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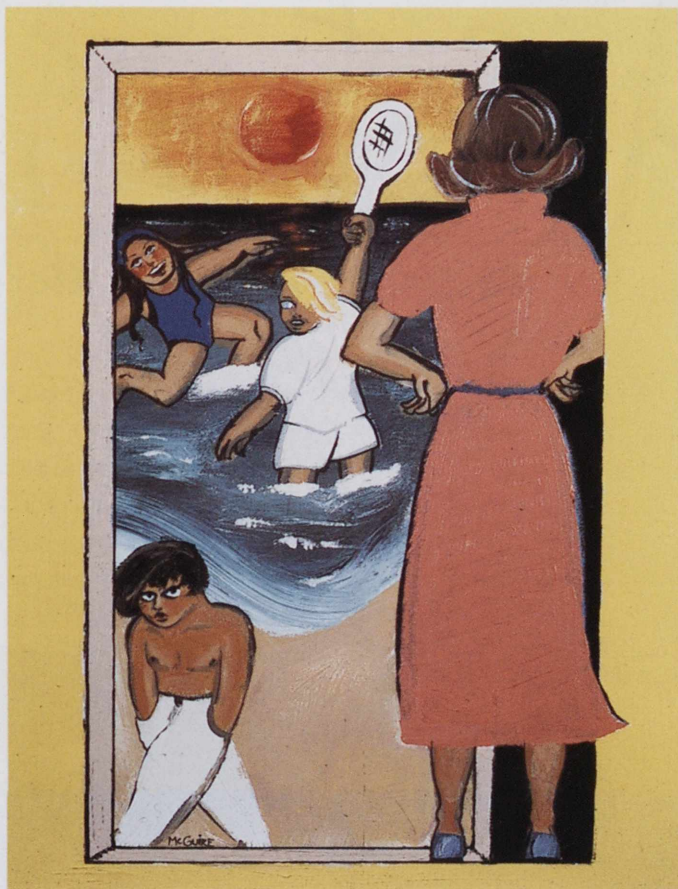
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Studio  
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THEATRE

Children  
by A.R. Gurney, Jr.



Illustrated by Susan McGuire

1991



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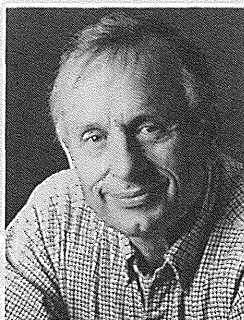
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## About the Playwright



A.R. Gurney, Jr., less formally known as "Pete," has written many plays. Among them are SCENES FROM AMERICAN LIFE, CHILDREN, RICHARD CORY, THE WAYSIDE MOTOR INN, THE MIDDLE AGES, WHAT I DID LAST SUMMER, THE GOLDEN AGE, THE DINING ROOM, THE PERFECT PARTY,

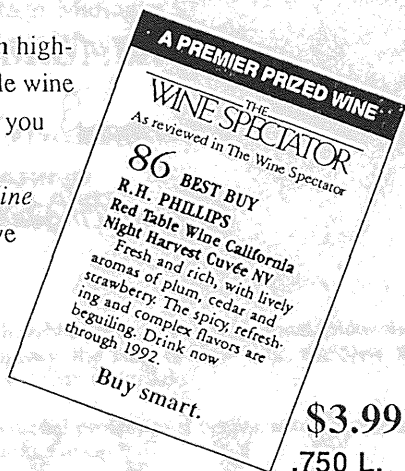
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presents

# Children

By A.R. GURNEY, JR.

Directed by

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JOHN LEE BEATTY

Costume Designer

MARY ANN POWELL

Lighting Designer

DENNIS PARICHY

Sound Designer

RICK MENKE

Production Stage Manager

GLENN BRUNER

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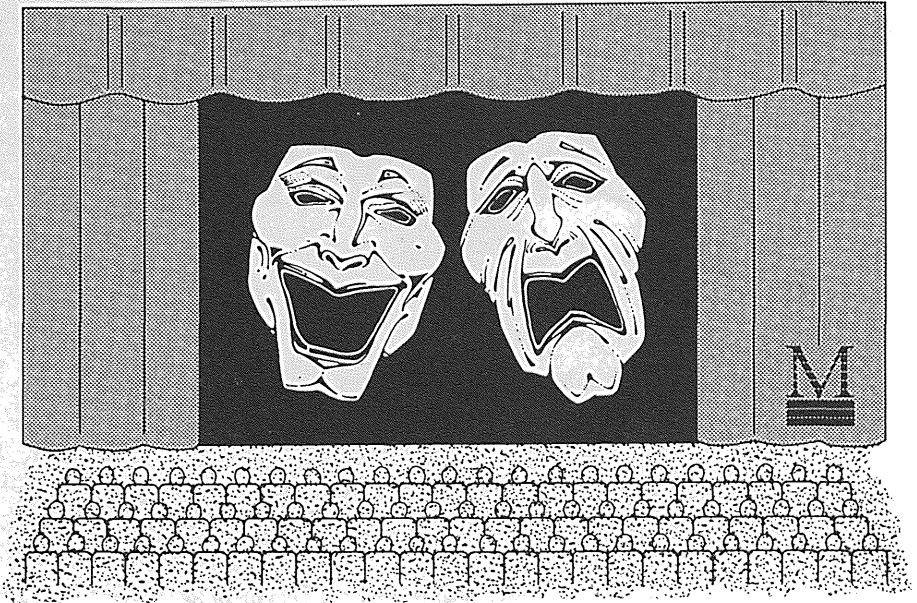
This production is made possible, in part, with public funds from the National Endowment for the Arts in Washington, D.C., a federal agency, the State of New York, the New York State Council on the Arts, Erie County and the City of Buffalo.

