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Notes On The Playwright

LANEORD WILSON was born in Lebanon, Missouri, in 1937 and grew up in Ozark, Missouri. He began writing plays while attending the University of Chicago. He was first produced in New York at the Cafe Cino, and had ten subsequent productions there and six at the Cafe LaMama. His first off-Broadway production was HOME FREE at the Cherry Lane, which has been sold to motion pictures. THIS IS THE RILL SPEAKING was done in the SIX FROM LA MAMA series at the Martinique. His play THE RIMERS OF ELDRITCH won the Vernon Rice Drama Desk Award in 1967 for "Best off-Broadway Play." Hill and Wang have published two volumes of his plays, BATH IN GILEAD AND OTHER PLAYS. In England, he has been published by Methuen. His short piece, WANDERING, was part of COLLISION COURSE, presented off-Broadway in 1968. THE GINGHAM DOG opened at the Washington Theater Club in Washington, D.C., in 1968 and was presented on Broadway in the Spring of 1969, directed by Alan Schneider and starring Diana Sands and George Grizzard. It has been published by Hill and Wang. He has just completed the screenplay for ONE ARM, by Tennessee Williams, and has also written the libretto for the opera version of Tennessee Williams' SUMMER AND SMOKE. He is currently working on two new plays for the theatre, and has been commissioned by Granada Television in England to write a play for them. Mr. Wilson is a member of the New Dramatists Committee, The Playwrights Unit of the Actors Studio, received a Rockefeller Grant in 1967, and an ABC Fellowship in Motion Picture Writing at Yale for 1968. His plays have been produced in England, Scotland, Holland, Germany, Denmark, Australia, Canada, France and Yugoslavia.

STUDIO arena THEATRE

Neal Du Brock, Executive Producer

presents

Lemon Sky

by

Lanford Wilson

Directed by

Warren Enters

with

Bonnie Bartlett / Kathryn Baumann

Charles Durning / Lee McCain /

Shawn McGill / Frank Martinez III

Christopher Walken

Scenery and Costumes Designed by

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Wilson, Talented New Writer His 'Lemon Sky' for Studio

By ANTHONY BANNON
(Reprinted from the Buffalo Evening News, March 7, 1970)

"I'm a writer and I tend to take it very seriously." — Lanford Wilson.
 "Lanford Wilson is a brilliant playwright." — Newsweek Magazine.
 "But I hope that doesn't make me a fanatic. Because I don't like fanatics at all." — More from Lanford Wilson, speaking the other day on the phone to Buffalo.

It was 4 o'clock, half an hour after Mr. Wilson had gotten out of bed, having played scrabble until 6 in the morning with the girl across the Greenwich Village street.

"Really," he continued, "I'm one of hayseed ordinariness, glossed over with sloppy theatricality" and he was speaking of his way of life rather than his art, of course.

Lanford Wilson (born April 13, 1937, in Lebanon, Mo.) is one of America's most talented new playwrights: Winner of the Drama Desk Vernon Rice Award and well praised for "The Rimers of Eldritch" and "Gingham Dog," among other works.

The Studio Arena Theater will premiere a three-act Wilson play, "Lemon Sky," starting March 26.

It will be a busy month, March, not at all one of "ordinariness," for Lanford Wilson. Around the same time the Studio presents "Lemon Sky," the Washington Theater Club will premiere another Wilson play. So that means Mr. Wilson will be commuting between Washington and Buffalo during rehearsals, forgetting the scrabble game in Greenwich Village.

(Cont'd on P. 20)

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- Ronnie (his wife) Bonnie Bartlett
- Penny Kathryn Baumann
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Synopsis of Scenes

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- Act I
- Intermission
- Act II
- Act III

