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SEPTEMBER 13 - OCTOBER 16

# Harvey

BY MARY CHASE



30<sup>TH</sup> ANNIVERSARY SEASON

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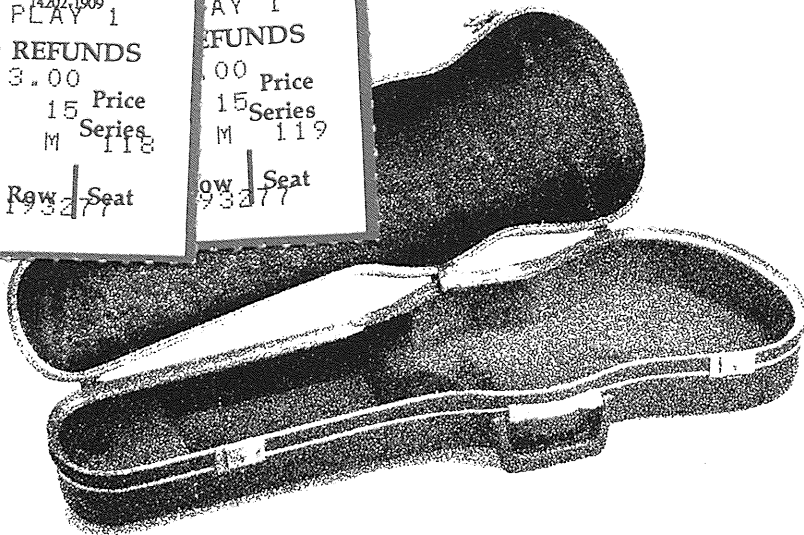
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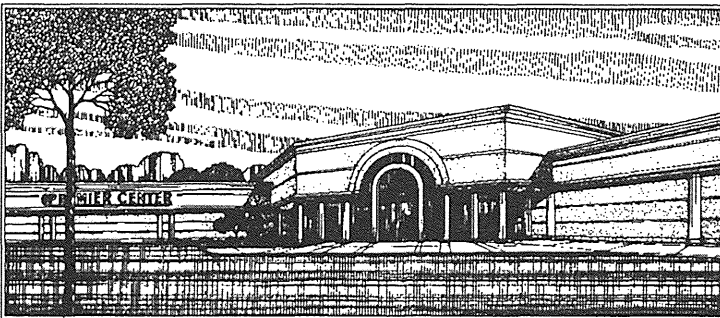
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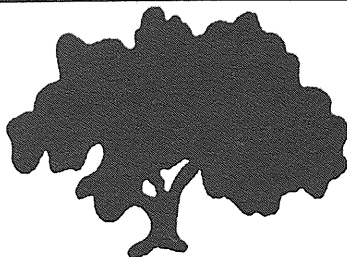
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# HARVEY

by  
**MARY CHASE**

Directed by  
**NAGLE JACKSON**

Cast

BARRY BOYS, JEANNE CAIRNS, LAVERNE CLAY, EILEEN DUGAN,  
TOM DUNLOP, BRIAN HOWE, JEANNINE MOORE, ADALE O'BRIEN,  
JOHN SCHUCK, YVETTE THOR, CHRISTOPHER WYNKOOP

Set Designer  
JAMES KRONZER

Costume Designer  
LIZ COVEY

Lighting Designer  
WILLIAM H. GRANT III

Stage Manager  
JULIA P. JONES

Sound Designer  
RICK MENKE

Honorary Co-Producer:



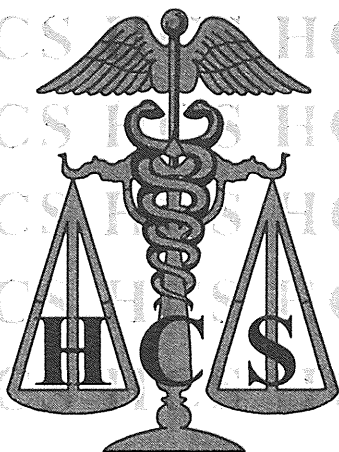
This production is made possible, in part, with public funds from the National Endowment for the Arts in Washington, D.C., a federal agency, the State of New York, the New York State Council on the Arts, Erie County and the City of Buffalo.

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

**229th Production, September 13 - October 16, 1994**

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# cast

(in order of appearance)

Myrtle Mae Simmons	EILEEN DUGAN
Veta Louise Simmons	ADALE O'BRIEN
Elwood P. Dowd	JOHN SCHUCK
Mrs. Ethel Chauvenet	JEANNE CAIRNS
Ruth Kelly	YVETTE THOR
Duane Wilson	BRIAN HOWE
Dr. Lyman Sanderson	TOM DUNLOP
Dr. William Chumley	CHRISTOPHER WYNKOOP
Betty Chumley	JEANNINE MOORE
Judge Omar Gaffney	BARRY BOYS
E.J. Lofgren	LAVERNE CLAY

Cast changes for performances on 9/23-9/25

Elwood P. Dowd	CHRISTOPHER WYNKOOP
Dr. William Chumley	IRV WEINSTEIN

## SETTING: Buffalo, 1940

There will be one twenty-minute intermission.  
Running time is two hours and fifteen minutes.

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. The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. **ssdc**

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Casting . . . . . Michele Ortlip  
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Additional Thanks to Tom Barnett Direct for tailoring John Schuck's suit.

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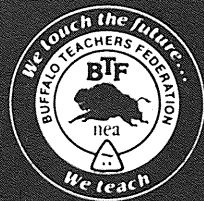
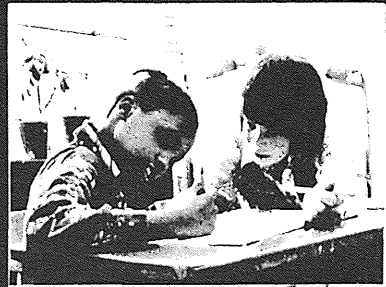




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# theatre notes

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## Directors Notes

by Nagle Jackson

It is very interesting to me that in this "age of therapy" when we are provided with "counselors" for every problem, every moment of grief or unrest, when there is a treatment for any variance or dependency - the play, HARVEY, should come back into vogue! In this play - written by Mary Chase after she had undergone some personal therapy herself - we are left with the happy notion that some abnormalities or addictions might just be better than that which passes for normal and responsible behavior. Elwood Dowd has what we would call a "drinking problem", scarcely the stuff of humor nowadays. But it doesn't seem to be a problem. He never harms anyone, never appears to be "drunk", and the benign temperament which this drug induces seems only to make his life happier - and the lives of those who meet him. When it comes to a choice between Elwood under the influence of "Harvey" and Elwood like everyone else, his family opts for the present and all its aberrations. This is about as politically incorrect as any notion could be in 1994. And yet, in 1994 several productions of this play

are suddenly materializing, and enjoying success. Have we perhaps gotten tired of everyone being self-reliant, socially responsible and physically fit? If so, what will become of the therapy industry which has become our latest social addiction? Might we actually decide that each case is different, or that "mental health" is a completely subjective affair? In short, if a lot of "Harveys" should suddenly materialize . . . a lot of professional types might be out of work.