Studio Arena is a member of the following national professional organizations: League of Resident Theatres and Theatre Communications Group.

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**CAST**  
**(In order of appearance)**

Barbara.....KATHERINE LEASK  
Randy.....RAY VIRT  
Mother.....NANCY MARCHAND  
Jane.....KATIE SPARER

**CHILDREN**

Gabriel Armstrong, Nathaniel Armstrong, Jillian Barnett, Darick Corbett,  
Justin Fuller, Alexis Page, Elizabeth Slater, Jay Slater.

**SYNOPSIS OF SCENES**

ACT I	ACT II
Scene 1: 7:00 am	Scene 1: After lunch
Scene 2: Mid-morning	Scene 2: Late afternoon
Scene 3: Late morning	Scene 3: Early evening
Scene 4: Before lunch	Scene 4: Night

*There will be one 15 minute intermission.*

Nancy Marchand's appearance here is made possible, in part, through the  
Mrs. H. Wile Brock Artist-in-Residence Endowment Fund.

This Theatre operates under an agreement between the League of Resident Theatres  
and Actors Equity Association, the Union of Professional Actors and Stage Managers in  
the United States.

**SPECIAL CREDITS**

Casting Consultant.....MICHELLE ORTLIP  
Musical Direction .....ELAINE MENKE  
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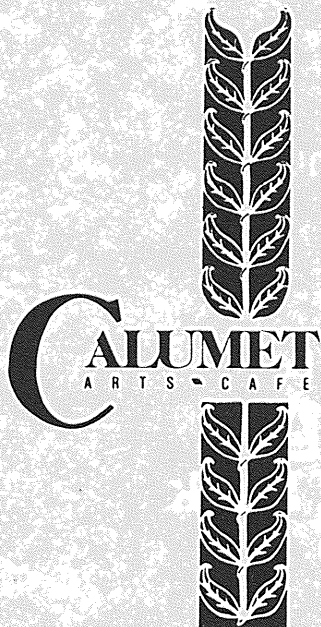
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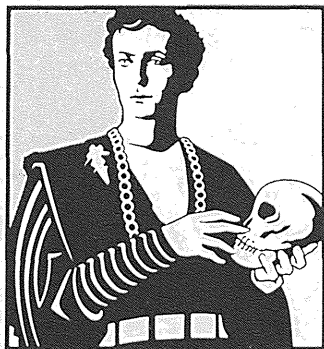
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## About WASPs and Other Strangers

by Charles Hix

Several years before the beginning of World War II, a precocious kindergartner, not yet able to print a sentence, dictated his first play in Buffalo, NY. Its central character was a racoon.

Fifty-five years later and a fledgling dramatist no more, A.R. Gurney, Jr. chats about that first work and the many that have followed in his 1795 farmhouse in Roxbury. He is a trim, vigorous man who rises fitfully from his Windsor chair to pace the floor as he speaks. Patches of plaid shirt sleeves peek through the holes in both elbows of the misshapen pale blue sweater.

Gurney claims that he can't quite recollect whether it was his mother or teacher who put his first play down on paper, but he recalls the promise that it would be performed. It never was.

"A lot of people say they'll put on your plays and don't," he says dryly. Gurney can afford the irony. Nine of his plays have been produced in New York since 1982...

Gurney doesn't enjoy the preeminence of, say, Arthur Miller, a neighbor with whom he plays tennis, but he has emerged over the past decade as the stalwart prince of off-Broadway and America's regional theatre. His first professionally staged production was a musical version of TOM SAWYER, mounted in Kansas City in 1958, for which he contributed the book and lyrics. However, it was not until 1970, with the appearance of SCENES FROM AMERICAN LIFE... that he began mining the rich pay dirt of his own WASPish upbringing.

To his dismay, sources as varied as *People* and *The New York Times Magazine* have pigeonholed Gurney as the theatre's unrivaled chronicler of WASPs, a term he professes not to like. Yet he can't resist referring to it, as in the play CHILDREN, suggested by a John Cheever short story, when an uppercrust mother insists the acronym is loathsome:

We are people, like Italians or anybody else. We love our family, and we're very affectionate when we're not in public.

The playwright argues that he does not so much focus on one class as on specific people struggling to liberate themselves from the overly civilized bonds of the world into which they were born.

Despite his protestations, no other writer of his generation has presented this upper-middle-class milieu with such deftness and clarity. Sometimes, though not always, Gurney leavens his satiric gifts with compassion. While his plays are always funny and sometimes hilarious - *The New Yorker* has called him an artist "who breathes wit and humor" - they can also be heartbreakingly sad, suffused with a sense of longing that cuts to the bone. Yet perhaps as a consequence of his chosen subject matter, Gurney has consistently been characterized by certain critics as

(Continued on page 13)

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(Continued from page 11)

something of a lightweight. And sometimes pundits appear to be knocking him for the accident of his own upbringing. For example, in March 1986, *Vanity Fair* noted, "For all his relaxed charm, A.R. Gurney is what he writes about - a product of Buffalo's well-to-do elite."

...Though Albert Ramsdell Gurney, Jr. was named for his father, a successful Buffalo real estate and insurance executive, almost everyone, except his wife Molly, calls him Pete, a nickname chosen by his mother just because she liked the sound of it. Molly prefers Peter. "He tried to convince me to call him Pete, but I won't," she says.

Gurney was born on November 1, 1930, the second of three children born to Albert and Marion Spaulding Gurney, two pillars of Buffalo's society. Among the playwright's earliest memories are the "sparkling" dinner parties his parents hosted to dispel the gloom of The Depression. To the young boy, the arcane accountments - the candlesticks, the blue-and-silver salt dishes with their tiny spoons - gave off an aura as mysterious as the altar at Trinity Episcopal Church, where the Gurneys had sat in the same pew for over a hundred years.