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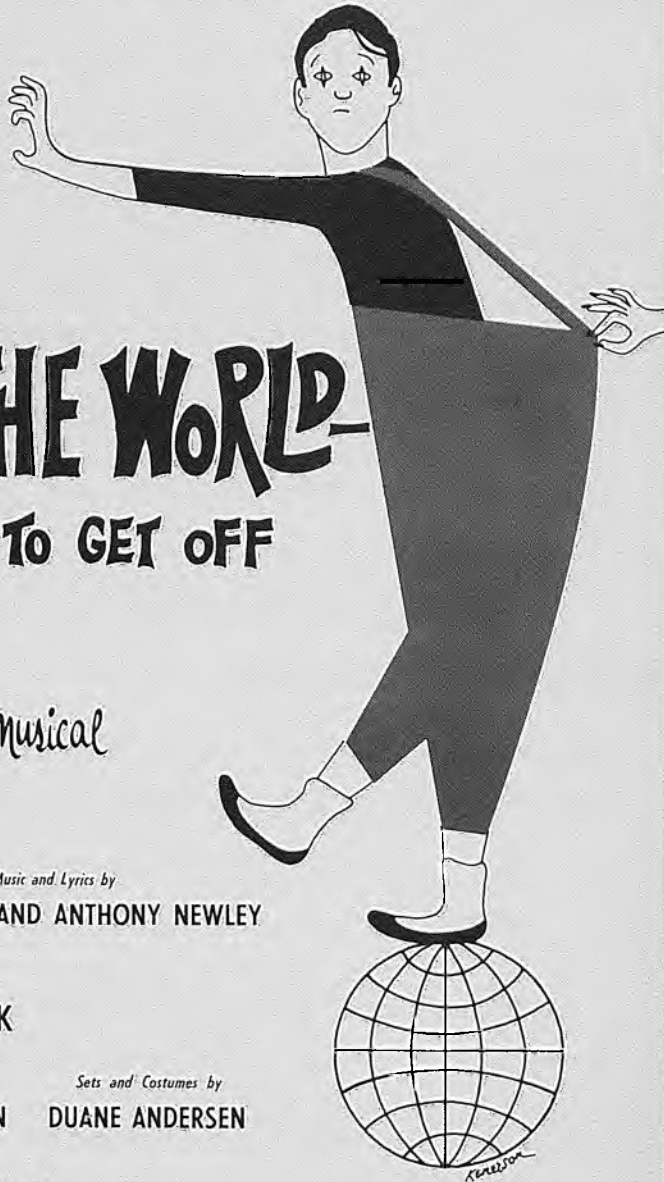
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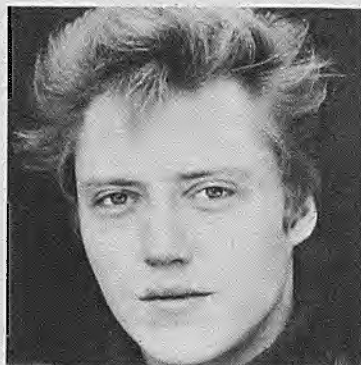
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CHRISTOPHER WALKEN
ALAN

made his Broadway debut in 1958 in *J.B.* Since, he has been seen there in such shows as *HIGH SPIRITS* and *BAKER STREET*. He received the Theatre World Award for his performance as the young sailor in the New York City Center revival of *THE ROSE TATTOO* with Maureen Stapleton. He is also the recipient of the Clarence Derwent Award for his stunning portrayal of King Phillip of France in *THE LION IN WINTER*. He appeared at Lincoln Center in the title role of Peter Ustinov's *THE UNKNOWN SOLDIER AND HIS WIFE*. Off-Broadway, he appeared as Achilles in Michael Cacoyannis' production of *IPHIGENIA IN AULIS* at the Circle in the Square. With the New York Shakespeare Festival, he played Claudio in *MEASURE FOR MEASURE*, and in 1968, he was the only American actor invited to join the Stratford, Ontario, Shakespeare Festival, where he played Romeo in *ROMEO*

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AND *JULIET* and *Lysander* in *A MIDSUMMER NIGHT'S DREAM*. Several seasons ago, he toured as Rosencrantz in Tom Stoppard's play, *ROSENCRANZ AND GUILDENSTERN ARE DEAD*. Last summer, he was a resident member of the San Diego Shakespeare Festival, where he played Antony in *JULIUS CAESAR* and McDuff in *MACBETH*. On Television, Mr. Walken has been seen in Hallmark Hall of Fame's *BAREFOOT IN ATHENS*, recorded the narration for the CBS special, *HISTOIRE D'UN SOLDAT*, and, has appeared on Hawaii Five-O and the N.E.T. Playhouse.