HARVEY was first produced in 1944 and there is not one reference to World War II in it; this is not an oversight. The Broadway audiences did not want to be reminded of the horrors of that conflict. How socially irresponsible of them! For two and a half hours smart, sophisticated New Yorkers were concerned with a large invisible rabbit. As Elwood says towards the end of this play: "In this world you must be oh, so smart or oh, so pleasant. For years I was smart. I recommend pleasant". Have a pleasant time in the theatre with us.

## The Legend of The Pooka

The Pooka legend originates in Ireland and has a strong basis in Celtic Mythology. A pooka is an animal spirit that, despite a mischievous bent, is helpful and well disposed towards humanity. Pooka is also known as Puck, a character well known from Shakespeare's MID-SUMMER NIGHT'S DREAM who is described as follows:

*...Robin Goodfellow. Are you not he  
That frights the maidens of the villagery,  
Shim milk, and sometimes labour in the  
quern  
And bootless make the breathless house-  
wife churn,  
And sometime make the drink to bear no  
barm,  
Mislead night-wanderers, laughing at  
their harm?  
Those that Hobgoblin call you, and sweet  
Puck,  
You do their work, and they shall have  
good luck.  
Are you not he?*

MSD: II,1

One of the more famous pooka legends tells of a piper, a luckless half-fool in County Galway. One Halloween evening the piper was making his way home after having too much too drink. As he stopped to contemplate his life on the way home, a pooka in the form of a bull came upon him, and took him away to an enchanted house in a dark mysterious forest. Inside the house some old ladies sat around a table. "Who is it you bring, old pooka?" They asked, "Why the finest piper in all the land" replied the pooka. Whereupon the piper played. And he was the finest in all the land as the pooka had endowed him with the ability to enchant whomever was listening.

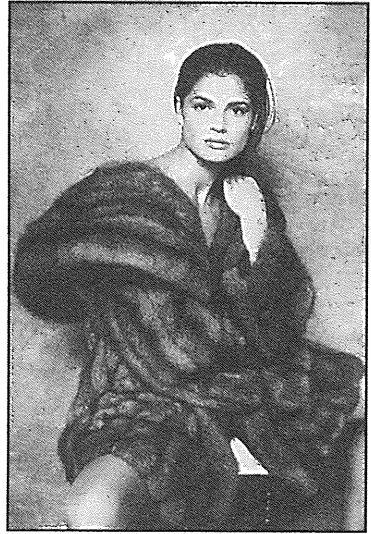
Mary Chase created a kinder, gentler pooka. It was her creative spirit who transformed the pooka into a 6 foot 1 1/2 inch white rabbit who has such a profound influence in those who see him and those who don't!

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## Reality vs. Fantasy

We all know the difference between reality and fantasy. Reality is based upon sensory input and fantasy is based upon imagination - a uniquely human ability to create within the framework of the mind.

But what is one to do when one's senses register something entirely contrary to instinct? How does one react when something that one hears, touches, sees, tastes or smells comes from a place exclusive to the world of fantasy (for it can exist nowhere else). That is the central quandary in HARVEY for both Veta-Louise and Dr. Chumley. Both of them struggle against what they have observed to be real- that is, Elwood P. Dowd, Veta's brother and Dr. Chumley's patient, has a six-foot white rabbit named Harvey as a best friend!

Elwood P. Dowd's common sense view of the world is actually quite uncommon. His mind doesn't fight with his senses or his socialization. "Good evening Mr. Dowd," Harvey says to Elwood upon their first encounter. Elwood continues, "I turned and there was this great white rabbit leaning against a lamp-post. Well, I thought nothing of that, because when you have lived in a town as long as I have lived in this one, you get used to the fact that everybody knows your name." Chumley, a psychiatrist, is schooled in the staid world of scientific empiricism. This is a world in which conclusions are reached by observation and experimentation. At one point Dr. Chumley explains to Dr. Sanderson, "The function of a psychiatrist is to tell the difference between those who are reasonable, and those who merely talk and act reasonably." To Chumley, everything is based upon what he observes as filtered through his education.

Veta represents standards of social acceptance. She recognizes throughout the entire play that Harvey exists, but her primary concern is how her brother Elwood has affected her social life and what her friends will think about her

brother's unconventional friend.

The minds of both Veta and Dr. Chumley struggle against what they have observed to be real. The reality of a six-foot pooka just cannot fit in the confines of the world views of Veta, Chumley or Chumley's assistant, Dr. Sanderson. "We all have to face reality, Dowd- sooner or later." Sanderson says. Elwood replies, "Doctor, I've wrestled with reality for forty years and I am happy to state that I finally won out over it."

Initially Dr. Chumley is very frightened upon meeting Harvey. After recognizing the value of what Harvey could bring- friendships, relaxation, a vacation in Akron- the doctor is willing to accept Harvey and in fact, wants him for himself. "Fly-specks. I've been spending my life among fly-specks while miracles have been leaning on lamp-posts on Elmwood and Summer."

The taxi driver, E.J. Lofgren, plays a crucial role in Veta's decision to accept Harvey. As Elwood is about to receive the injection that will essentially remove Harvey from Elwood's mind, the driver explains that he "... has been drivin' this route for fifteen years. I've brought 'em out here to get that stuff and drove em' back after they had it. It changes 'em....But afterward-oh-oh...They yell at me to watch the lights ...They scream at me to hurry. They got no faith...Lady after this, he'll be a perfectly normal human being and you know what bastards they are!" She comes to recognize that Harvey is not just a figment of Elwood's naive mind but an embodiment of the spirit and of the soul that makes Elwood a whole human being.

Initially Harvey is an affront to all that the characters hold dear. Only after undergoing a fundamental change in values do they accept Harvey and all his implications. Ultimately both make the decision to simply accept that which cannot otherwise be explained.

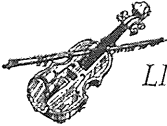
*I've been spending my life among fly-specks while miracles have been leaning on lamp-posts on Elmwood and Summer."*

L

ONG, LONELY HOURS. REHEARSAL



AFTER REHEARSAL. THE FRUSTRATION OF MISSED



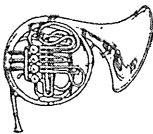
LINES, BROKEN STRINGS AND ACHING

MUSCLES. YET WHEN THE LIGHTS DIM AND THE

CURTAIN RISES, ALL WE SEE IS THE



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# spotlight on Buffalo

## Buffalo, 1940:

The Queen City through the Eyes of a Big, White Rabbit

With HARVEY, playwright Mary Chase paints a world as humorously preoccupied with illusions as its lead character, Elwood P. Dowd. First presented on Broadway in 1944, HARVEY provided audiences with an evening of entertainment that flirted with escapism. Today, by re-setting this Pulitzer-prize winning comedy in Buffalo, 1940, our city is cast in a role true to this theme: a universe above, beyond, and outside the qualms and quandaries of the world at large.