This child of privilege remembers being something of "a trouble maker, a tease. I have an element of the gadfly," he says with a hint of self-satisfaction.

"I was brought up to believe argument was rude," Gurney explains. "You might disagree in your heart, but to present an opposing opinion was not encouraged." Neither was a career in the theatre, which was deemed, well, vulgar and exhibitionistic.

Nonetheless, after boarding school at St. Paul's in New Hampshire and a B.A. degree from Williams College in 1952, Gurney joined the U.S. Navy during the Korean War and wrote shows to entertain military personnel....

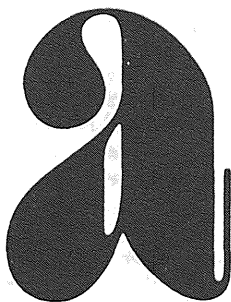
After his discharge from the Navy in 1955, Gurney enrolled in the Yale School of Drama under the G.I. Bill of Rights. He jokes that at least his family didn't "have to pay for its undoing." In 1958, he wrote the first musical ever produced at Yale - LOVE IN BUFFALO. Where else?

In 1957, he married Mary (Molly) Foreman Goodyear. She too had been raised in Buffalo - the Gurneys and the Goodyears were family friends - but as Pete was four years older than Molly, she'd hardly known him there. She recalls her future husband asking for their first date while he was at Yale and she was working in New York City. He brought her to "a nice, cheap restaurant. I liked that. I'm cheap, too. We're both thrifty Yankees."

The couple moved to Massachusetts, where Gurney first taught English and Latin at a boys' country day school west of Boston and later moved on to join the faculty at M.I.T. in Cambridge. After an extended sabbatical or two, he remains on the M.I.T. faculty to this day, though he hasn't taught his American literature or humanities courses there for several years.

(Continued on page 15)





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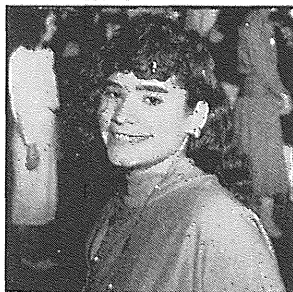
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# Keynotes

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(Continued from page 13)

It was in 1968 when Gurney saw his first play produced in New York, but his euphoria swiftly gave way to nausea when Clive Barnes, then of *The New York Times*, savaged THE DAVID SHOW, writing that the recasting of some Old Testament figures within the context of a TV show took "sophomoric humor to new depths...."

But he persisted, completing SCENES FROM AMERICAN LIFE, [which made] its world premiere in 1970 at the Studio Arena Theatre in Buffalo.

...During the 1970s, he wrote two novels and several plays, including CHILDREN, peopled with WASPs again, but they were gentle and forgiving. It had its world premiere in London, in 1974, to good reviews.

By the mid 70's, another idea was brewing. "Our four children were pretty much out of the nest," Gurney recalls...The Gurneys were living in a rambling old house outside Boston and the country was experiencing an energy crunch. They decided to transform their dining room with its 12 formal chairs into "a stove room, with an old wood burning stove I'd refurbished."

Shortly thereafter, the dramatist found himself "writing this strange little play that kept wanting to take place in a dining room." It seems, unconsciously, that he was trying to evoke through words a place with "all the special resonances that the dining room had had in my life" - a setting similar to the one where his parents used to give their sparkling dinner parties.

...Eventually Gurney himself sent his "strange little play" to Andre Bishop at Playwrights Horizons in New York, where a work slotted for presentation wasn't proceeding according to schedule. Bishop agreed to stage the Gurney piece. "Luck had a tremendous amount to do with it," says the playwright.

Opening night was February 24, 1982. THE DINING ROOM finally brought Gurney a hefty measure of recognition. And its critical and commercial acceptance seems to have spurred the release of new creative juices. In short succession he wrote several new works....

Then came what Gurney calls "the one-two punch." Punch one: THE COCKTAIL HOUR was acclaimed at its world premiere at the Old Globe in June 1988 under Jack O'Brien's direction. Punch two: LOVE LETTERS, with John Tillingier at the helm, coursed into welcoming waters at the Long Wharf in New Haven. To a degree, LOVE LETTERS marked an end of one phase of Gurney's remarkable output. He says that until quite recently his plays were about "pretty insular characters....Now I'm beginning to write about people breaking through the shell built up around them."

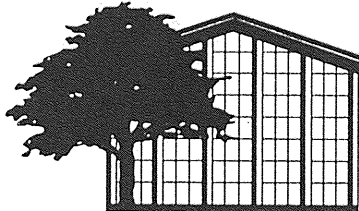
Excerpted from "A. R. Gurney Writes Close to the Bone About WASPs and Other Strangers," *Connecticut Magazine*, February 1991.

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(Continued from Page 15)

## A.R. Gurney, Jr. on CHILDREN:

Over the past 15 years, I've been trying to write plays about the world I grew up in, which means, I suppose, I've been writing plays about WASPs. I've never much liked this particular acronym, but since I can't think of a better one, I'd better go along with it before someone comes up with something worse. When I started on this subject with SCENES FROM AMERICAN LIFE in 1971, I hadn't even heard the word WASP. I thought I was writing about what was then called "The Establishment," and in this play I was out to attack it, as did everyone else in those turbulent times. In my next play, CHILDREN (1974), the characters are just beginning to see themselves as WASPs and to become aware of their particular cultural identity, just as I was when I wrote it. Furthermore, perhaps influenced by Cheever's forgiving tone, I found myself less hostile and more bemused by their behavior. By the time I wrote THE DINING ROOM (1982), the audience also seemed ready to forgive and to accept my characters as members of a rather quirky, amusing minority on whom they could smile with some benevolence.