CHARLES DURNING
DOUGLAS

was seen as Feste in the New York Shakespeare Festival's production of *TWELFTH NIGHT*, his nineteenth role for the festival since 1962. At the Public Theatre, he was Rodion in *INVITATION TO A BEHEADING* and Daddy in *HUUI-HUII*. His Broadway roles include Uncle Louis in *THE HAPPY TIME* and Buntline in *INDIANS*. His film credits include *Harvey*, *Middleman*, *Fireman* and recently *I Walk The Line* starring Gregory Peck. Mr. Durning has been seen on television

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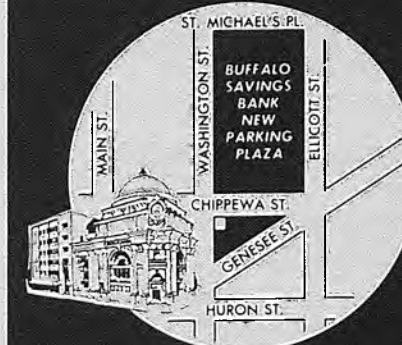
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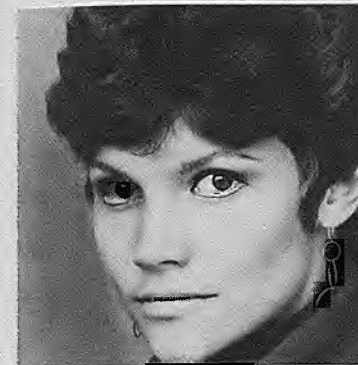
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in *Anthony And Cleopatra, Directions, N.Y.P.D., The Hawk, East Side, West Side, Camera 3, The Doctors, The Defenders, As The World Turns* and most recently in *High Chapparral*.



BONNIE BARTLETT
RONNIE

has been seen on Broadway in such plays as *TUNNEL OF LOVE* and *NATURAL AFFECTION* (in which she was also standby for Kim Stanley). Her extensive theatre experience has found her in numerous stock productions playing an assortment of roles ranging from Billie Dawn in *BORN YESTERDAY* to Blanche Du Bois in *A STREETCAR NAMED DESIRE*. For Robinson Jeffers' Berkshire Festival, she played Aphrodite in *THE CRETAN WOMEN* and appeared at the Bucks County Playhouse with Jack Carter in a pre-Broadway production of *OPERATION MADBALL*. If Miss Bartlett's face is hauntingly familiar it is because millions of viewers know her from her four years on the daytime serial, *Love Of Life*, in which she played Vanessa. She has also appeared on many of the top television dramas and currently can be seen from coast to coast in two commercials for nationally known products.



LEE MCCAIN
CAROL

Lee McCain left the Broadway cast of *PLAY IT AGAIN, SAM* to appear as Sonya in Studio Arena Theatre's recently completed production of *UNCLE VANYA*. Miss McCain attended Ripon College, where she earned a bachelor's degree in philosophy and later studied at the Central School of Drama in London, England, where she lived for three years and played such roles as Adelaide in *GUYS AND DOLLS* and Viola in *TWELFTH NIGHT*.

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KATHRYN BAUMANN
PENNY

Most recently appeared on Broadway in *THE PENNY WARS* directed by Barbara Harris. Prior to that, she was seen as Mary MacGregor in the Broadway production of *THE PRIME OF MISS JEAN BRODIE*. Her pursuit of a theatrical career has taken her to such regional theatres as Center Stage in Baltimore, Maryland, where she appeared in *BOY MEETS GIRL* and off-Broadway in an Equity Library Theatre production of *AS YOU LIKE IT*. She has appeared in a Summer Stock production of *THE SPIDER'S WEB* with Joan Fontaine and has done television commercial work. She received her theatre training at one of the finest schools in the country, the Neighborhood Playhouse.