The Buffalo we visit in HARVEY is a bit different than the one we call home. It is a Buffalo whose palette features a humorous juxtaposition of social graces and social disgrace. Our characters, concerned more with saving face than saving the world, seem unaffected by (or perhaps uninterested in) the residue of a national depression or the harbingers of a world war.

Indeed, the Buffalo of 1940 (in both script and history books) is/was a city of exciting revitalization. As early as 1936, the Queen City began to see and feel the positive effects of Roosevelt's New Deal. Thanks to Federal Funding, many historic projects were brought to fruition by decade's end. The airport and zoological gardens were graced with retouchings. Fifteen million dollars was devoted to, of all things, a new sewage system. And in the field of arts and entertainment, the Memorial Auditorium and Kleinhan's Music Hall both broke ground in 1938, and opened their doors in 1940.

Ironically, Buffalo had another economic benefactor at the close of the 1930's - the conflict in Europe: Or, better said, "The War 'Over There'". In HARVEY, Berlin seems as far away from the library of the Dowd family as Oz is from Netherland. And yet, history tells us that many of America's industrial centers had begun to feel the positive influx of monies generated by the fighting in

Europe, and the demands it created, as early as 1937. Buffalo was no exception. By 1940, "Business in Buffalo turned a handspring..." declared *The Evening News*. The fact that it took a war to do it is little more than a footnote in the Buffalo of Elwood P. Dowd

Since its inception, Buffalo's geography has served as a key element to its rise and continued prosperity. This was never more evident than in 1940. According to sources of the decade, in addition to the refurbished airport, our city grew to become one of the world's greatest fresh water ports, and the nation's second largest rail center. These factors transformed Buffalo into an industrial metropolis which shattered production records in both the steel and grain industries. In fact, by 1940, Buffalo's steel companies boasted fifteen thousand workers, and its grain milling and distribution efforts were hailed as the largest in the world.

One booster in 1940 declared Buffalo "the best location for business enterprise... It is a city in which people want to live and work." The same supporter claimed: "Buffalo has escaped the most dangerous form of decay - the movement of its industries to other regions." Indeed, "...the movement is in the other direction - new businesses are coming to Buffalo!" Early in the decade, the City Directory reported that more than \$100,000,000 would be spent on various expansion programs. Within eight years, that figure had reached almost \$169,000,000. A small sampling of the major contributors to this urban renaissance included *Bethlehem Steel, Bell Aircraft, Trico, General Mills, Iroquois Brewing, Veterans Hospital, Westinghouse, Adam, Meldrum & Anderson, and L.L. Berger.*

by Jonathan Glass-Riley

*... a Buffalo whose palette features a humorous juxtaposition of social graces and social disgrace.*



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# spotlight on Buffalo

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**Dorothy Parker**

"The difference between a fine oil painting and ... a photograph is simply this: a photograph shows only the reality; a painting shows not only the reality but the dream behind it ... It's our dreams that keep us going."

**Veta Louise Simmons**

"We have to be willing to accept nonsense, just as we accept our dreams. Once we do that, our lives become both wonderful and funny."

**Clifton Fadiman**

"The truth may set us free, but fantasy is far more entertaining!"

**Anonymous**

"Reason always means what someone else has got to say."

**E. Cleghorn Gaskell**

"Impropriety is the soul of wit!"

**W.S. Maugham**

## **Artist and lecturer Robert Henri on the painter's brush stroke:**

The mere brush stroke must speak for itself. It counts whether you will or not.

It is on the canvas and it tells a tale.

It is... rich, full, generous, alive, and it knows what is going on...

Its tiny but expressive ridges catch light in their own way...

It has its own speed and direction...

Strokes tell their tale in harmony with, or in opposition to, the motive of the whole picture.

There are rich, fluent abundant strokes...

Strokes that come from brushes which seem fully charged, as though they were filled to the hilt and had plenty to give...

Strokes which mount, carry up, rise...

Strokes which are placid...

The stroke of an eyebrow as it rises in surprise...

Strokes which end too soon...

Dull strokes and confused strokes on youthful, spirited faces.

There are strokes which laugh, and strokes which bind laughter..."

# Welcome to Studio Arena Theatre

## TICKET SERVICES

**Telephone:** 716-856-5650  
**Outside Buffalo calling area:**  
1-800-77STAGE  
**FAX:** 716-856-3415

### Hours:

Monday - Friday .....10am-8pm  
Saturday-Sunday ..... Noon-8pm

**Tickets:** Single tickets are priced \$13.00 to \$35.00. Subscription packages are available at discounted rates. Tickets may be charged by phone with American Express, MasterCard, Visa, or Discover.

**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 \$6.00 to students, senior citizens and military personnel 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 from 15% to 30% off 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 by mail or by FAX at least 24 hours prior to the performance they are unable to attend.

**New Past-Date Ticket Privileges:** Under our new policy, if you miss your performance and didn't exchange your subscription tickets, you can now reserve new tickets by mail, fax, or in person in advance. That means you avoid waiting in line at the Theatre a

half-hour before curtain time. For a \$5 processing fee, we will reserve the best available ticket(s) for any remaining performance of that same production. You can avoid paying the processing fee the first time you use the Past-Date privilege by turning in the free ticket included in your subscription package, or give the free ticket to a friend. Check your subscriber guidelines for more details or call our ticket office representatives at (716) 856-5650.

## 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 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 Information 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 babies.

## FOR YOUR CONVENIENCE

**Smoking:** Smoking is permitted in designated areas of the Stage Left Lounge only. Please limit smoking in the outer lobby to intermission.

**Food and Beverages:** No food or drink is allowed in the theatre proper. Beverages and snack items are available in the Stage Left Lounge and at the Concessions Counter off the Main Lobby one hour prior to curtain as well as intermission for all performances. In the Stage Left Lounge, beverage and snack orders for intermission may be placed prior to the beginning of Act I. Subscribers receive a 10% discount in the Stage Left Lounge with their Subscriber I.D. Card. All proceeds benefit Studio Arena Theatre. Thank you for your continued patronage.

**Coat Check:** Coat check service is available at the rear of the Main Lobby opposite the Information Counter for a fee of \$1.00 per item. Studio Arena Theatre is not responsible for articles left in the coat check.

## ADDITIONAL SERVICES

**Hearing Impaired:** Listening assistance headsets for our infrared listening system are available at the Information Counter for a \$1.00 suggested voluntary donation. For more information on this service 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 Information Counter located directly across from the Coat Check Counter in the Main Lobby.

**Drama Classes:** Studio Arena's Theatre School, in its 67th year of operation, offers year round classes for ages 5 to adult. For more information, call 856-8025 ext. 1770.

**Informances:** Playbill commentary can be found in each program with post-performance discussions scheduled for the first Tuesday and Thursday 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 37 years. Services include a costume show featuring costumes from past Studio Arena productions, 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, Carin Greenfield.

