity Association

Production Stage Manager **Brenda Arko\***  
Costumes by Lighting by  
**David Toser** **Juliet Chia**

Music Composed by  
**John Slover**

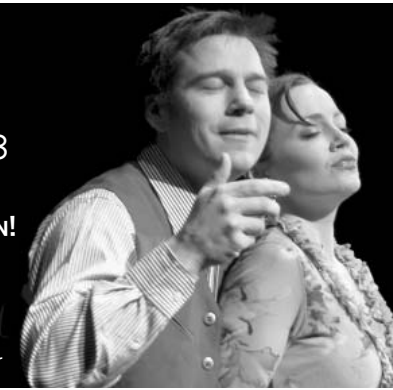
Directed by  
**Kyle Fabel**

March 2003

US PREMIERE OF A NEW TRANSLATION!

## Eurydice

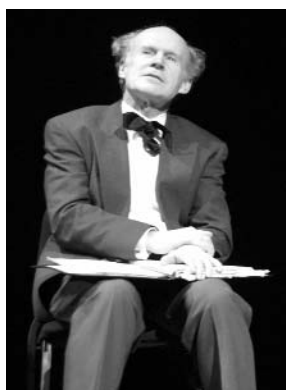
by Jean Anouilh  
translated by Peter Meyer



Pictured from *Eurydice*:  
above: Margaret Nichols and Kevin Henderson as the ill-fated lovers.

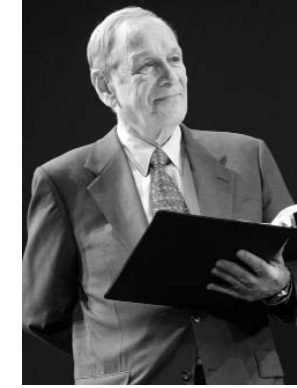


Below: Simon Jones and Cynthia Harris. below left: James Murtaugh as Orpheus' father. below right: Scott Schafer as M. Henri.



Few full productions come up to the high standards set by this most able cast... The concert style staging is without set but it is far more than a reading.

Elyse Sommer, *CurtainUp*



Pictured from *U.S.A.*: far left: Larry Keith. near left: Jamie Bennett (rear) and Greg McFadden. below left: the cast of *U.S.A.*. below: Nora Chester



For its season's finale **TACT** presented *U.S.A.* by Paul Shyre and John Dos Passos (based, of course, on the trilogy of novels by Dos Passos, first published in 1938). *U.S.A.* premiered Off-Broadway on October 28, 1959 at the Martinique Theatre. Despite the late 50's pervasive repression and disdain of skepticism and irony, the play was a quite a success and ran 256 performances. Interestingly enough, *U.S.A.* began as a "concert-reading" that Shyre put together for one night only at the Theatre de Lys in December 1956 for ANTA (the American National Theatre and Academy).

What's most remarkable about the novel and the play is their structures. As one scholar put it: "There is nothing MTV or the internet does that Dos Passos didn't either try in *U.S.A.* or at least provide the imaginative foundation for: quick cuts, slices of life; poetic vignettes of the imaginative life of historical movers and shakers, pieces of actuality mixed in with dramatic recreation - Dos Passos' achievement is astounding."

What **TACT** audiences also discovered was the shocking timeliness of the play with many moments speaking directly to today's headlines.

## U.S.A. May 2003 by Paul Shyre & John Dos Passos

by Paul Shyre & John Dos Passos

Based on the novel by John Dos Passos

with Company Members  
**Jamie Bennett\***, **Nora Chester\***, **Cynthia Harris\***, **Larry Keith\***, **Greg McFadden\***,  
**Gregory Salata\***, **Lynn Wright\***

and Guest Artist **Rachel Fowler\***,  
\*member Actors' Equity Association

Production Stage Manager **Dawn Dunlop\***

Costumes by Lighting by  
**David Toser** **Mary Louise Geiger**

Music Composed by  
**Colin McGrath**

Directed by  
**Scott Alan Evans**