But this public tolerance for, and even interest in, my people has been a long time coming. CHILDREN provides a good example. I sent it to a producer in New York in the early seventies, who wrote back that he might put it on if I'd pay for the earphones and a simultaneous translation for Jewish audiences. I sent it to a theatre in Los Angeles, which returned it saying it was "strictly of archeological value." Only the English were willing to try the first production, and the play was rather grudgingly received in this country up until the late seventies when Sada Thompson took it on a summer stock tour.

So it was with my other plays. Critics usually found them trivial, shallow, obsolete and irrelevant — all the adjectives that tend to go with the stereotypical view of the WASP himself. I found myself skulking around, convinced that everyone thought me responsible for the Vietnam War, Watergate, and indeed all the injustices that plagued our land. If I turned on the television, it always seemed to be the gray-suited WASP lawyer or banker who was behind the crime. If I went to the movies, it was always the WASP who was out of touch with his feelings and who ended up losing the girl. I still kept writing plays, trying to explore these stereotypes and, if possible, to explode them.

In any case, times have begun to change. I think most people now recognize that those Anglo-Saxon Protestants who once had a certain amount of clout along our eastern shores are not a terrible threat anymore. All the old mythologies have begun to fall away, and I hope we now can see the people behind the stereotype. Naturally, the WASP may have certain cultural patterns which give him a kind of "ethnic" identity, but it would be reductive to settle simply for that. Now, perhaps, CHILDREN will no longer be seen to be a play about WASPs but rather about the family - parents and children and the ties that bind.

Originally published by the Hartford Stage Company in the Playbill for its 1986-87 season revival of CHILDREN.

Keynotes is compiled by Kathryn Long, Associate Artistic Director.

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**Rush Tickets:** Based on seating availability, rush tickets may be purchased by the general public beginning at 12 Noon on Tuesday and Wednesday for that evening's performance at 50% off regular ticket prices. Rush tickets are available for \$5.00 to students, senior citizens, military personnel, and Arts Council voucher holders beginning one hour prior to curtain for all performances (proper identification required).

**Gift Certificates:** Introduce a friend to Studio Arena Theatre. Gift certificates in any amount are available year-round at the Ticket Services Office and make perfect gifts for all occasions.

**Group Sales:** Discounts up to 15% on regular ticket prices are available to groups of 15 or more. For more information on group sales, theatre tours, or guest speakers, call 856-8025.

**Exchanges:** Only subscribers may exchange their tickets at the Ticket Services Office or by FAX at least 24 hours prior to the performance they are unable to attend.

**Unused Tickets:** Subscribers, please inform the Ticket Services Office as soon as possible, if you are unable to use your tickets. Subscribers unable to

attend their performance and unable to exchange tickets may use their past dated tickets for any *Tuesday* or *Wednesday* performance of the same play, subject to seating availability.

## PERFORMANCE NOTES

### Performance Times:

Tuesday-Friday ..... 8pm

Saturday ..... 5pm and 9pm

Sunday ..... 2pm and 7pm

Selected Thursdays ..... 2pm

**Late Arrivals:** Late arrivals will not be seated until a suitable break in the play and possibly may not be seated in exact seating locations until intermission. Your promptness is appreciated by your fellow audience members and the actors.

**Weather Conditions:** If the performance takes place despite adverse weather conditions, Studio Arena cannot issue refunds to patrons unable to use tickets.

### Photographs and Tape Recordings:

The use of recording equipment or the taking of photographs in the theatre during the performance is strictly forbidden.

**Emergencies:** Doctors and others carrying beepers are encouraged to leave their beepers with the House Manager at the Hospitality Counter (across from the Coat Check Counter in the Main Lobby) or to turn them off during the performance. If you expect calls during a performance, please leave your name and seat location with the House Manager, and the phone number 856-8025 with your telephone service.

**Fire Notice:** Please take a moment to notice the red exit sign nearest the seat you occupy. This is the shortest route to the street. In the event of fire or other emergency, please walk to the exit and follow directions of the house staff. Fire extinguishers are located at each ramp entrance.

**Attention Parents:** Parents wishing to bring children to Studio Arena performances are advised to call the Ticket Services Office in advance to determine suitability of play content to age. In deference to actors and fellow audience members, house management reserves the right to ask that disruptive children be removed from the Theatre. Please, no babes in arms.

### FOR YOUR CONVENIENCE

**Smoking:** Smoking is permitted in the outer lobby and Stage Left Lounge only.

**Food and Beverages:** No food or drink is allowed in the theatre proper. Cocktails are available in the Stage Left Lounge off of the Main Lobby one hour prior to curtain for all performances. Drink orders for intermission may be placed prior to the beginning of Act I.

### ADDITIONAL SERVICES

**Hearing Impaired:** Listening assistance headsets for our infrared listening system are available at the Concessions Counter for a rental fee of \$1.00. An American Sign Language interpreted performance is presented on the second Thursday evening after the opening of each play. For more information on these services or to reserve headsets in advance, call the Ticket Services Office.

**Mobility Impaired:** Studio Arena Theatre is accessible to the mobility impaired. To arrange special seating in advance, call the Ticket Services Office.

**Comments/Questions:** Our House Managers are pleased to receive comments or questions at the Hospitality Counter located directly across from the Coat Check Counter in the Main Lobby.

**Drama Classes:** Studio Arena's Theatre School, in its 63rd year of operation, offers three semesters of classes per year for youth, teens and adults. For more information, call 856-8031.