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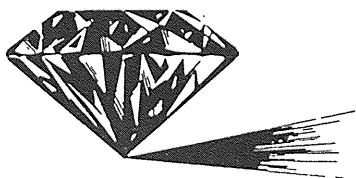
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# cast

## BARRY BOYS

Judge Omar Gaffney



Barry is delighted to be making his debut with Studio Arena Theatre. He has worked for nearly four decades in the British, Canadian and American not-for-profit regional theatres as actor,

director and teacher. In the last decade his theatrical homes have been with Nagle Jackson at the McCarter Theatre in Princeton, New Jersey; with Vincent Dowling's Great Lakes Shakespeare Festival in Cleveland, Ohio; and with Kent Thompson's Alabama Shakespeare Festival. At ASF he has appeared in twenty productions, three under the direction of Gavin Cameron-Webb. With Great Lakes he appeared in the first American production of *THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY* and as an award-winning Pistol in *HENRY V*. Barry appeared many years ago at SUNY-Buffalo with Yevgeny Yevtushenko, and more recently at Chautauqua with Carole Shelley in *THE LION IN WINTER*.

## JEANNE CAIRNS

Mrs. Ethel Chauvenet



Jeanne is delighted to return to the Studio Arena stage after being a member of the theatre's resident company for several seasons appearing with John Schuck in *IMPORTANCE OF BEING EARNEST*,

and *MARET/SADE* and with George Grizzard, Roy Schieder in *CYRANO*. Recently a member of the Dallas Theater Center, she has performed in *DRIVING MISS DAISY*, *PAINTING CHURCHES*, *SWEENEY TODD*, *ALL*

*MY SONS*, *A NIGHTINGALE SANG*, *EARNEST*, *HARVEY*, *HAY FEVER*, *A LITTLE NIGHT MUSIC* with Betty Buckley, *PIRATES OF PENANCE* and on tour with ZsaZsa Gabor in *40 CARATS*. Films include *WHEN DREAMS COME TRUE* with Lee Horsley, *TOUCH AND DIE* with Martin Sheen. TV credits include *DANGEROUS CURVES*, PBS series *THE WRITE COURSE* and as Mrs. Santa on the *BARNIE* video *WAITING FOR SANTA*. Her most daring experience last year was learning to fly for DTC's *CHRISTMAS CAROL* as the Ghost of Christmas Past.

## LAVERNE CLAY

E.J. Lofgren



Laverne has appeared in or directed over 50 productions since 1961. His acting credits include *CONNECTION*, *PURPLE VICTORIOUS*, *BOYS NEXT DOOR*, *THE ISLAND*, *CAUCASIAN CHALK CIRCLE*,

*WELFARE*, *ANTIGONE*, *DAY OF ABSENCE*, *THE BLACKS*, *DEATH OF BESSIE SMITH*, *ORISON*, *NEVIS MOUNTAIN DEW*, *SPELL #7&*, *MISS EVER'S BOYS*, *BEFORE IT HITS HOME*, and numerous other productions. His directing credits include *BRANCHED FROM THE SAME TREE*, *CEREMONIES IN DARK OLD MEN*, *BLACK LOVE STORY*, *ANGELA*, *RIVER NIGER*, *SPLITT SECOND* and *DRIVING MISS DAISY* to name a few.

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# cast

## EILEEN DUGAN

Myrtle Mae Simmons

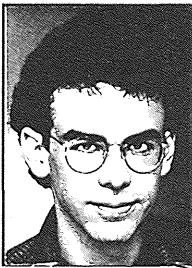


Eileen is delighted to return to Studio Arena Theatre's stage where she previously understudied and then played Olivia in *T W E L F T H NIGHT*, and performed for two years with Studio's

Young Company. She has also been a member of the resident core of actors at Buffalo's Kavinoky Theatre where she has played more than thirty roles including Joy Greshem in *SHADOWLANDS* and Elizabeth Proctor in last seasons *THE CRUCIBLE*. Eileen is a graduate of the National Shakespeare Conservatory, and the Artistic Director of her own company, Gideon, which produces Shakespeare's plays as well as touring performances and workshops for high school audiences.

## TOM DUNLOP

Dr. Lyman Sanderson

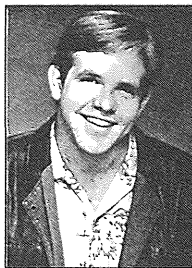


Tom most recently played the Cappadocian in *SALOME*, starring Al Pacino (Stamford Center for the Performing Arts), and Bentley Summerhays in *MISALLIANCE* at Long Wharf. Off-

Broadway he played Malcolm in *MACBETH*, Lysander and Peter Quince in *A MIDSUMMER NIGHT'S DREAM*, and Lord Faulconbridge in *KING JOHN*. Other regional credits include the Cincinnati Playhouse, Utah Shakespearean Festival and Williamstown Theatre Festival. He is a licensed pilot, a contributing writer to Martha's Vineyard Magazine and a graduate of the Juilliard Drama Division.

## BRIAN HOWE

Duane Wilson



Brian Howe recently appeared in two evenings of comedy for HBO's New Writer's Project. He also had the pleasure of working with David Mamet on his New York production of *OLEANNA* under-

studying and performing the role of John. Also on stage: an artist-in-residence at the Manhattan Punch Line, Charley in *CHARLEY'S AUNT*, directed by Gavin Cameron-Webb at Indiana Rep., *SHEAR MADNESS* in Boston, *HENRY LUMPER, A MIDSUMMER NIGHT'S DREAM, MISALLIANCE*. On TV: 2 network comedy pilots (NBC and ABC), *SPENSER: FOR HIRE, LAW AND ORDER, LOVING* and a TV movie, *THE MAD HOUSERS*, with Richard Kiley and Sam Robards.

## JEANNINE MOORE

Betty Chumley



Jeannine appeared most recently in the world premiere production of *LOSING*

*FATHER'S BODY* at Portland Stage in Maine. She also appeared as Sue Smith to Don Ameche in the National Company of *NO, NO N A N E T T E*, Goneril to Frank Silvera in *KING LEAR* and has

appeared in many off-Broadway and regional shows as well as television on *BONANZA, ALL MY CHILDREN, AS THE WORLD TURNS* and over 100 commercials. Film credits include *THE PRESIDENT'S PLANE IS MISSING* with Peter Graves, *THE THIEF* with Richard Crenna and most recently *SIX DEGREES OF SEPARATION* with Stockard Channing and Donald Sutherland.



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# cast

## ADALE O'BRIEN

Veta Louise Simmons



Adale O'Brien is delighted to be working at Studio Arena with Nagle Jackson and John Schuck. Mr. Jackson directed Ms. O'Brien in LETTICE AND LOVAGE during Actors Theatre of Louisville's 91-92 sea-

son. She has taken part in 178 productions during 25 seasons at ATL and originated roles in AGNES OF GOD, TALKING WITH, CEMENT-VILLE, STANTON'S GARAGE, BETTY THE YETI and many others during the annual Humana Festival of New American Plays. Ms O'Brien's career in American theatre spans 36 years and includes international appearances in Canada, Yugoslavia, Ireland, Israel, Greece, Hong Kong and Australia.

## JOHN SCHUCK

Elwood P. Dowd

John Schuck is overjoyed to be returning to his hometown, Buffalo, and to the Studio Arena stage where he has performed in numerous plays since 1966. While in Buffalo some of his favorite productions were THE FANTASTICKS,



MARAT/SADE, ANTIGONE, THE IMPORTANCE OF BEING EARNEST and OH KAY!.