SHAWN MCGILL
JERRY

has recently completed a run as young Patrick in the Las Vegas production of *MAME* starring Susan Hayward. Prior to that he was seen for six months in the Broadway production as both Patrick and Peter, with Janis Paige and Jane Morgan. He also played the role of Patrick for ten months with the National Company which starred Celeste Holm. He has appeared as Harlan in a stock production of *LIFE WITH FATHER* starring Tom Ewell. He has appeared in the film *THE YOUNG RUNAWAYS* and in his few years (12) managed to tot up fifteen television and five radio commercials, one educational film, film dubbing and guest appearances on T.V. shows. He is currently completing the sixth grade in school and has studied voice for three years, the piano for four and has recently started lessons on the drums.

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FRANK MARTINEZ III
JACK

was cast for a part in LEMON SKY by Director Enters, winning out over approximately seventy other local hopefuls. His previous experience on stage has been doing plays with his church. He is in the fourth grade at Campus School and is on the swimming team at the Delaware Y.M.C.A. Frank participates on Sundays as a bellringer at Westminster Presbyterian Church.



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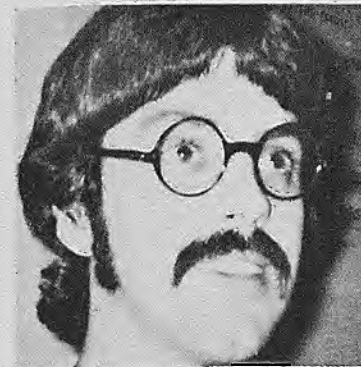
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WARREN ENTERS
DIRECTOR

who has directed so many plays (10), so well, for Studio Arena, is now enjoying the opportunity that so many directors look forward to, that of directing a premiere production by one of the most promising playwrights of the decade. Some of Mr. Enters' successes at Studio Arena include A DELICATE BALANCE, THE HOME-COMING, THE SCHOOL FOR WIVES, and this season's UNCLE VANYA and TINY ALICE. Before Studio Arena was lucky enough to claim him as its Associate Director, and S.U.C.B. as its Associate Professor of Speech and Theatre Arts, Mr. Enters directed such prestigious theatre personalities as Julie Harris, Helen Hayes, Maurice Evans, Farley Granger, Judith Anderson, Rosemary Harris and June Havoc. In 1955, Mr. Enters was the recipient of the Antoinette Perry award for directing and producing THIEVES' CARNIVAL and THE WAY OF THE WORLD, the first such award ever given for work off-Broadway.



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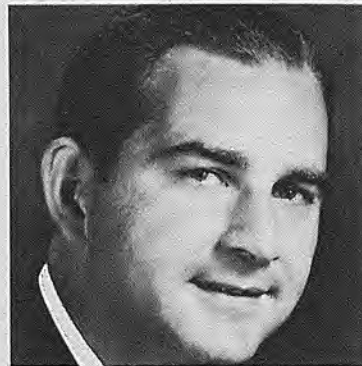


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this season and his fifth designing feat for this stage. Earlier this season he designed the haunting set for *TINY ALICE* and prior to that his rare talents gave us the magnificent sets for *THE LION IN WINTER*, *THE SCHOOL FOR WIVES* and *THE MIKADO*. Since graduation from the Yale Drama School, he has designed for many of the leading theatres throughout the country including *Center Stage* in Baltimore, Maryland, and the *Inner City Cultural Center* in Los Angeles, California. Last fall, Mr. Hendrickson designed the sets for three one-act plays titled *FIREWORKS* for off-Broadway. Most recently, Mr. Hendrickson worked as assistant to Jo Mielziner on the Broadway production of *CHILD'S PLAY*.



DAVID ZIERK
LIGHTING DESIGNER

returns to Studio Arena for his second show of the season having designed the pre-season *Anouilh* one-act plays. He is the busiest "illuminator" in all of Western New York and his talents have been extolled many times in these pages. He recently designed the lighting for the Studio Arena's multi-media production at the Albright-Knox Auditorium, *SOMETHING WICKED*

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THIS WAY COMES. His latest assignment was doing the lighting and sets for the Niagara University Festival of the Arts production of *MAME*, for which he and his co-workers practically restored the Strand Theatre in Niagara Falls.

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WILSON, TALENTED NEW WRITER (Cont'd from P. 6)

"It's very exciting, but very confusing," he remarked. "It's a hassle, but a fun hassle. I've been in the doldrums lately, where nothing is happening, not in my career, but in my life.