**Caravan:** Our talented actor ensemble is available for booked performances of touring productions for young and family audiences. For booking information, call 856-8031.

**Informances:** Keynotes (playbill commentary) and post-performance discussions) are funded through the generosity of Key Bank of Western New York, N.A. Playbill commentary can be found in each program with post-performance discussions scheduled for the first Tuesday after opening and the third Wednesday after opening of each production. Discussions are free and open to the public.

**Women Of Studio Arena:** The Women of Studio Arena has offered volunteer services and support to the Theatre for 34 years. Services include a costume show featuring costumes from past Studio Arena productions, operation of the Gift Shop located at the Hospitality Counter, hospitality to our guest artists, and much more. Anyone interested in a stimulating volunteer experience is invited to join this group by calling membership chairman, Pat Ruof at 881-1719.

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# Cast of Characters

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## Cast

KATHERINE LEASK  
Barbara



Last appeared at Studio Arena as Lily in MEN SHOULD WEEP. Recent work includes the title role in SAINT JOAN for Repertory Theatre of St. Louis, Celia in AS

YOU LIKE IT for San Diego's Old Globe, and Lois in the off-Broadway premiere of CAHOOTS. A former company member of the Guthrie Theatre, shows include A MID-SUMMER NIGHT'S DREAM and TWELFTH NIGHT (both directed by Liviu Ciulei), TARTUFFE (directed by Lucian Pintilie), CANDIDA, EXECUTION OF JUSTICE. Numerous appearances at Washington's Arena Stage include HEARTBREAK HOUSE, MAN AND SUPERMAN and TARTUFFE (Helen Hayes Award nomination). Many other regional appearances including Long Wharf, PepsiCo, Philadelphia Drama Guild. Katherine is a member of New York's Ensemble Studio Theatre and has performed in several productions there, including Horton Foote's THE MAN WHO CLIMBED PECAN TREES.

*Attention Delaware District residents! If you enjoy attending Thursday matinees but are in need of transportation, we have a solution for you! Just hop aboard Studio Arena's Matinee Express, a specially chartered motor coach that picks up theatregoers to our Thursday matinees. If you are in and around the Delaware Avenue area between Gates Circle and Studio Arena, we can make arrangements to pick you up as well. Round trip fare is only \$2.00. If you would like more information regarding this service, please contact Elisabeth Flesher at 716-856-8025.*

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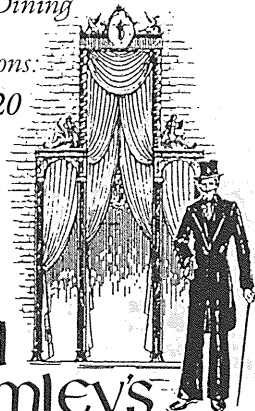
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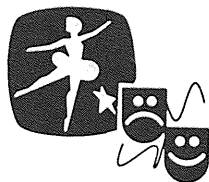
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## Cast

### NANCY MARCHAND Mother



Ms. Marchand won a Drama Desk Award and Outer Critics Circle Award for her performance as "Ida Bolton" in the Broadway revival of MORNING'S AT SEVEN and

later appeared as Connie in THE OCTETTE BRIDGE CLUB. She has won Obie Awards for her work in THE BALCONY and THE COCKTAIL HOUR. Early Broadway credits include AND MISS REARDON DRINKS A LITTLE, FORTY CARATS, AFTER THE RAIN, THREE BAGS FULL and MUCH ADO ABOUT NOTHING. She played "Bessie Berger" in a recent revival of Odets' AWAKE AND SING at Circle in the Square. Off-Broadway she appeared at Manhattan Theatre Club in OLIVER, OLIVER; SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU at Playwrights Horizons; TAKEN IN MARRIAGE at the Public Theatre; and at Lincoln Center, THE ALCHEMIST, YERMA, ENEMIES and THE PLOUGH AND THE STARS. An original member of APA-Phoenix Theatre, she was seen in many productions there and in numerous regional theatres. Recent stage work has been off-Broadway in Gurney's LOVE LETTERS. Her vast television work includes playing opposite Rod Steiger in the live broadcast of Chayefsky's classic MARTY and co-starring as "Mrs. Pynchon" in the series LOU GRANT, for which she won four Emmys. Recent film appearances include THE BOSTONIANS, FROM THE HIP, THE NAKED GUN and LAME DUCKS.

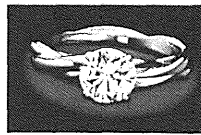
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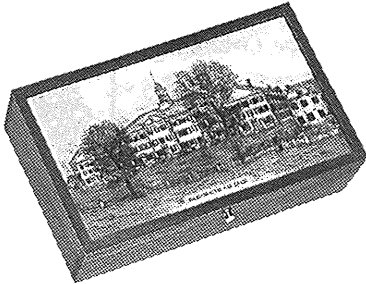
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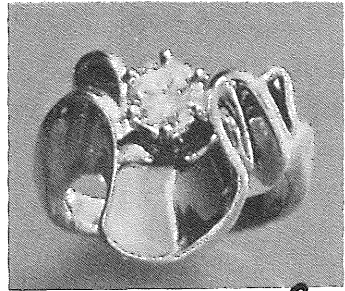


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## Cast

KATIE C. SPARER

Jane



Katie is happy to appear for the first time at Studio Arena. She just completed doing Diane/Meg in *SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU* and *THE ACTOR'S*

*NIGHTMARE* at Boston Post Road Stage Company. Last season she appeared as Lynne/Kathleen in the premiere of *DE DONDE* at Cincinnati Playhouse in the Park. Favorite roles in Regional Theatre include Sheila in *THE BOYS NEXT DOOR* at Boston Post Road Stage Company, Luisa in *A SHAYNA MAIDEL* at the Alley Theatre and Maggie in *WHAT EVERY WOMAN KNOWS* at Missouri Rep. Katie understudied the role of Hennie in the recent Broadway revival of *AWAKE AND SING* at Circle in the Square. Her off-Broadway roles include Claudia in *THE RISE AND RISE OF DANIEL ROCKET* at Playwrights Horizons, which she repeated on television for American Playhouse. For several seasons she played Katy on the soap opera *ALL MY CHILDREN*. Katie is thrilled to be working in *CHILDREN* with her parents Paul Sparer and Nancy Marchand. Katie lives in Connecticut with her husband and their two sons.