Now living in Los Angeles, Mr. Schuck has had a wide and varied career on stage, film and television. On Broadway, he held the role of "Daddy Warbucks" for 1 1/2 years in ANNIE. He played opposite Charlton Heston in the London production of THE CAINE MUTINY. He

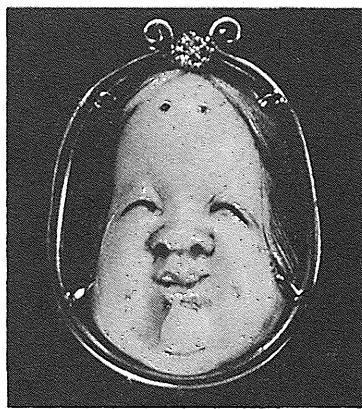


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# cast

has worked at regional theatres around the country including The American Conservatory Theatre, San Francisco; The Cleveland Play House; Center Stage, Baltimore.

Among his extensive film credits are STAR TREK IV; STAR TREK VI; M\*A\*S\*H; McCABE AND MRS. MILLER; BREWSTER McCLOUD; THIEVES LIKE US; OUTRAGEOUS FORTUNE and coming in October PONTIAC MOON with Ted Danson. On television, many will remember Mr. Schuck in the role of "Sgt. Enright" on the hit series McMILLAN AND WIFE. Recent directorial credits for Mr. Schuck include the Los Angeles production of SAND MOUNTAIN by Romulus Linney and in San Francisco, THE FOREIGNER by Larry Shute.

## YVETTE THOR

Ruth Kelly



Yvette is originally from Marin County, California. She received her training from North Carolina School of the Arts. Yvette arrived in New York with a Bang on the 4th of July 1992. Since then

she has appeared off-Broadway in THE HISTORY OF JFK PART I, on television in LAW AND ORDER, ANOTHER WORLD and AS THE WORLD TURNS. Film credits include PEGGY SUE GOT MARRIED, TUCKER, HOUSE OF CARDS and a supporting role in WHITE MAN'S BURDEN directed by Gregory Hines, due to be released this fall.

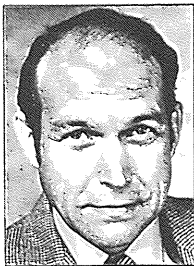
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## CHRISTOPHER WYNKOOP

Dr. William Chumley and

Elwood P. Dowd on 9/23-9/25



Mr. Wynkoop is delighted to return to Studio Arena having performed here last spring as Mr. Prowde in THE GAME OF LOVE AND CHANCE. This summer he was busy filming Spike Lee's CLOCKERS, and several guest appearances on AS

THE WORLD TURNS, ALL MY CHILDREN and THE CONAN O'BRIAN SHOW. Mr. Wynkoop performed at Shea's in the national tour of THE BEST LITTLE WHOREHOUSE IN TEXAS and SHERLOCK HOLMES. Other tours include SOUTH PACIFIC, THE KING AND I and 1776. Broadway credits include WHOOPEE!, CITY OF ANGELS and taking over for Rip Torn in the Tony Award winning ANNA CHRISTIE with Liam Neeson. Mr. Wynkoop has had guest appearances on LAW AND ORDER, NYPD MOUNTED, most soaps and for HBO's YURI NOSENKO with Tommy Lee Jones. Films include CROOKLYN, GHOST BUSTERS, MOSCOW ON THE HUDSON and GOING IN STYLE. Audiences may recognize him as the High School principal in the current NY lottery commercial.

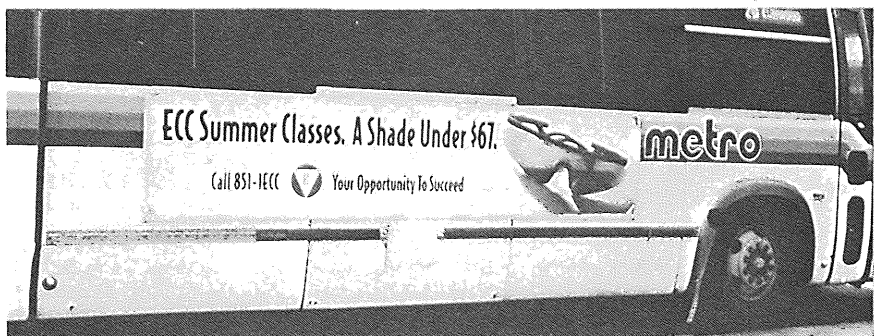
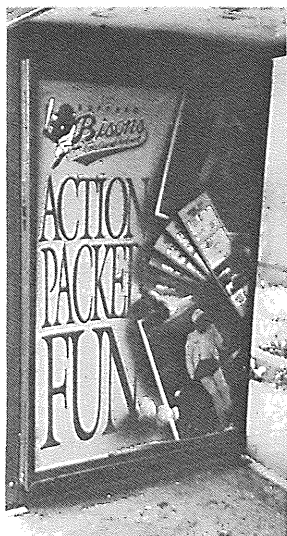
## IRV WEINSTEIN

Dr. William Chumley on 9/23-9/25



While best known to Western New York audiences as a veteran news broadcaster on WKBW-TV's EYE-WITNESS NEWS program, Irv has been involved in theater most of his life. His stage career in Buffalo spans more than

three decades and includes memorable performances in numerous plays. In the early 1980's, Irv was a partner in THE PLAYHOUSE theater in downtown Buffalo. Irv is delighted to be back on stage at Studio Arena. His most recent work at Studio Arena was in the 1989 production of YOU CAN'T TAKE IT WITH YOU.



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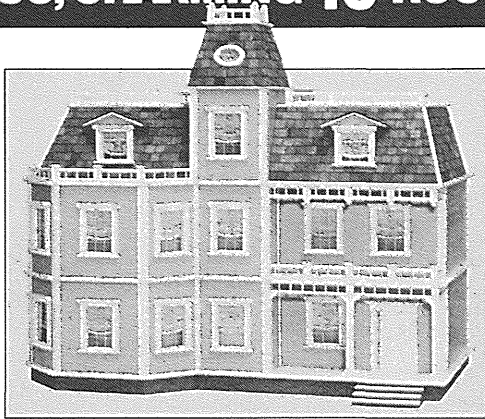


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# production

## **NAGLE JACKSON**

### **Director**

Nagle Jackson has directed at major theatres throughout the country, in both Eastern and Western Europe, on Broadway, and has served as Artistic Director of both the Milwaukee Repertory Theatre (1970-76) and the McCarter Theatre, Princeton, (1979-90). He recently stepped down from the McCarter administration in order to pursue his dual career as a playwright and director. His play OPERA COMIQUE won a Drama-Logue award after its San Francisco premiere at A.C.T. and was subsequently produced by Roger Stevens at the Kennedy Center in Washington D.C. with Brian Bedford, Eli Wallach and Ann Jackson in leading roles. His new musical adaptation of THEY SHOOT HORSES, DON'T THEY? had its world premiere at the Denver Center in the spring of 1992 and received a Development Award from the Richard Rodgers Foundation in New York.