For Mr. Wilson, writing generally begins several years before a play is completed. Ideas linger in the back of the mind, swim around there until they bump into one another and make themselves apparent.

When this happens, the young playwright jots his ideas down and tosses them into a big file. "People get used to me," he laughs, "always carrying a script around with me, jotting down notes during a conversation."

Notes on a play "will dribble in for a couple of years and then one day I'll say: 'I know what this play is!' And then I can sit down and write the first act, maybe in three or four weeks. Then I'll say 'All right gang, where do we go from here?' because by now it is the characters and not the plot that is carrying me."

"Then, maybe, I'll write half an act in one night, a part of another act the next day. I write as Cezanne painted, a little bit here, a little bit there . . . no outline. When I've got it all down, then I put it together and polish it."

"Lemon Sky," for example, was carried around in his mind "for years and years," and finally in 1968 was written down and staged during a summer playwrights' workshop conference at Eugene O'Neill Memorial Theater Foundation in Waterford, Conn.

The play focuses on a young man remembering (through funny-sad conversations with the audience and creations which he devises for the stage) his experience in re-visiting his divorced father and his father's new wife and children.

The play treads the thin line suspending an audience's belief in the illusion of the stage without breaking it.

The play — and Mr. Wilson — reject the avant-garde physical contact with an audience, while still acknowledging the audience's presence.

"I'm interested in exploring the possibilities of theater and not the possibilities of confrontation," Mr. Wilson notes. "I'm a writer."

"Why? Sam Shepherd (the playwright) said, 'I didn't decide it, it's a mal-adjustment' and that's sort of the way it is. But also it is because I can really be honest that way. In school, (University of Chicago) I studied to be a painter and wrote for the hell of it. But I discovered that I had no talent for painting and that writing came easier and better."

Only in the last three years, however, has playwriting been sufficient for a full-time income. Before that "I worked all the little part-time jobs you have to do when you're a writer — reservation clerk in the Americana, washing dishes, etc."

But now things have changed, "The Rimers of Eldritch" is being produced by regional theaters and colleges and brings in a relatively stable income. Additionally, Mr. Wilson has taken a successful turn as a movie scriptwriter, having just finished a screen adaptation of Tennessee Williams' "One Arm."

Throughout the success, though, Mr. Wilson has insisted on maintaining touch with "ordinariness."

"If anything," he laughed, "I am a reverse snob. I tend not to trust intellectuals. I'm very ordinary. I'm trying to live."

Season Ticket Renewal Time!

Season Ticket Time is just around the corner and Studio Arena Theatre is currently announcing its new schedule of plays for the 1970-71 season. That means, of course, it is also Season Ticket Renewal time. May we remind you that with the opening of our next play, STOP THE WORLD — I WANT TO GET OFF, the Season Ticket Sale for next year will begin. Next season, which will be S.A.T.'s sixth, promises to be the most off-beat, exciting season to date, so make sure you renew your subscription early.

On the evening you attend the theatre to see STOP THE WORLD — I WANT TO GET OFF, please remember to bring your season ticket renewal stub along with you, fill it out and leave it at the box office. This automatically assures you of tickets for all of next season's plays. For further information please call the box office, 856-5650, and watch the mails for your Studio Arena brochure which should be arriving any day now.



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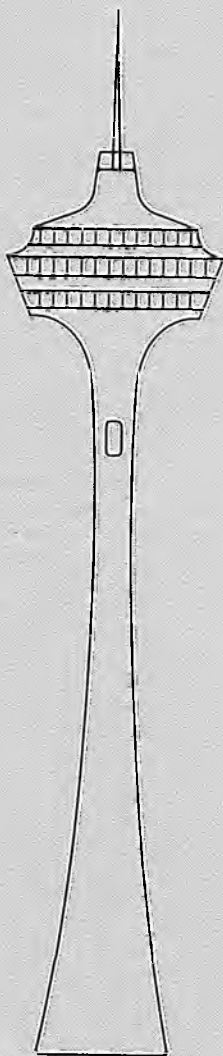
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