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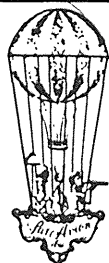
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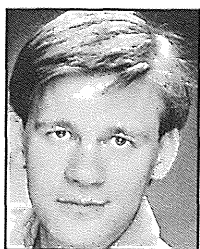
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## Cast

RAY VIRTA

Randy



Recent stage work includes Martin in PROGRESS (Hudson Guild); Jacques in JACQUES AND HIS MASTER (New Theatre of Brooklyn); Eilif in MOTHER COUR-

AGE (Williamstown Festival); a pair of Russians - Seymon in THE PAPER GRAMOPHONE (Hartford Stage), directed by Yuri Yeremin (USSR); and Lazar in A FAMILY AFFAIR (Walnut Street Theater) directed by Eugene Lazarev (USSR). Over 30 leading roles at regional theatres include work at the Great Lakes Theatre Festival, the Folger Theatre, Missouri Rep, Cincinnati Playhouse, the Acting Company. Film and television work includes EVERYDAY HEROES, H.E.L.P., LOVING, ONE LIFE TO LIVE and ANOTHER WORLD. He currently plays the recurring role of Stephen Lange on AS THE WORLD TURNS. Ray is the husband of writer/actress Tina Walton-Virta and the father of toddler Olivia Wooden Virta.

---

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# Production

PAUL SPARER

Director

Paul most recently appeared on Broadway in SHADOWLANDS with Nigel Hawthorne and Jane Alexander and in the Broadway revivals of MEDDA, ST. JOAN and AWAKE AND SING as well as POOR MURDERER, ZALMAN, OR THE MADNESS OF GOD, MUCH ADO ABOUT NOTHING, AFTER THE RAIN and ROSS, for which he received a Tony Award nomination. A founding member of the APA-Phoenix Company, he was the Associate Artistic Director during the early '60s. He directed in stock, at Williamstown and at the American Shakespeare Festival. He appeared in major roles there, at the Manhattan Theatre Club, the Repertory Theatre of Lincoln Center, the New York Shakespeare Festival, Old Globe Theatre, McCarter Theatre, Roundabout Theatre and the American Place in productions as diverse as A SHAYNA MAIDEL, HUNTING COCKROACHES, AN ENEMY OF THE PEOPLE, THE BURNT FLOWER BED, A TOUCH OF THE POET, DON JUAN IN HELL, THE WAR OF THE ROSES, BORN YESTERDAY, ALFRED STIEGLITZ LOVES O'KEEFE, LOVE LETTERS and COLD STORAGE. His television credits include the movies CAUSE OF DEATH, HERE THERE ARE DRAGONS; the series SPENSER: FOR HIRE, LOU GRANT and KOJAK; and the mini-series THE BEST OF FAMILIES and THE ADAMS CHRONICLES. Mr. Sparer's film credits include THE HOUSE ON CARROLL STREET, KING OF THE GYPSIES and LOVING. He lives in New York City with his wife, Nancy Marchand.

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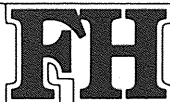
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# Production

## JOHN LEE BEATTY Set Designer

John Lee Beatty has designed on Broadway for *BURN THIS*, *CRIMES OF THE HEART*, *LOOT*, *PENN AND TELLER*, *TALLEY'S FOLLY*, *AIN'T MISBEHAVIN'*, *BABY*, *FIFTH OF JULY* and many others. Off-Broadway designs include *ROAD TO MECCA*, *A LIFE IN THE THEATRE*, *THE MISS FIRECRACKER CONTEST* and many other productions during his 16 years designing for both the Manhattan Theatre Club and Circle Rep Company. A graduate of Brown University and Yale School of Drama, he is the recipient of the Tony, Obie, Drama Desk and Outer Critics Awards.

## MARY ANN POWELL Costume Designer

*CHILDREN* closes Ms. Powell's sixth season as Studio Arena's resident Costumiere. This year was highlighted by the 4th Holiday Performance and *A CHRISTMAS CAROL*, which caps a long and fruitful collaboration with David Frank. Shortly after this season, Ms. Powell ventures to Jamestown to design ten short plays for the First Annual Lucille Ball Festival of New Comedy which will debut over the Memorial Day Weekend.

## DENNIS PARICHY Lighting Designer

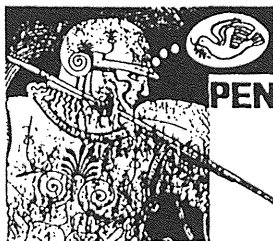
Dennis Parichy designed *MEN SHOULD WEEP*, *HEDDA GABLER* and *A VIEW FROM THE BRIDGE* for Studio Arena. He has designed on Broadway (*TALLEY'S FOLLY*, *CRIMES OF THE HEART*, *COASTAL DISTURBANCES*, etc., and currently *PENN AND TELLER*); Off-Broadway and at regional theatres throughout the country. He has been resident designer for Circle Repertory company since 1975. His lighting of A.R. Gurney, Jr.'s *LOVE*

*LETTERS* has been seen throughout the country the last two seasons. He designed Athol Fugard's production of *MY CHILDREN*, *MY AFRICA* in New York and on the West Coast. Mr. Fugard's New York production of *ROAD TO MECCA* and the American premiere of Simon Grey's *THE HOLY TERROR*. He has received an Obie, Drama Desk, Maharam and Drama-Logue Awards for his designs.