In 1988 Mr. Jackson directed THE GLASS MENAGERIE for the Gorky Theatre of Leningrad. In 1990 he directed ROMEO AND JULIET for the Trondelag Theater in Trondheim, Norway and presented his McCarter company in performance at The Open Theatre in Oslo.

His two newest plays, THIS DAY AND AGE and THE QUICK-CHANGE ROOM will receive their world premieres during the '94-'95 season at the Oregon Shakespeare Festival and the Denver Center Theatre Company.

His last credit here at Studio Arena Theatre was directing THE DINING ROOM in our 1992-93 season.

## **LIZ COVEY**

### **Costume Designer**

Liz is delighted to be working with Nagle once again. Recent credits include THE VORTEX for Walnut Street, ABSURD PERSON SINGULAR for Pittsburgh's Public Theatre, SCHOOL FOR WIVES at the Denver Center, and VAUDEVILLE for Bennington's Old Castle Theatre. Her work has been seen at most of the major regional theatres including McCarter Theatre, Seattle

Repertory, Hartford Stage Company, A.C.T. and Milwaukee Repertory. A native of England, Liz lives in a Manhattan loft and is a co-author of two books on theatrical costuming.

## **WILLIAM H. GRANT III**

### **Lighting Designer**

William has designed lighting for Dance Opera and Theatre throughout the United States, Canada, Europe, Africa, South America, the Caribbean and the Middle East. He has designed extensively for the Milwaukee Repertory Theatre Company, the Philadelphia Drama Guild, The Alabama Shakespeare Festival and the New York Shakespeare Festival as well as many other Regional and Off-Broadway companies.

He has designed for the Alvin Ailey American Dance Theatre, American Ballet Theatre, and has been resident lighting designer for The Philadelphia Dance Company (PHILANDANCO) for the past fifteen years. His past designs for Studio Arena include MISS EVERS' BOYS, THE WORLD GOES 'ROUND and ONCE ON THIS ISLAND. He has taught lighting design at the City College of New York and is the author of A BASIC HANDBOOK OF STAGE LIGHTING. In his spare time, Mr. Grant is an accomplished harpist.

## **JAMES KRONZER**

### **Set Designer**

James designed last year's production of THE WORLD GOES 'ROUND with Darwin Knight directing. Mr. Kronzer resides in Washington, D.C. where he freelances as a set designer. Shows include THE FOOD CHAIN & FREE WILL AND WANTON LUST with Nicky Silver, NIGHT OF THE IGUANA, SIGHT UNSEEN, THE TRIP TO THE BOUNTIFUL, DEATH AND THE MAIDEN plus many others. He was a design consultant on the Las Vegas production of STARLIGHT EXPRESS. He has designed for theatres such as The Kennedy Center, The Shakespeare Theatre, The Studio Theatre, Woolly Mammoth and the Olney Theatre, where he is the resident set designer. He has also worked abroad for both the National Theatre of Great Britain and the Royal



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# production

Shakespeare Company. He has been nominated for the Helen Hayes Award in Washington D.C. six times and received the award for outstanding set design in 1990 and 1993. Upcoming projects include *SOMEONE WHO'LL WATCH OVER ME* and *THE LIVING*.

## RICK MENKE

Sound Designer/Technician

Rick is very pleased to be a part of Studio Arena's 30th Anniversary and "Spotlight on Buffalo" season. Rick is a native of the Buffalo area and is beginning his 21st season as Resident Sound Designer for Studio Arena Theatre (and 31st season as a Bills fanatic!). Rick spent part of his summer as sound consultant for *SHAKESPEARE IN THE PARK* at Delaware Park and the other part of the summer falling in love with the state of Montana! He is a member of I.A.T.S.E. Local #10 and resides in Clarence with his wife Elaine and their two "well traveled" children, Katie and Nathan.

## JULIA P. JONES

Stage Manager

Julia returns to Buffalo's Studio Arena to celebrate it's 30th Anniversary. In the past two years, Julia has stage managed several shows for SAT including *LEND ME A TENOR*, *A...MY NAME IS STILL ALICE*, *MAN OF THE MOMENT*, *DANCING AT LUGHNASA*, and that holiday season stand-by *A CHRISTMAS CAROL*. Across the country Julia has stage managed several shows including tours of *SHOWBOAT*, *FIDDLER ON THE ROOF*, and *ANNIE*. She also worked at several theatres in her native St. Louis. Julia holds a BFA in Stage Management from Webster Conservatory of Theatre Arts.

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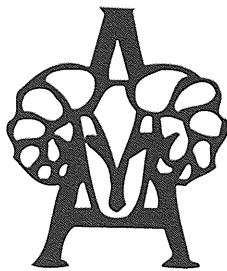


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# producing and artistic directors

## RAYMOND BONNARD

### Producing Director

Mr. Bonnard has been a significant force in guiding Studio Arena Theatre since his arrival in Buffalo in 1984. He describes the season as "an opportunity to thank and celebrate Western New York which has supported this nationally recognized theatre for 30 seasons."

Mr. Bonnard holds a Bachelor's Degree in music and a Master of Fine Arts Degree in theatre from the Professional Director Training Program at Ohio University, where he graduated cum laude in 1976. He assisted Vincent Dowling at the Great Lakes Theatre Festival and later was the resident stage manager at the Cleveland Play House. During this time, he served as musical director for the Cleveland Play House production of *THE HOLLOW CROWN* at Chautauqua and he directed *ON GOLDEN POND* for the New London Barn Playhouse in New Hampshire. He served as Production Manager at Missouri Repertory Theatre where he also attained the rank of assistant professor at the University of Missouri-Kansas City. While at Missouri Rep, he initiated and produced a showcase of one-act plays and directed Terrence McNally's play, *NOON*, for that series which has grown to become Missouri Rep's second stage.

Mr. Bonnard left Missouri in 1981 to join the founders of the Delaware Theatre Company where he helped to guide that company's growth to become a leading cultural institution in Delaware.

He lives with his wife and two sons in North Buffalo, and his youngest son is a native Buffalonian.

## GAVIN CAMERON-WEBB

### Artistic Director

Gavin Cameron-Webb starts his third season as Studio Arena's Artistic Director. Last year he directed *MAN OF THE MOMENT*, *THE GAME OF LOVE AND CHANCE* and staged *A CHRISTMAS CAROL* before going on to direct *HENRY V* at the Alabama Shakespeare

Festival. This season in addition to the holiday classic, he will direct *A SHAYNA MAIDEL* and the final production of the year before going on to the Colorado Shakespeare Festival to stage *ROSENCRANTZ AND GUILDENSTERN ARE DEAD*.

Before arriving in Buffalo, he had been a free lance director based in New York. Highlights are productions of *HAMLET* (with Val Kilmer), *OTHELLO* (with Jimmy Smits), *MEASURE FOR MEASURE*, *PYGMALION* and many productions of *THE IMPORTANCE OF BEING EARNEST*. Mr. Cameron-Webb has also directed a large number of contemporary plays including *LEND ME A TENOR*, and Arthur Kopit's *END OF THE WORLD*. He also staged the European premiere of Paul Rudnick's *I HATE HAMLET* starring Horst Buchholz.