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## Production

### RICK MENKE Sound Designer

CHILDREN marks the end of Rick's 18th season as resident sound designer for Studio Arena. Rick's sound design work has been represented in theatres around the country, from the Roundabout Theatre in New York to the Old Globe Theatre in San Diego. Rick, a native of Western New York, is a member of local #10 of the I.A.T.S.E. Rick presently resides in Clarence with his wife, Elaine, and their beautiful children, Katie and Nathan. Rick is looking forward to a summer of watching his children and his trees grow! See you for the 91-92 season!

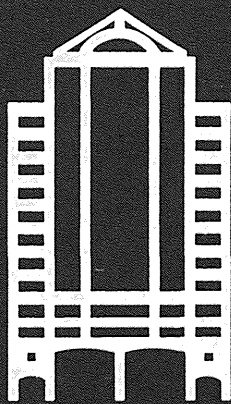
### GLENN BRUNER Production Stage Manager

Mr. Bruner was PSM of this season's productions of A FLEA IN HER EAR and A CHRISTMAS CAROL. He was PSM of the off-Broadway premiere of Alan Ayckbourn's SEASON'S GREETINGS, stage managed the world premiere stage version of ON THE WATERFRONT during his recent season with the Cleveland Play House, and was the PSM of THE BOYS NEXT DOOR for the Pasadena Playhouse. Mr. Bruner was also on the staff of Houston's Alley Theatre for two seasons. An active voice-over talent, his radio and television commercials are heard across New York State and New England. Mr. Bruner was born and raised in San Antonio, Texas.

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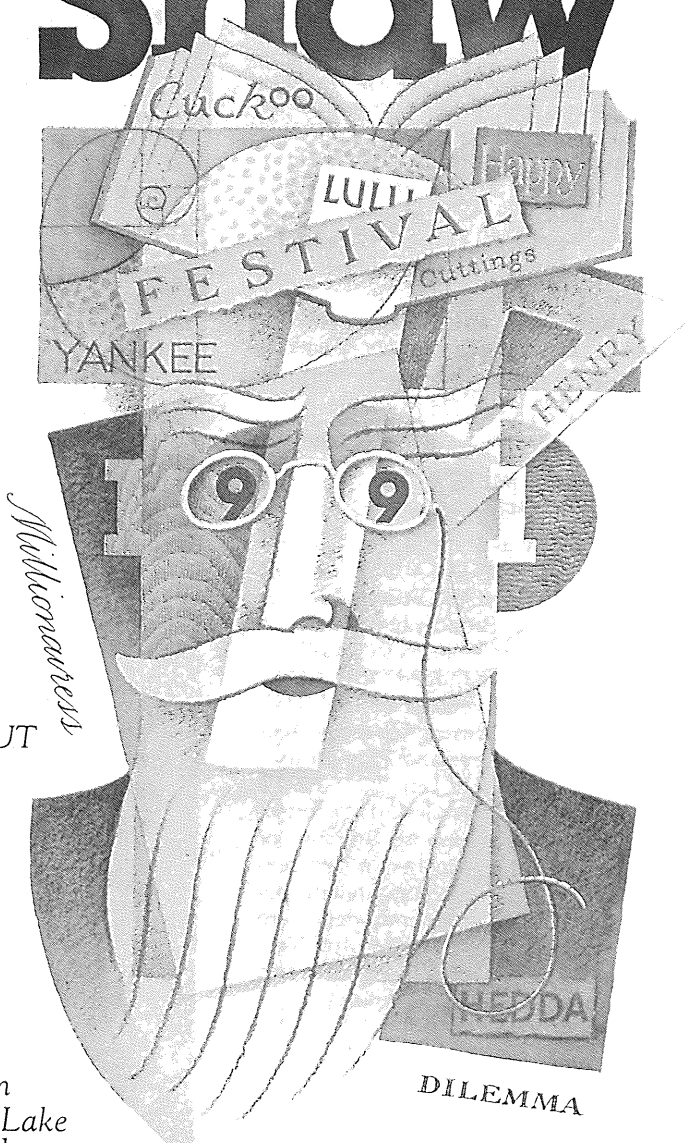
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## About the Playwright

(Continued from page 1)

SWEET SUE, ANOTHER AN-TIGONE, and SNOW BALL, a stage adaptation of his novel of the same title. He has written two other novels: "The Gospel According To Joe" and "Entertaining Strangers" and is currently completing a fourth. Gurney won a Drama Desk Award in 1971, a Rockefeller Award in 1977, a National Endowment Award in 1982 and a Lucille Lortel Award in 1989. In 1987, he won the Award of Merit from the American Academy and Institute of Arts and Letters. Gurney is on the Artistic Board of Playwrights Horizons and on leave from the faculty of M.I.T. where he taught literature for over twenty years.

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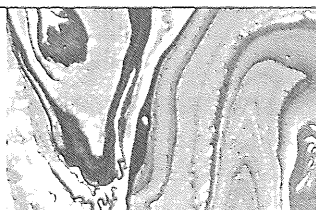
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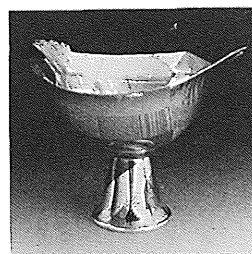
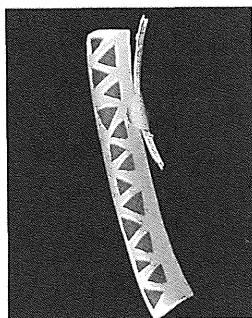
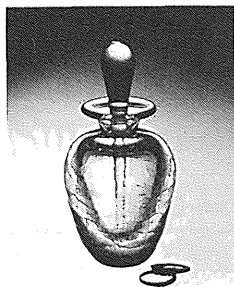
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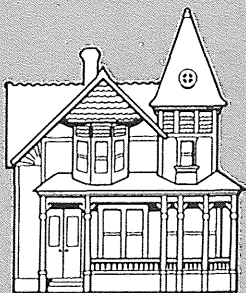


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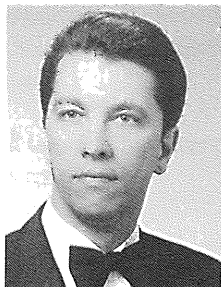
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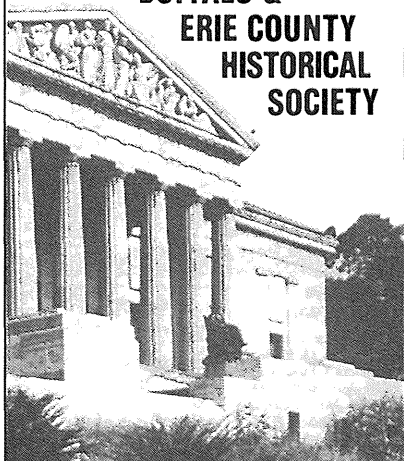
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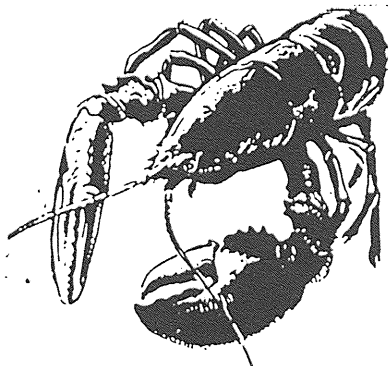


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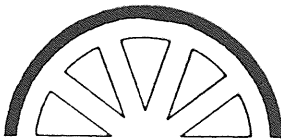
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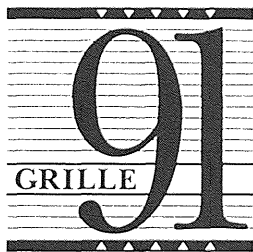
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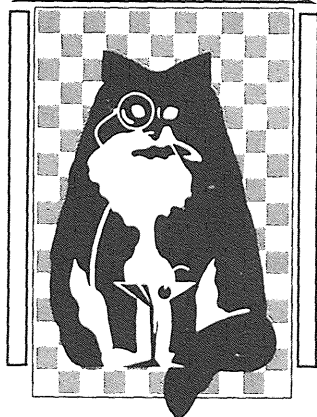
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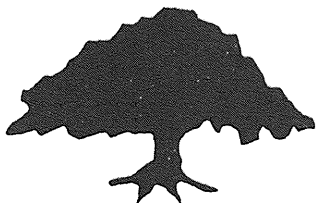
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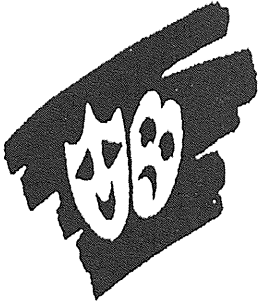
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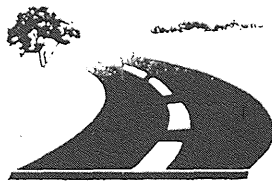
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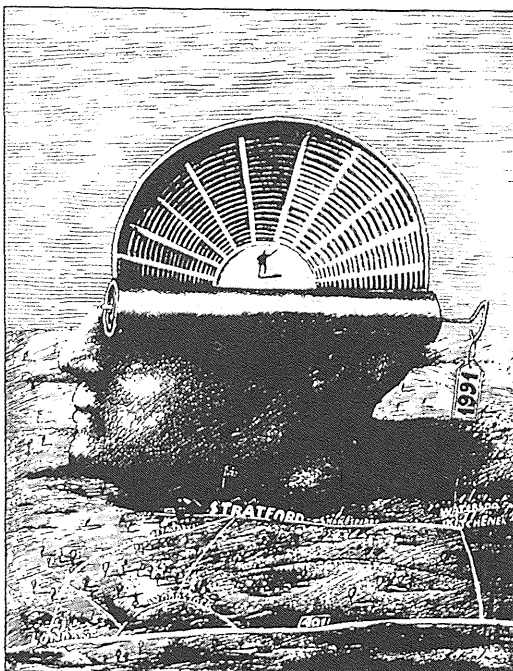
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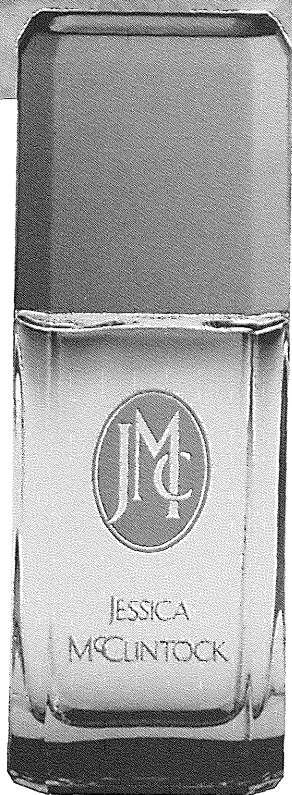
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