He started his professional career as an actor with the Rochester Shakespeare Theatre where he worked with Len Cariou and Pierre le Fevre, before moving on to the GeVa Theatre. He made his professional stage debut as St. Just in Georg Buchner's *DANTON'S DEATH*. Since leaving Rochester, he has concentrated on directing. He has directed at many theatres across the country including the McCarter Theatre, the Indiana Repertory Theatre, the Missouri Repertory Theatre, the Shakespeare Theatre at the Folger and the Clarence Brown Theatre. In New York City, he has directed at the Roundabout Theatre, Manhattan Punch Line and the Juilliard School.

Mr. Cameron-Webb holds a MFA from Ohio University. He has taught at Southern Methodist University, the Juilliard School and SUNY-Purchase. He is a member of the Society of Stage Directors and Choreographers and is pleased to be a resident of Buffalo.

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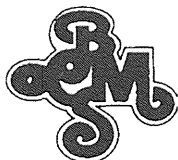
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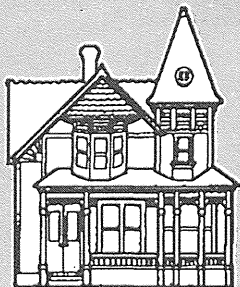
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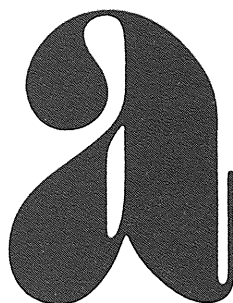
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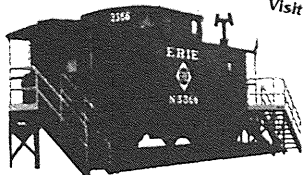


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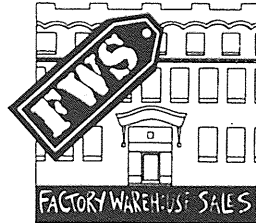
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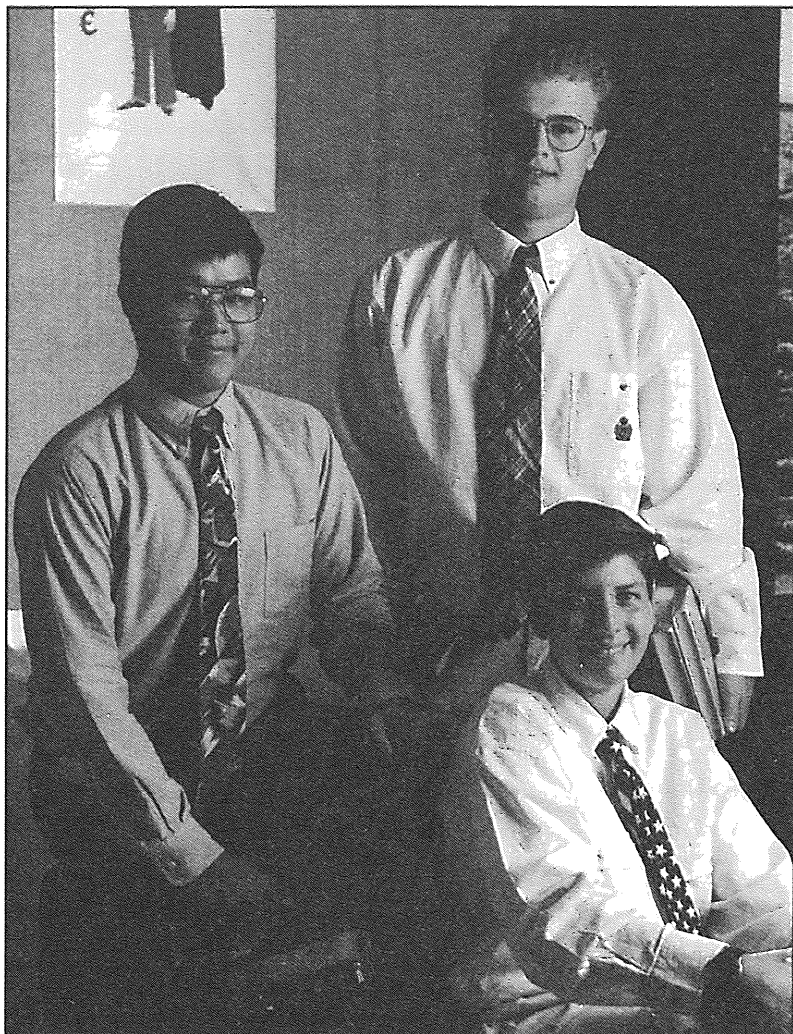
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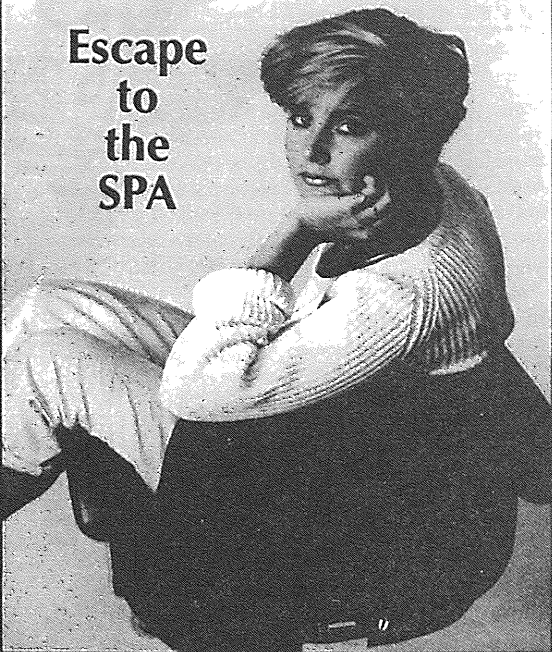
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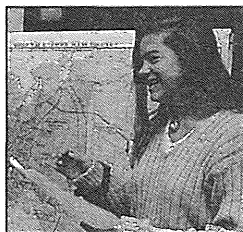
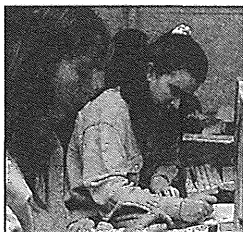
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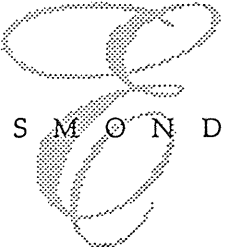
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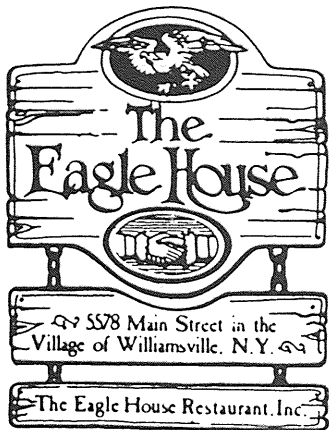
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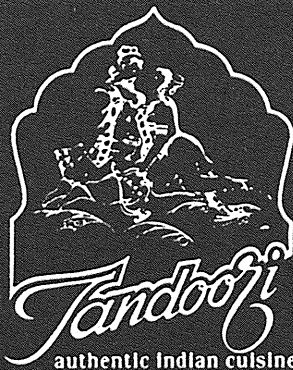
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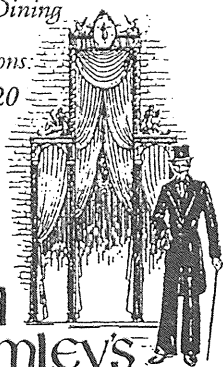
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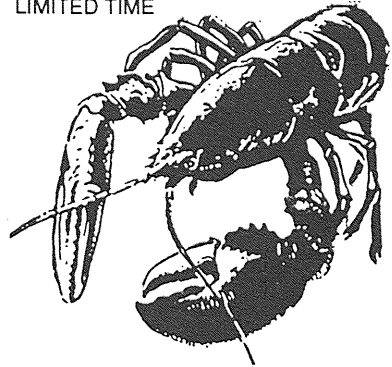
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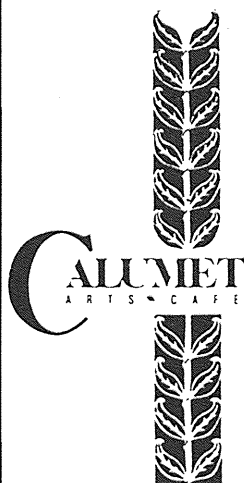
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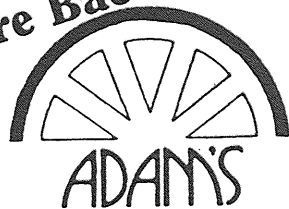
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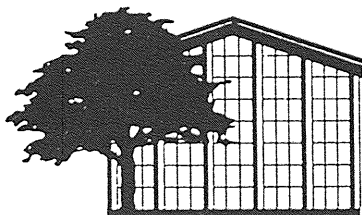
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## A Christmas Carol

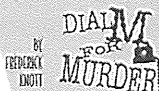
BY CHARLES DICKEYS

Adapted by Amlin Gray. All the magic of the holiday season is captured in this authentic re-telling of a family favorite.



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**Gavin Cameron-Webb**  
Artistic Director

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Controller - **James J. Gumulak**  
Bookkeeper - **Donna McGuinness**  
Payroll - **Rose Coates**  
Accounting Clerk - **Pat Wojciechowski**

### **Development**

Development Director - **Peggy A. Falcon**  
Associate Dir. of Development - **Christina Sproule**  
Special Events Coordinator - **Blossom Cohan**  
Assistant to the Endowment and AFD -  
**David A. Stewart**  
Manager of Grants & Development Systems -  
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### **Marketing**

Marketing Director - **Courtney J. Walsh**  
Ticket Sales & Service Manager - **Kathleen Black**  
Sales Manager - **Michael J. Baranski**  
Service Representatives - **Dawn Noce, Meg  
Freeman, Andrew Butkowsky, Lisa Missico,  
Karen C. Bailey, Chad Noce**  
Group Sales - **Dianne Giliforte**

## **ADMINISTRATION**

Assistant to the Producing Director - **Eileen Pollack**

### **Operations**

Operations Manager - **Jonathan L. White**  
Receptionist - **Mary Pat Wiedeman**  
Stage Left Lounge Manager - **Lee A. McCoy**  
Building & Maintenance Supervisor - **Melvin Martin**  
Stage Left Lounge Assistant Manager -  
**Leslie W. Bardak**  
Maintenance Assistants - **Gregory Johnson,  
Landon Brown**  
Bartenders - **Gary R. DeFedericis, Martin K. Dolan,  
Charles B. McCoy, Lucille M. Orlando, Donna L.  
Thompason, Deborah A. Tooles**  
House Managers - **Susan Jakoblew, Rick Mooney**

## **PRODUCTION STAFF**

Production Manager - **Charles Grammer**

### **Scenery**

Technical Director - **D. Kraatz**  
Carpenters - **Keith Carcich, Yancy Cooper,  
Erich Frank (Lead), Scott D. Richardson**  
Charge Scenic Artist - **Marjorie Pantera**  
Purchasing Agent - **Sarah Obermeier**  
House Stagehand - **James George, Jr.**  
Stagehand - **Michael Avery**

### **Costumes**

Costume Shop Supervisor - **Deborah L. Shippee**  
Costume Shop Assistant - **Maureen T. Carr**  
Wardrobe Supervisor - **Kristina Scalone**  
Costume Shop Intern - **Dana Calanan**  
Draper - **Ann Emo**  
Stitchers - **Larisa Chudy, Kathleen Labruna,  
Jan O'Connell**

### **Properties**

Properties Master - **Jonathan Glass-Riley**  
Properties Artisan - **David Hoth**  
Craftsperson - **Lynne Hinman**

### **Electrics**

Master Electrician - **Lovell Avery**  
Assistant to the Lighting Designer - **Thomas Burke**  
Sound Design/Technician - **Rick Menke**

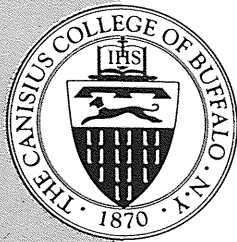
Company Manager - **Kathryn Colegrove**

## **Stage Management**

Production Stage Manager - **Julia P. Jones, Joshua Friedman**  
Interns - **Shannon L. Stevens**

## **THEATRE SCHOOL**

Theatre School Director - **Ansley Valentine**  
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Student Services Coordinator - **Franklin Aquilina**  
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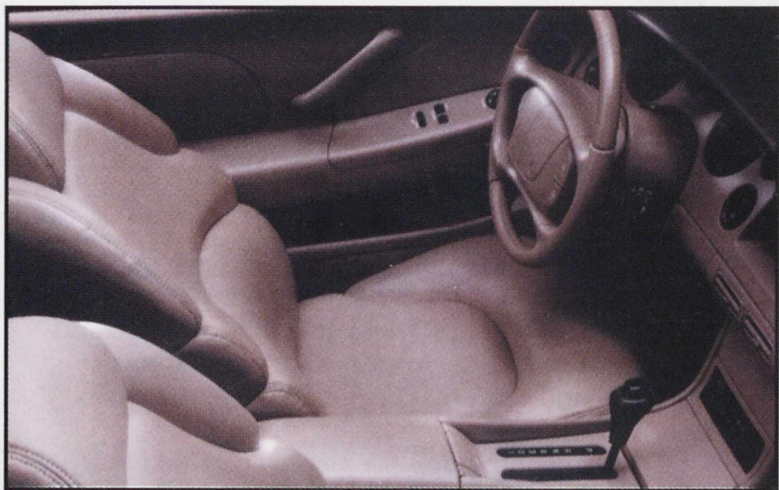
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